DATELESS ARTICLES

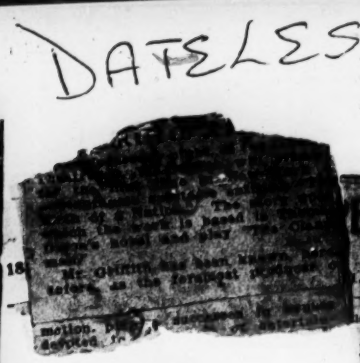
DAVID W. GRIFFI

Whose work more than that o
director has advanced the
the motion picture pl

By HENRY MACMAH

MOST remarkable of r
in the theatre has be
ance of "kings th
Joseph"; of sceptre
dying dynasties and wielded b
of rulers with Aladdin-like fort
from coast to coast, build transl
gage and dissolve armies over
ate ephemeral enterprises—all
American holiday—beside the
which much historical pioneeri
tion of actual events seem but

Among the mightiest of the
kings—kings of the outdoor th
Wark Griffith. A tall, clean-
thirty-five years of age, Griffit
of manner and no vanities.
eral Griffith, commanded a
Southern side in the Civil W
a good but not a liberal ed
actor for a decade, then be
writer, finally a director and
pendent producer of "sile
tive ability to handle
paternal inherit
Griffith u
lish h



hit in the part. He is a ... Creole by birth and played ... roles with Sarah Bernhardt before going out to Los Angeles. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent civil war portraits in the magazines and newspapers are almost doubles of this sentry figure, showing what care Griffith has used in reproducing the civil war type.

Lillian Gish wears the costumes of civil war and reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

Press Mar. 2/5

CENSOR

GAINST
SORS BILL

(Morning Telegraph.)
NY, March 4.
interests were
a hearing held
mbly Judiciary
bill, which
State Board of
s. George H.
censes in New
bill, on behalf
f New York.
of the pro-
ould have is
more power-
the Commis-
revoke the
ibiting any-
three mem-
the work
ical Press
contended
lutely un-
laws are
ith such
unproper
sion of
ntended
is pur-
alified
are, or

are not for such purposes exclu
he asked.

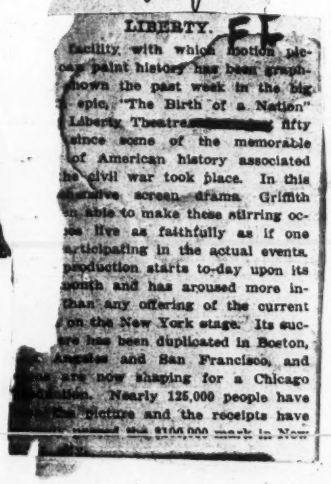
Joseph Price, a member of
tional Board of Censorship
bill for two reasons, that he
any legal censorship, and that
be a physical impossibility for
of three members to pass upo
films produced for exhibition
York. He further declared that
prove an entering wedge to the
ship of the press, drama, art
essentially free methods of
The National Board of Cens
said, is now viewing about
month, an average of thirty
ing day. The only reason they
is because it is a board of 150
divided into various sub-commi
also objected to the bill on th
that it permitted rejection only
grounds of immorality, while
there were other good reasons
ing some pictures.

Couldn't Get Sense

Walter W. Irwin, attorney
Vitagraph Company of America,

Dateless - Scattered Articles

German

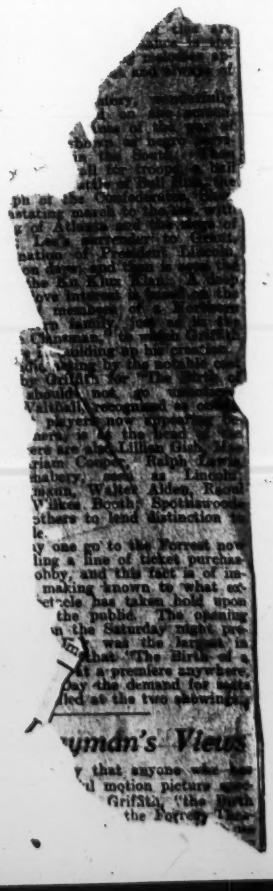


S. N.Y. Up.

LIBERTY.

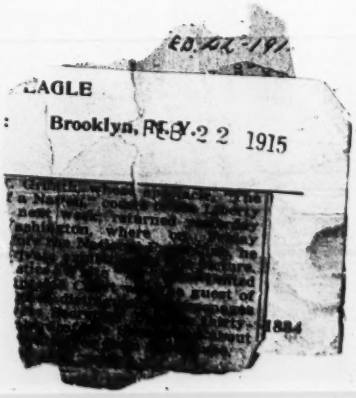
facility, with which motion pic-
can paint history has been graph-
shown the past week in the big
epic, "The Birth of a Nation"
Liberty Theatre fifty
since some of the memorable
of American history associated
the civil war took place. In this
narrative screen drama Griffith
in able to make these stirring oc-
live as faithfully as if one
participating in the actual events.
production starts to-day upon its
month and has aroused more in-
than any offering of the current
on the New York stage. Its suc-
has been duplicated in Boston,
Angeles and San Francisco, and
are now shaping for a Chicago
exhibition. Nearly 125,000 people have
the picture and the receipts have
mark in New

New York is packing
theatre to see a feature
Birth of a Nation" which
the regular two dollar
time a movie has been



ymnan's Views

that anyone who has
d motion picture
Griffith's "The Birth
the Forrest Thea



ED. 02-191

EAGLE

Brooklyn, N.Y. FEB 22 1915

March 14

...e Birth ... of a Nation" Big and Fine

By Charles Darnton.

"The Birth of a Nation" at the Liberty Theatre last night was revealed, incidents in the growth of the motion picture-drama in this country. D. W. Griffith's spectacle is beyond doubt the greatest production of its kind that has been made in America. It is on a scale with "Cabiria," and its armies make it a thing of national interest.

With its reproduction of Sherman's march to the sea this latest wonder of the camera assumes amazing proportions and acquires a sweep calculated to carry any audience off its feet. Here for the first time the North is given full swing, and the effect is remarkable. But good showman as he is, Mr. Griffith should hold this picture until his audience has had time to take it in, instead of switching it off before all the interesting details can be caught. An extraordinary sense of distance is conveyed, and the "dashing Yankee boys" are seen moving irresistibly across a natural amphitheatre that adds immensely to the dramatic effect. The burning and looting and destruction of the territory is vividly shown, while the flight of terrified hundreds gives this war-picture a last touch of reality. The charging of the trenches with hand-to-hand fighting is another scene that has a deadly fascination, while the tremendous artillery duel leaves little to the imagination.

The purpose of this picture-drama, as the title indicates, is to show that the individual States were welded into a true union by the events depicted. There are scenes of the South before the war and then the first part of the story is carried to Lee's surrender to Grant. The second part shows the hellish time experienced by the whites in the South during the Reconstruction period. One or two episodes in which white girls are involved give an ugly aspect to the story, but the street scenes in which the blacks run riot are not only interesting but they testify to Mr. Griffith's skill, not to say generalship, as a producer who knows how to handle throngs of people. The marshalling of the Ku Klux Klan is another achievement that reaches the thrilling point when these mysterious nightriders in their ghostly disguises gallop in hundreds across the screen.

All the massed pictures are splendid, and the most dramatic events in our United States history have been reproduced with striking realism. We may be inclined to shrink from seeing the assassination of President Lincoln in Ford's Theatre during a performance of "Our American Cousin"—which we have come to know as "Lord Dundreary"—but the tragedy itself, as well as the excited, heart-stricken audience, is an impressive example of stage management.

There is a rather lame attempt to drag in a universal peace propaganda at the end, and throughout "The Birth of a Nation" the Southern point of view is emphasized, no doubt because of Thomas Dixon's "The Clansman," which forms the basis of the spectacle. The pictures that bring the characters and scenes of Mr. Dixon's story are neither better nor worse than hundreds of other "movies" but in depicting the great national scenes forming its background Griffith's production is big and fine, stirring and affecting.

Pren... Theat... qu... Suc...

AUDIENCE LIT... ALL

Production Stu... dous
Gorgeous ... Prodigal

By REN... OLD WOLF.

As the audience filed last night the Liberty Theatre where the moving picture, "The Birth of a Nation," was having its metropolitan premiere, they observed the letters "D. G." embossed in gold upon a heavy plush stage curtain. Mrs. A. H. Woods, who was also arrayed in plush and gold, remarked that the letters stood for "Damned Good." While as a matter of fact the monogram was merely Mr. D. Griffith's way of expensively calling attention to the fact that the enterprise belonged to him, Mrs. Woods's estimate of the merits of the production is so nearly the writer's that it is accepted at face value as a general summing up of the evening's entertainment.

If one were inclined to drift into French concerning a subject so intensely American as "The Birth of a Nation," one might call it the dernier cri in motion picture production. Certainly nothing so stupendous, so prodigally detailed and so thrilling has ever before been produced by an American director and, indeed, the picture compares most favorably with such sensational foreign outputs as "Cabiria" and "Quo Vadis."

As nearly everybody knows, "The Birth of a Nation" is founded upon Thomas Dixon's story, "The Clansman," which was presented in acted form on the same stage nearly ten years ago. Mr. Dixon said so himself last night, in an entr'acte speech which served also to bring Mr. Griffith before the curtain. Also Mr. Dixon, who was formerly the Rev. Thomas Dixon, proved to be an excellent press agent for his own wares, because he gave the film version an emphatic endorsement, remarking that it was the greatest moving picture ever produced in the entire world, "either in this hemisphere or the other."

Love Story Runs Through Picture.

A love story, of the romance-across-the-bloody-chasm variety, runs through the picture, and serves to give it a certain sequence and the touch of sentiment upon which motion picture patrons appear to thrive. Two chums, one of the Confederacy and the other of the Union Army, meet in battle, and, of course, spare each other. Also a Northern girl loves a Southern officer and vice versa, after a fashion that has done service in nearly every war play from "Barbara Frietchie" to "The Warrens of Virginia."

But the love story was really the least important phase of "The Birth of a Nation." It was in its spectacular features that the picture was superb and in its patriotism that it was thrilling, historical and educational. Beginning with the earliest importation of slaves, the picture shows the United States in some of the gravest throes of its evolution, skipping the period of history between Colonial times and the outbreak of the Civil War.

At the outset, the pictures run along tamely enough, but with the beginning of civil strife they grow thrilling almost beyond description. They reach the highest point perhaps in the delineation of Sherman's march to the sea, and are absolutely harrowing in the scenes showing the assassination of President Lincoln in Ford's Theatre, the interior of which, with its audience, is graphically pictured.

The South's Regeneration.

The second part of the picture is devoted almost exclusively to ... tion of the South follow... the Ku Klux Klan.

...ay of ...spectac... ...e pre... Theatre ...duce the ...f theatri... ...it evoked ...hexpected ...pposedly ... Griffith

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...ve M... L-MAR. 14 1915

FILMS AND FILM FOLK

by L...

"WID"

The big event in film circles this week is the opening Wednesday of D. W. Griffith's tremendous production, "The Birth of a Nation." This is the first film ever to be presented for a run in America at prices running to $3. When "Cabiria" was shown in Europe, before being shown in this country, the prices were as high as $2, but when this great Italian masterpiece was offered in New York the top price was $1. After seeing his big film started on its New York run, Mr. Griffith will return at once to California, where his companies are working, and he will personally begin on other big productions.

...th ...port ...

...ic... to ... of t... Lodge ...p h... that ... tion was contem... d.

The picture ... vided into parts of six reels each. The fi... sketches the beginning of the ci... war, shows a great battle scene ... which hundreds of men acted b... fore the camera and hundreds ... horses took part in the cavalr... charge. President Lincoln pic... turesquely portrayed by Josep... Henabery, was applauded. His cabi... net was pictured, while one of th... most dramatic scenes was the as... sassination of the war time presiden... in Ford's theater, a programme not... assuring that every detail of the... historic playhouse had been observed... in the building of a special theate... for picture purposes.

The playing of the differen... parts was more or less subjugated... to the ensemble, although Lillian... Gish as the heroine; Henry Wal... thall, as the hero; George Seig... mann, as the mulatto villian, and... Misses Miriam Cooper and Mae... Marsh were good.

Morning Telegraph-Mar. 2...

BIRTH OF NATION PRIVATELY SEE...

Notable Representation of Soci... Finance and the Varied Art... at the Liberty Theatre.

FOR ... TO OPEN...

... and the varied arts ... at a private showing of ... motion picture, "The ... at the Liberty The... ...oon. The showing ... a forerunner to the ... dnesday night when ... tics will view the ...

... Vanderlip, Feli... P. Shonts repr... World. Society w... James Burton, Mr... Osgood Field, Mr... William Hamilto... Belmont. The oper... Gadski and he... Gadski-Tauscher, M... Madame Gatti-Casazza... Minor Gerhardt, Madam... ame De Segurola, E... and Mr. Edward S... were Booth Tarking... ng Davis, Jean Webs... Woodrow, Owen John... Robert W. Cham... Rex Beach, Miss O... and Mrs. Ellis P... ...on and ...

that it would be impossible to ... proper sense of the public opinion with a board of only three members. He maintained that motion pictures must have a much higher standard than operas and tragedies of Broadway, because they go to a difference class, the masses. Other speakers against the bill were Miss Lillian Detts of the Brooklyn Neighborhood Association, Jacob S. Cheater, representing the Universal and Mutual corporations, the Majestic Film Company, the Apex Film Company and others.

The principal speaker in favor of the bill was the Rev. Dr. William S. Chase, rector of Christ's Church, Brooklyn, who said there is general dissatisfaction with the National Board of Censorship, the volunteer organization to which motion picture manufacturers voluntarily submit films for approval. Miss Sarah Temward of Boston also spoke against the bill. During the hearing 122 telegrams were received protesting against the bill, and with fifty-seven signatures ...d. Practically all were from New ...

Lovey Marsh

Marguerite Marsh the auburn haired motion picture favorite who was recently seen in the "Runaway June" series has been persuaded by her friends to change her name and take her own name, that of Marsh. It took a great deal of persuasion to get Marguerite to take her own name and up to the last would not consent to drop the name of Loveridge, until it was explained to her that Marsh was a much easier name to remember. Instead of retaining the name of Marguerite, this popular little actress will be known as Lovey Marsh. Every one has called her Lovey ever since she has entered the motion picture world and after she was told that she would be called Lovey Marsh she at last consented to change her name.

Lovey Marsh.

Lovey Marsh will now be advertised in the forthcoming Griffith Mutual Master-Pictures under her new name, and when you see this name you will know it is the dear little red-head that you formerly knew as Marguerite Loveridge.

BALTIMORE, (MD.)

ate .....

MAR

Harry P[illegible]r, Gaby's dancing partner,

CHEER KU KLUX KLAN

Southerners will be surprised to hear that one of the features in "The Birth of a Nation" that the big New York [illegible] will never fails to cheer is the dash of the Ku Klux Klan across the screen. [illegible] was fo[illegible] that this play was so greatly [illegible] others that it would [illegible] which N[illegible] were audiences, but [illegible] crowd [illegible] seen in the Libe[illegible]

"THE BIRTH OF A NATION" IS A GREAT MOTION PICTURE DRAM[illegible]

D. W. Griffith's Retold Story of the Civil War, Which He Spent Eight Months in Making, Arouse Wonder at the Liberty.

By BURNS MANTLE.

The lay mind falters and the typewriter balks before an atte[illegible] to either measure or describe D. W. Griffith's crowning achievement in screen drama, "The Birth of a Nation."

It could easily be the greatest moving picture ever taken and we not know it, because we have not seen all the others.

Certainly it is the greatest moving picture we have ever seen, and technically approaches as near perfection as we can imagine perfection being achieved under prevailing limitations.

Here, apparently, are the most dramatic and the most tragic events of American history re-enacted with astonishing accuracy before the most modern of cameras.

You stand on the top of a hill and look down upon thousands of men fighting in the valley below. You see Sherman on his march to the sea, cutting that path of devastation that he conceived as necessary to conquer an all but unconquerable people.

Fighting the Civil War Over Again.

You stand in the trenches with men waving the Stars and Bars and shoot men a hundred yards or so away, who cling as valiantly to the Stars and Stripes. And then you change positions and help in the defense of the Union trenches when the charge of the men in gray is hurled at you. And seemingly miles beyond you stretch other trenches and other thousands of fighting men.

You stand in a corner of the courthouse at Appomattox and watch the handsome and carefully groomed Gen. Lee, strangely calm but also impressively lifelike, sign the treaty of surrender and later shake hands with the sturdy and somewhat mussed-up Gen. Grant.

You are present when the [illegible]rtain in Ford's Opera House rises on the first act of that gala performance of "Our American Cousin," being [illegible]eated apparently in the first balcony. You see Laura Keene bow before the reception of her admirers and receive the bouquets handed her over the footlights, and you glance an[illegible]ly [illegible] the box [illegible] in the ne[illegible]

Henry Walthal and Lillian Gish in "The Birth of a N[illegible]

tion's colors awaiting the arrival of President Lincoln and his party.

Seeing Lincoln Killed.

The assassination is re-enacted before your eyes; you are witness to the first appearancec of Booth; you see him fir[illegible] the shot and make the twelve-foot le[illegible] to the stage, and you see the figure [illegible] the martyred one, not as that of a ba[illegible] made-up actor, but in the distance a[illegible]pearing much as the real Lincoln mu[illegible] have appeared, crumple up pathetically [illegible] in the chair and sink a moment later into the arms of anxious attendants.

And then you see a series of tremendously dramatic but rather unpleasant pictures of the South in the throes of reconstruction, which represent a filming of the Thomas Dixon story, "The Clansman," with all the racial bitterness and ugliness and horror forty-odd years ago repeated, for no good purpose that we can see.

Again the carpet bagger and the fanatics harass the beaten southerners; again the ignorant negroes abuse their new freedom; again white women are insulted and attacked, and again the righteous Ku Klux Klan rides to the rescue.

Audience Greatly Excited.

Many of the pictures are wonderful, and there is an element of excitement that last night swept a sophisticated audience like a prairie fire in a high wind. But as propaganda it seemed both needless and futile, and as a significant note in the birth of a nation it was highly localized and evidently more than a trifle prejudiced.

The Griffith pictures are given in two sections, and though they cover twelve reels, are so carefully projected and [illegible] wonderful[illegible] varied that th[illegible] tiring. [illegible] the use of two machines [illegible] there are neither breaks i[illegible] the films. As photograp[illegible] by alone these [illegible] well wor[illegible] seeing, many o[illegible] ing the composition and beauty [illegible] paintings.

FIL[illegible]MS A[illegible] FILM [illegible]

By Wi[illegible]

[illegible]or some time I ha[illegible] the fact I am a "film [illegible] have refused to allow [illegible] or from the "legit" [illegible] upon me and get aw[illegible] day I am a little mor[illegible] I have seen Griffit[illegible] Nation," and I kn[illegible] "high and mighty" "theatrical" world [illegible]

It surely did m[illegible] walk through the c[illegible] [illegible]d in the smoki[illegible] [illegible]st part and hear [illegible]pressions of ent[illegible] [illegible]r from some w[illegible] [illegible]e fence" regard[illegible] [illegible]f the films.

It was a supre[illegible] master of the fil[illegible] truthfully say n[illegible] industry begrud[illegible] of his well-e[illegible] power to him.

With this prod[illegible] further doubt in [illegible] fact that the fil[illegible] in many vitally [illegible] a production to [illegible] a success, and [illegible] for others to [illegible] wise." It is [illegible] of the indus[illegible] the success o[illegible] the big men w[illegible] the film indu[illegible] [illegible]here can I [illegible] this film t[illegible] thing I lo[illegible] [illegible]t "the way [illegible] mean a lim[illegible] [illegible]ather a ques[illegible] like, but delib[illegible] [illegible]fith!

Eve. JOURNAL MAR. 4

[illegible]s Worth $5 a Seat to See "The Birth of a Nation"

By "ZIT."

[illegible]ore appropriate theatre for the [illegible]entation of "The Birth of a Na[illegible] photo drama production could [illegible]ave been selected. For Liberty [illegible]e name of the theatre, and [illegible]erty and Union" are the last [illegible] on the screen of this marvelous [illegible]e of work of the camera's lens. [illegible]irst of all, children must be sent to [illegible]e this masterpiece. Any parent who neglects this advice is committing an [illegible]ational offense. For no film ever produced has more educational points than Griffith's latest achievement in the moving picture world. Grownups will be taken back to history, and things will be shown to them that they have forgotten or that they never even knew. Unfortunately, this film production (for we must call it a production) is something so great and wonderful that pristers [illegible] could never describe it. All the shoutings of praise in the world could never be as convincing as seeing it. For, really, seeing is believing.

Upon leaving the theatre Mr. Ab[illegible]m said, "Zit, how do you like the picture?" My only reply was, "Find me words to tell you how much I liked it—I know them not." When I noticed in previous announcements that there were 15,000 people employed in making this film, I [illegible] inwardly, and when I heard that over $100,000 was spent in producing the picture, I almost believed it. But, after last night I am almost willing to believe anything in the future. For, the 15,000 looked like 36,000, and the $100,000 looked like $200,000. The picture itself is perfect in every detail. No detail is forgotten, even to the two little dogs and the cat, and the Southern mine which the little girl used as [illegible] her dress. The exact reproduction of how ex-President Lincoln was assassinated is more than realistic. "The Birth of a Nation" will thrill you, startle you, make you [illegible] your seats. It will make you [illegible]. It will make you cry. It will make you angry. It will make you [illegible]. It will make you [illegible]. It will make you love. It [illegible] [illegible]

ALL

San Francisco, Cal.

MAR 4 1915

"Clansman" Film to Stay Another Week at Alcazar

D. W. Griffith's masterpiece, "The Clansman," or "The Birth of a Nation," is being shown in twelve stupendous reels at the Alcazar Theater. The management of the theater is able to show this great production as an Exposition attraction at popular prices. Twenty-five thousand people have seen this great picture up to date and police regulations have had to be enforced in front of the O'Farrell street playhouse to handle the crowds. Nothing like this spectacular production has ever been offered at the Alcazar to the lovers of motion pictures. Originally scheduled for one week, the Alcazar management has canceled all immediate attractions that "The Clansman" may be continued for a second week beginning next Monday afternoon. There will be performances daily at 2 and 8 o'clock. The gorgeous stage setting, depicting an old Southern plantation, the enlarged orchestra and the big chorus of Southern jubilee singers are [illegible]ded features. The production [illegible]ven months to complete and it is the most startling battle [illegible]ver enacted. The cast includes [illegible]lish, Henry Walthall and [illegible]. Joseph Hannaberry is [illegible] role of Abraham Lincoln.

[illegible]unds of shares in [illegible]cerns, at least a[illegible]

Day-Mar. 8-1915

נייע קאלאסאלע מואווינג פיק־טשר אין א בראדוויער טהעאטער.

פאר דעם ערשטען כאל אין דער גע־שיכטע פון מואווינג פיקטשורס וועט היינט געוויזען ווערען אין א בראדוויי'ער טהעאטער א בילד פאר א פריין ניט ווע־ניגער ווי א געוואוינליכער טהעאטער פאר־שטעלונג. דאס וועט זיין אין ליבערטי טהעאטער. דאס בילד טראגט דעם נאמען „דהי בוירטה אוו א ניישאן".

דיעזעס בילד, זאגט מען, איז די גרעסטע זאך וואס איז נאך ווען אונטער נומען געווארען אין מואווינג פיקטשורס — נאר גרעסער ווי עס איז געווען „אבי־ליש". פאר וועלכער דער בעריהמטער אר־טאליעניישער פאשאן ר'שאנגעיא אים גע־שריבען דעם אינהאלט.

„דהי בוירטה אוו א ניישאן" איז אן אמעריקאנער פראדוקט אין יעדער הינ־זיכט. דער אינהאלט איז ענטנומען פון אן אמעריקאנער ראמאן, פערפאסט פון מאסאס דיקסאן, אונטער'ן נאמען עפיזאד־רען פון דער אמעריקאנער געשיכטע. אין דער פאלשטעלונג פטייליגען זיך פיעל מויזיקער מענשען פון אינגאנצען, כעל־דעם מען, האט דאס בילד אבגעקאסט א היבשע עמליכע טהעאטער פאזענג דאלאר. אויב די ארבייט פון דיזער מואווינג פיקטשור טעט־זיין ניט ערגער ווי אין „קאבירייא", דאן קען מען ווירקליך ערד־ווארטען עפעס אויסערגעוואוינלי־ך־ווייל די מעגליכקייטען פון מואווינג פטשורס זיינען אין א מעדיטען זיך אר־ברענגען אזא כען דאך דיר די ארויסב־ען מעגען וואס מען האט מען אויף דער נע־ס א מעדיטער געווען אי

[illegible] characters and great [illegible]arised according to the [illegible] succeeding generations." [illegible]incipal requirement as to [illegible]s?"

[illegible]s!" was the emphatic re- [illegible]re is much talk of pict- [illegible]es and all that, but over [illegible]equirements, so called, is [illegible]e of great personalities, [illegible]es and the unhistrical

[illegible] the stars who come to [illegible]age lack the sincerity, [illegible]er efforts before the [illegible] 'Tess,' was a notable [illegible] drew from me the [illegible] Comédie Française ac- [illegible]d Le Bargy, who ap- [illegible] French pictures, [illegible] and [illegible] of their [illegible]rayal. On the other [illegible] widely advertised and [illegible]ular pictures from [illegible] the defect of [illegible] are magnificent [illegible] actors? Here [illegible] a school of silent actors [illegible]rpass the finest efforts of [illegible]ooks."

[illegible]," continued Mr. Griffith, [illegible] modes of the stage some- [illegible]ew of us sensed we were [illegible] art form. The primitive [illegible] laid out in acts, strict unity [illegible] being always observed, the [illegible] shown in an unvarying [illegible] a single action.

[illegible]hat a sensation I caused in [illegible]tudios, in Fourteenth Street, [illegible] 'close-up' figures.

[illegible] do at all,' objected the [illegible]ors look as if they were [illegible] have them float on. [illegible] But I persisted, and [illegible]s alleged that the [illegible] disapproval with [illegible]se-ups' were ex-

hibited. To-day the 'close-up' is essential to every motion picture, for the near view of the actors' lineaments conveys intimate thought and emotion that can never be conveyed by the crowded scene.

"I borrowed the 'cut-back' from Charles Dickens. Novelists think nothing of leaving one set of characters in the midst of affairs and going back to deal with earlier events, in which another set of characters is involved. I elaborated the 'cut-back' to the 'story within a story,' and to the so-called parallel action. I found that the picture could carry not merely two, but even three or four simultaneous threads of action—all without confusing the spectator. At one point in my latest drama four actions are represented simultaneously, by the device of switching scenes every few moments. Each action heightens the effects of the others—a technique that, so far as I am aware, is absolutely novel in story telling art. My point is that photographic drama is constantly progressing, and he is indeed foolish who would set arbitrary limits as to what it can or cannot accomplish in the course of its marvellous evolution. For one thing, the telling of history, the education of old and young, may be entirely revolutionized by its strangely new processes."

With these words the picture producer went back to his unending task of bringing "The Birth of a Nation" for its initial presentation here. Perhaps the biggest things in his work are not those that have been described in this article. For Griffith is, above all, a lover of nature and a lover of beauty. The landscape glories of perfect sky and earth settings, the chiaroscuro that Rembrandt loved, the play of animals, the graceful beauty of idealized humanity, the subtle sentiment, comedy and pathos lurking in the byways and corners of the big game of existence—these are the things that show the true poet beneath the big executive genius of the picture producer and the things that cause him to be regarded by his fellows in Pictureland as the real art craftsman of them all.

[illegible]UMES ARE AUTHE[illegible]

[illegible] and Lillian Gi[illegible]

Types of War Times.

[illegible] goal of this comedy is horse- [illegible] David W. Griffith is "The [illegible] Nation," at the Forrest [illegible] proved that quiet, refined [illegible] a big laugh maker and [illegible] better than the old style [illegible] "naughty" in "The [illegible] Nation" is the lovelock sen- [illegible] hospital scene gazing at [illegible] This particular bit is [illegible] for [illegible] or saver do [illegible] miss the rapt devotion [illegible] and the haughty ex-

LILLIAN GISH.

[illegible] of the young woman rebuking [illegible]th a million-miles away look. [illegible] LeBlanc [illegible] the name of the [illegible] actor [illegible] the unexpected [illegible] New Orle[illegible] co

D. W. GRIFFITH.

[illegible]ction of "The Birth of a Nation," now at the Nixon.

[illegible] organized hospital corps of a chief surgeon, four assistant surgeons and a staff of orderlies accompanied the troops. This was no mere decorative effect but the grim necessity of an arduous campaign.

The fighting was directed exactly like that of modern warfare by field telephones, "General" Griffith's headquarters was in a high tower overlooking the scene of action as pictured above. A network of underground telephones connected him with his sub-directors in various parts of the field.

The realism of the battle scenes has never been even approached before, and yet with the vast number of troops engaged there were no really serious injuries, although the surgeon and his staff was kept busy with minor hurts.

[illegible] that the stock mar- [illegible]usands of shares in [illegible]cerns, at least a [illegible]

[illegible] self.

[illegible] 4, 191[illegible]

[illegible]F A NATION [illegible]DER IN PICTURES

[illegible]SMAN" ON THE SCREEN [illegible] HOUR PRODUCTION.

[illegible],000 Actors [illegible] 3,000 Employed—A Ta[illegible] of the [illegible]n [illegible]econstruction Days Viv- [illegible] Portr[illegible]yed—Other News of the World of [illegible]e Stage.

The moving picture has entered the $2 class of entertainment. At the Liberty last night there was presented "The Birth of a Nation," a three hour entertainment, the story of which is based on the famous novel, "The Clansmen" from the pen of the Rev. Thomas Dixon. The offering justifies the use of "stupendous" in describing the spectacle. It is the largest and most extensive movie offering on record, having taken eight months in preparation, and the services of 18,000 actors and 3,000 horses. There is action aplenty and acting of a superior quality. A noticeably gratifying feature is the avoidance of "overacting" on the part of the principals. There is more of the natural movement of the drama proper, which is something for which to be thankful.

The story begins in the seventeenth century with the bringing of African slaves to North America. Its further progress is closely related to varied phases of slavery and its bearing upon the history of the United States.

In the wake of the abolition movement comes the Civil War, with its battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan; the establishment of everlasting peace in the end.

All of these historic scenes are given in detail. A drama of human conflicts shown with well drawn characters links history to romance. For there is plenty of romance and excitement in the play which is participated in, and woven about, the adventures of a family of boys, one from the North and the others from the South, whose association is broken up by the Civil War.

An orchestra of forty adds to the entertainment. A score fitting the thread of the story, written by Joseph Carl Briel was played most effectively. Matinees will be given daily.

The complete cast is as follows: Col. Ben Cameron, Henry Walthall; Margaret Cameron, the elder sister, Miriam Cooper; Flora, the pet sister, Mae Marsh; Mrs. Cameron, Josephine Crowell; Dr. Cameron, Spottiswoode Aiken; Wade Cameron, the second son, J. A. Beringer; Duke Cameron, the youngest son, John French; Mammy, their faithful old servant, Jennie Lee; Hon. Austin Stoneman, Leader of the House, Ralph Lewis; Elsie, his daughter, Lillian Gish; Phil, his elder son, Elmer Clifton; Tod the younger son, Robert Harron; Jeff, the blacksmith, Wallace Reed; Lydia Brown, Stoneman's mulatto housekeeper, Mary Alden; Silas Lynch, mulatto Lieutenant-Governor, George Seigmann; Gus, a renegade negro, Walter Long; Abraham Lincoln, Joseph Henabery; John Wilkes Booth, Raoul Walsh; Gen. U. S. Grant, Donald Crisp; Gen. Robert E. Lee, Howard Gaye.

The

SAN ANTONIO TEX. LIGHT
MARCH 14, 191

People and 3,000 Horses in O

ey Talk About Griffith's $,000 Didn't He Have to Command oth s During the Four Years' War in the 13,000-Foot Picture?

D.W. GRIFFITH

.E'S an interesting man in town. Here's proving it.

salary is $200,000 extras it. He won't ut it. Q. E. D.

Griffith, who is usually of in the moving picture as the foremost producer of pictures, blew into town k to be on h for the oving ation

calls "The Birth of a Nation" Mr. Griffith follows fairly closely the story in Thomas Dixon's novel, "The Clansman." The mere fact that part of the story took him from the beg ng to the end of the Civil W attered net. For three month of the eight Mr. Griff d forth at the top of to ndred feet or more in b onally directed not of blame near s fought

pictures close 00 people and 3,000 horses employed. One of Mr. assistants is authority for the statement that the only members of this cast whom Mr. Griffith did not know by first name were a few of the commissary department

The Birth of a Nation" is by all odds the most pretentious moving picture ever attempted. As finally assembled it runs feet in length, longer a thousand feet longer than "Cabiria," up to this the most pretentious moving picture ever made.

But it is not in length alone that this achievement of Mr. Griffith outranks all other pictures. For many of the scenes that are shown on the screen the actual spread of the stage setting is more than mile in length and for the of the picture one village thousands of small villages was completely destroyed.

When the picture is shown at the Liberty Theatre next Wednesday night for the first time, New Yorkers are going to see not only the most stupendous camera feat ever attempted and the single work for which those in back the project considere Griffith's salary of $200,00 only fair compensation, b are going to be taught t lesson in where to sh ture to the b

orchestra

New York is going to get its first touch of real high life in moving pictures.

All of which is ch Griffith

New York Has $2 Movie Show

"The Birth of a Nation" Shown In Films at Liberty Theater Draws Big Price.

NEW YORK, March 13.—The pioneer two dollar moving picture show has come to town. They are getting two greenbacks per seat in gaps of the Liberty Theatre, for the elaborate picture, "The Birth of a Nation," based on Thomas Dixon Novel, "The Clansman."

It is impossible to see "The Birth of a Nation" without getting superlative. The work which must been done in staging it is stag But it is difficult to a less f

Liberty Theatre will be given its initial glimpse of the greatest photoplay spectacle that has thus far come to the metropolis. This remarkable film has for its foundation the sensational story and play, by Thomas Dixon, "The Clansman." It tells the story of the nucleus of the Dixon story and has been elaborated, in several places, to advantage. It has been converted into a photo-spectacle by its author and has been directed by the masterful hand of D. W. Griffith, who is known as the master in connection with productions of this kind, a long chain of successes has shown.

One of the many features will be the characters of the Dixon Stories of women will be seen in the screen version of to-day. It is known that the prevailing styles of the women of to-day are similar to those of the days when the stories were written, but when the women in the days shortly after the war, it seems strange to appreciate that it is these styles that the women of to-day are so closely copy-

at "The Birth of a Nation" is a and startling drama will be by appreciated by the perusal of following brief synopsis:

tion slaves are introduced into the Revolutionary Century. Slave labor is official in the South. The Union Abolitionists take up the cause of the Negroes, in the Northern States. The Civil War breaks out. The former friends are arrayed on opposite sides. The grim years drag by. The railroad exit Sherman's devastating march to the sea is seen. Grant and Lee face each other in a desperate struggle at Petersburg. Austin Stoneman, a parliamentary leader, is rising power in both branches of the Congress of the United States. His protégé, a cousin of his favorite child, and two sons, Phil and Tod, are at their Pennsylvania home. Their father resides in a Washington, near the Capitol.

happy days of peace are ended the news of Lincoln's election in the South. Secession is in the air. The Northern boys hurry to join the cause. South Carolina leaves the Union. Other South-ern States follow. President Lincoln issues the first call for 75,000 volunteers. The Civil War breaks out. The former friends are arrayed on opposite sides. The grim years drag by. The railroad exit Sherman's devastating march to the sea is seen. Grant and Lee face each other in a desperate struggle at Petersburg. The wars ends. The pall falls across the land of the Stoneman and the Cameron families. The Appomattox brings the surrender of Lee at last. Great Stoneman is magnanimity. North and South accept the old con-

Lincoln hears of his mother's plight and gives the pardon of Ben Cameron. The President calls to heal the nation. This draws the bullet of fanatic lays the great leader to Booth's martyrdom. Stoneman and leaders of old and plunge the country into the blackest period of the war. Stoneman, seeing clean to absolute ruin, begins to wash out all enmity and fear.

Stoneman's radical theories in operation. His mulatto favorite, has set up his headquarters at Piedmont, S. and the reign of carpet-baggers and their negro mates begins. Stoneman visits at Piedmont to see his decrees formed. Negroes are given the ballot. The white residents are denied their right to vote.

Phil Stoneman still loves Margaret Cameron. The shadows of war are so deep for Cupid to pierce. Ben Cameron declares his love for Elsie Stoneman and meets encouragement which elected Lieutenant-Governor of South Carolina. He looks high for love mate. Elsie does not fathom his intentions. Negro supremacy makes out of bounds. The big majority is the Legislature decrees legal marriage of blacks and whites. A handful of white men are helpless in the reign of terror.

THE SONG OF HATE

authorities, publicists, editors and

was suggested by Thomas Dixon's "The Clansman," exhibits the short even of the war between the states, the assassination of President Lincoln's death, the surrender of Lee at Appomattox, the battle of Petersburg, the march of Grant, and the assassination of Lincoln at Ford's Theatre. Until it was the operator of the Griffith film in the second half the story, this time Aaron Burr, uprising, this time Aaron Burr, carpetbagger, reconstruction, thrilling story of reconstruction. The romance of the Civil Conflict, Ben Cameron, with Miss Lillian Gish, Phil Stoneman, and of the Unionist Cameron, Phil Stoneman, with Margaret Cameron, Fred Stoneman, Miss Carolina Cameron, threads of continuous love-interest throughout the story.

But the great out-of-doors is Griffith's canvas. Gold, Tremendous in scope, Kind, are seen the hands of Lincoln, Grant, Lee, Sherman, were employed in the picture. Griffith

invest even more that the stock market thousands of shares in Cerna, at least

LIBERTY THEATRE 42d St. West of Broadway

EVENINGS at 8.05 SHARP, 25c., 50c., 75c. & $1
MATINEES at 2.10 SHARP, 25c. and 50c.

ALL SEATS RESERVED

HOUSE REMODELED ACCORDING TO SCIENTIFIC ADJUSTMENT OF FOCAL REQUIREMENTS—THESE LOGE SEATS WILL BE $2 AT NIGHT & $1 AT MATINEE PERFORMANCES

BEGINNING THIS NEXT WEDNESDAY NIGHT

MARCH 3d

AND TWICE DAILY THEREAFTER INCL. SUNDAYS

A RED BLOODED TALE OF TRUE AMERICAN SPIRIT

LOVE AND ROMANCE MID HISTORIC SCENES

COMEDY WHICH RELIEVES THE THRILL OF ADVENTURE

GRIPPING HEART INTEREST AND SOUL STIRRING EMOTIONS

SEE THIS MASTERPIECE

THE BIRTH OF A NATION

The Mightiest Spectacle Ever Produced!

D. W. GRIFFITH'S

COLOSSAL PRODUCTION WHICH WILL STARTLE THE WORLD!

TOO GREAT FOR COMPARISONS

CONCEIVED, INSPIRED AND CREATED IN AMERICA

THE EXPRESSION OF GENIUS IN A NEW REALM OF ART

A COMPOSITION OF NATIONAL FIGURES WITH THE UNIVERSE AS ITS BACKGROUND

RICH IN HISTORICAL VALUE

THE MOST REALISTIC AND STUPENDOUS VIEW OF STIRRING EVENTS IN THE DEVELOPMENT OF OUR COUNTRY.

FOUNDED ON THOMAS DIXON'S FAMOUS NOVEL AND PLAY

The Clansman

SYMPHONY ORCHESTRA OF 40

SEATS NOW

18,000 PEOPLE
3,000 HORSES
8 MONTHS
In the Making
COST $500,000.00

THE BIRTH OF A NATION.

On Wednesday night, March 3, in the Liberty Theatre, D. W. Griffith will present for the first time in New York, a photographic spectacle entitled The Birth of a Nation. The story upon which the work is based is Thomas Dixon's novel and play, The Clansman.

Mr. Griffith has been known heretofore as the foremost producer of motion picture processes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be gauged. The producer devoted eight months to its making. He employed the services of 18,000 people and 3,000 horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomatox; the assassination of Abraham Lincoln; the ordeal of the Reconstruction period; the Ku Klux Klan's solution of the problem; the establishment of an everlasting peace in the end. These historic scenes are given in accurate detail. A drama of human conflict as shown in well-drawn characters links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

Motography - MAR 6 - 15

Griffith Highly Honored

D. W. Griffith, whose spectacle, "The Birth of a Nation," opens at the Liberty Theater, New York City, next week, has returned from Washington, D. C., where, on Friday night, before the National Press Club, he gave a private exhibition of this wonderful picture. Chief Justice White of the United States Supreme Court was the guest of honor. Other distinguished personages present were Secretary of the Navy Daniels, thirty-eight members of the United States Senate and fifty Representatives from the House. The statesmen were accompanied by the ladies of their respective parties.

After the presentation of the picture Mr. Griffith was showered with congratulations by the newspaper men and their distinguished guests.

Next Thursday night, Mr. Griffith, in recognition of his remarkable achievements with this picture, will be the guest of honor of the National Press Club at its "Inside Dope Night," and will deliver a talk along the lines indicated by this event upon the development of the art of motion pictures in this country.

Review, Mar. 6, 191

"THE BIRTH OF NATION" IS THE GREATEST

D. W. Griffith's Photo Play at Liberty Theatre Is Impressive Masterpiece.

...omething heretofore never at ...on so great a scale in motion ...s was the production last W... night at the Liberty Th... W. Griffith's "The Birth ..." The story is based ...on's novel and play ...n." ...his film spectacle ...d largest ever pro... ...ght months to prepa... ...vices in one capacity the ...some 18,000 persons were ...were required to obtain ...fect.

Large audiences while ...week went away with ...the production is a st... the demonstration of ...artistic values of the ... The dramatic appeal wa... ticularly.

The story begins in the ...century with the bringing ...slaves to North America. ...progress is closely related ...hases of slavery and its ...he history of the United ...

In the wake of ...ment comes the ...battles and t... ...ken hearts; Sherman's ...he burning of At... ...fall of Petersburg, Le... ...rant at Appomatto... ...tion of Abraham Lin... ...of the reconstruction ...klux Klan, the establi... ...lasting peace in the en...

All of these historic ...given in detail. A dram... conflicts shown with well ...acters linked history to roma... there is plenty of romance and e... ment in the play, which is particu... in and woven about the adventu... a family of boys, one from the ... and the other from the South ... association is broken up by ... War.

A musical score was written ... ...sentation by Joseph Carl ... served as supplementa... ...al music to the ... ...paniment was played by an ... of forty pieces.

D. W. Griffith has done ... the progress of motion pictures ... any other man and ... Nation" is easily ... will be long befor... preserve is show... less Mr. Gr... self.

From CALL
Address: San Francisco, Cal.
Date

ALCAZAR TO SHOW GREAT WAR MOVIE

"The Clansman," or the "Birth of the Nation," in twelve reels, conceded to be one of the greatest motion pictures ever produced, will be shown at the Alcazar Theater beginning Monday night, March 1.

The film is based on the novel by Thomas Dixon Jr., but it deals more broadly with American history than does either the play or book. It deals with the American civil war and the reconstruction period that followed. It treats impartially with the causes that led up to the conflict and shows the conditions in both the North and the South before, during and following the conflict.

In "The Clansman" are shown spectacular battle scenes, with 25,000 soldiers, including thousands of horses and batteries of artillery in action. Artillery duels at night are shown.

Among the principal features shown in "The Clansman" are the battle before Petersburg, the bombardment and burning of Atlanta, the fleeing of the refugees from the stricken city, Lee's surrender to Grant, assassination of President Lincoln, organization and motives of the famous Ku Klux Klan, with thousands of these white-hooded ...rs seen in spectacular raids.

Interwoven among the spectacular features of "The Clansman" is a beautiful double romance of the South. The allegorical finish to "The Clansman" contains a powerful plea for universal peace.

Mar. 6, 1914.

MOTION PICTURE NOTES.

The first performance of D. W. Griffith's great film, "The Birth of a Nation," at the Liberty Theatre Wednesday night proved the biggest moving picture event of the season and the theatre has been crowded at each performance since. It really is one of the most striking pictures ever shown, and the indications are that it will run at the Liberty for months.

From NEW YORK COMMERCIAL
Address: New York City
Date MAR 6 - 1915

So warm has been the welcome extended to D. W. Griffith's stupendous photographic spectacle "The Birth of a Nation" at the Liberty that it looks as if this great picture has settled down for a long engagement. The demonstration of war's futility and the trials and suffering inflicted by blind hatred when passions are aroused in these mighty conflicts carries one of the most impelling lessons of the kind ever encountered in the theatre.

...n the welcome extended ...stupendous photographic ...of a Nation" at the ...as if this great picture ...for a long engagement ...of war's futility and ...ring inflicted by blind ...are aroused in these ...the one of the most im... ...ing ever encountered

...invest even more ...that the stock mar... ...sands of shares in ...cerns, at least

...e Theatre

...h of a Nation" at the Liberty.

...beyond question the most ...ry picture that has been ...en in America so far. In ...of detail, in the care and ...have been expended on it, ...e scope of the tremendous ...depicts, "The Birth of a ...ar and away above every... ...has been attempted hith... ...fact, I seriously doubt ...does not excel even the ...tions of the European fea... ...ke "Quo Vadis." For here ...ce of the subject and the ...n which it has been trea... ...any mere historical ro... ...the drama of an entire ...with a lucidity and ...ness that would be im... ...y other method.

...ight it may seem an ...talk so enthusiastic... ...ture. Personally, I do ...to be a lover of the ...movie. Nearly all the so... ...re "illums" I have seen ...have turned out to be ...e. All the more surpris... ...see anything so inte... ...ensely absorbing, as this

...of a Nation" goes fur... ...it covers practically the ...of the most momentous ...the political history of ...starts by showing the ...the slave trade and the ...duction of the germs of ...enough of the plot of ...n" is introduced to im... ...interest to the picture ...dramatic romance to ...The battle scenes are ...and on a large scale. ...quent picture of the ...rs of the civil war. ...ting enough for the ...ach. Then there are ...Lincoln and Sumner, ...the capitulation by Lee, ...on of Lincoln in the ...showing the grief that ...nth when the news of ...blished.

...amazingly catholic. ...ira shown at the Lib... ...nce included many of ...atrical first nighters ...ally to be seen at the ...ll as the professional ...and persons commer... ...d in the industry. And ...ared to be equally en...

...of a Nation" is founded ...nsman," by Thomas ...it is actually bigger in ...tistic, and less lurid in ...novel. After all de... ...nationalism and occa... ...of slop, Mr. Dixon's ...reconstruction period in ...undeniably powerful. ...en a vivid picture of ...ary conditions, they ...siders an explanation ...ack of the organization ...x Klan, for instance, ...d clarity that no other ...ave effected.

...rawback to he film ...so full of incident ...be reeled off at a speed ...ne of the pictures un... ...Klux cavalry, for in... ...ing riding at a speed ...might have envied. ...ough ... uphill and ...e velocity. ...along so rapid... ...are invisible. The ...grotesque.

...picture, as a whole, is ...achievement. It is be... ...think of the elaborate ...the number of people, ...nt of equipment it re... ...this drama in the ...which goes to prove ...ericans are willing to ...pains they can pro... ...esults as remarkable ...d in any other coun... LOUIS SHERWIN.

...NT The World - MAR 6-15

...EF WASHINGTON ITEMS.

...dent Wilson and several members ...cabinet and their families were ...at a private exhibition of "The ...of a Nation," which is based on ...Clansman," a book written by ...Dixon, a former schoolmate of ...sident. The exhibition was given ...East Room of the White House, ...the white walls were used in lieu ...reen.

...Commercial, MAR. 6 1915

...n the welcome extended ...stupendous photographic ...of a Nation" at the ...as if this great picture ...for a long engagement ...of war's futility and ...ring inflicted by blind ...are aroused in these ...the one of the most im... ...ing ever encountered

Est... 1884

DENVER, COL.
Address
Date
Establishe

STAY HOME AND SAVE $1.95 EACH JIT SHOW

New Yorkers Are Charged $2 Now for a Movie, but Expert Explains How to Avoid 2,000 Miles Travel and See Film for a Nickel.

BY RICHARD MILTON.

THE difference between $2 and 5 cents is $1.95. It is not stated because it is difficult to figure, but as an easy way to get this started. As an added bit of information, perhaps superfluous, it is 1,934 miles by shortest railroad route to New York.

And in New York they are charging $2 for motion pictures, including music. In Denver, where a great many New Yorkers believe civilization is not, they are charging 5 cents. In Kansas City 25, 50 and 75 cents, in Chicago 25 cents to $1. Seemingly, as you go eastward, you pay more for your film enjoyment.

The prices quoted are for big feature plays it cost thousands of dollars each to produce. New York had its first taste of $2 motion pictures this week. D. W. Griffith, promoter producer, took over the Forty-second Street theater, hung out a $2 sign, and announced "The Birth of the Nation" to the Broadway first-nighters, who have been having their fill of the hoorah-twinkling-toe-pretty-maidens combination so far this season. Whether the intrepid promoters sat forlorn and lonesome in their empty house waiting watchfully for patrons or whether the theatergoers, thru admiration for their nerve or a genuine desire to see the picture, flocked and filled the place has not yet been learned.

* * *

BUT the point is that "The Birth of the Nation," which is declared a complete working out of the contributory themes in American history on which Thomas Dixon Jr. founded his novel and play, "The Clansman," perhaps is not a whit more stupendous a production than those which come to Denver for the "jitney." More than 18,000 persons were employed in making the picture, so the press agents say, and the scenic supplements are unusually elaborate. But the Paris, it will be remembered, showed "Julius Caesar," with 20,000 people in the cast, which cost George Kleine considerably more than $100,000, in Denver not so very long ago at 5 cents the single admission. It will be remembered, also, that "Quo Vadis," "The Christian" and like attractions have been shown in Denver for 5 cents. More than 10 cents has seemed a prohibitive admission price by the 125,000 weekly Curtis street motion picture patrons always.

So imagine Manager Baxter of the Isis hanging out a $2 sign before his theater. Or Manager Percy before the Paris. Or Manager Noland before the Plaza. Can't you see them calling the reserves out to hold the eager crowd in check? Can't you visualize milling, pressing throngs thrusting $2 bills in overworked ticket sellers' hands? And the legitimate theater managers watching with deep chagrin? Neither can we.

With New York 1,934 miles to the east of us, it seems probable the $2 admission price will have a long, slow, tedious and tiresome time reaching Denver.

* * *

WE'VE heard it remarked often, the good order that obtains in the Curtis street motion picture places. Managers are complimented daily because of the fact they themselves attend to the "bouncing" job, standing thru their own shows, at the back of the audience, keeping watchful eye constantly roving over the heads of the screen fans. Because they do, the complaints received by the police in other cities, arising from the opportunities darkened theaters give miscreants, are not received by the Denver police.

But there are pests the managers cannot squelch. They are not criminal pests or merely mischievous pests who can be kicked out summarily at the first offense. But they are pests from all stations in life. Many of them are unconscious of the fact they annoy those around them. The managers have plenty of chances to observe them, but can do nothing. And each manager has his own particularly offensive offenders. Hear them:

"The most annoying person, from all I can gain from complaints that come to me," H. E. Ellison says, "is the man or woman who feels called upon to explain every picture flashed upon the screen and display a fancied recognition of the events soon to come. One man or one woman who sits thru a show and explains every scene, and anticipates the picture's climax out loud, can annoy everybody within a radius of fifty feet.

"And Denver has a lot of

SAYS Samuel Baxter: "It [illegible] most trouble. More than [illegible] the come in early, before the hous[illegible] They, [illegible] next to the aisle and sit there [illegible] have to climb over them to get [illegible] stand up, obstructing the view [illegible]

And Manager Percy: "[illegible] closely at home to gossip, or is [illegible] the motion picture show with the latest [illegible] tures and hearing all the latest [illegible] friends. A lot of women can w[illegible] the same time, discuss everythin[illegible] to the proper recipe for making [illegible]

D.W. GRIFFITH WHOSE MASTERPIECE "THE BIRTH OF A NATION" IS AT THE LIBERTY THEATRE PHOTO BY BANGS

From DEUTSCHES JOURNAL
Address: New York City
Date

Photodrama im Liberty Theater.

Reich an grossartigen scenischen Effekten.

"The Birth of a Nation" [illegible] Schlachtscenen bei [illegible] Bürgerkrieg.

Das Photodrama „The Birth of a Nation", das mit grossem Erfolg im Liberty Theater zur ersten Darstellung gebracht worden ist, gibt einen interessanten Beweis, wie erstaunlich gross sich in Zeit von wenigen Jahren die Photodramen entwickelt haben. Das Wandelbilder-Drama ist nach Thomas Dixons bekanntem Roman „The Clansman" bearbeitet und bringt in meisterhaft ausgeführten Wandelbildern die letzten Schlachten des Bürgerkrieges und die nachfolgende Reconstructionsperiode, in welcher das Treiben des Geheimbundes der Ku Klux eine so hervorstechende Rolle spielte. Viele große geschichtliche Ereignisse jener stürmenden Zeit werden als Wandelbilder vorgeführt. Darunter die Ermordung Lincolns mit solch ausbundeteller Deutlichkeit, daß man sie mit zu erleben meint. Die Schrecken und Verwüstungen des Krieges ziehen an den Augen der Zuschauer vorüber. Von ganz besonderem Interesse ist das heimliche Treiben des geheimen Geheimbundes der Ku Klux, der damals nach dem Krieg die meisten Südstaaten terrorisierte, den aber die gegenwärtige Generation kaum noch den Namen nach kennt und von der sie sich keine rechte Vorstellung mehr zu machen imstande ist. Durch diese Vorgänge einer aufgeregt wilden Zeit zieht sich, wie ein goldener Faden durch ein buntes Gewebe, eine anmutige und romantische Liebesgeschichte, die teils in nördlichen, teils in südlichen Staaten spielt und in der das große geschichtliche Drama des Bürgerkrieges einen imposanten Hintergrund bildet.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date MAR 4 1915

AMUSEMENTS.

"The Birth of a Nation" at the Liberty Theatre, Manhattan—Notes.

The Birth of a Nation," a picture drama based upon Thomas Dixon's novel and play, "The Clansman," was shown on the screen for the first time last night at the Liberty Theatre, Manhattan. Judged by all photo dramas New York has given, this new film spectacle is the greatest and largest ever produced. Eight months were taken for its preparation, and in many capacities the services of 18,000 persons and 3,000 horses were required. The cost is said to have been $150,000. A capacity audience witnessed the first public showing of film play, and most of them must have taken with them the belief that this new production shows a decided advance in camera plays. Greater artistic values than ever before were demonstrated and a strengthening dramatic appeal was evident. The story begins with the bringing negro slaves to North America, its progress shows the influ which slavery had had upon the tory of this country. The ba fields of the Civil War, Sherm march to the sea, the burning o lanta, Lee's surrender, the murd Lincoln, the tragedy of the re struction period, the Kuklux and the establishment of peace historic scenes given in detail an naturally that this film is often gotten. Charming love stories interwoven and a special mu score has been composed by Jos Carl Briel and is played by an chestra of forty pieces.

KNICKERBOCKER PRESS
ALBANY, N. Y.
MAR 7 - 1915
CABLE ADDRESS
CLIPPING FROM Patriot
Date 3-14-15

D. W. Grimth's big special [illegible] production, "The Birth [illegible] based on the novel [illegible] and its first public showing [illegible] Liberty Theater, New York [illegible] the picture [illegible]

...ade of Clansmen Excites Cheers at "The Birth of a Nation"

...ost thrilling scenes ...derful D. W. Grif... ...o-spectacle, "The ...on" at the Liberty ... per...us charge of ... This ...eat scene has ... for ... restoration ... Broad...y, and as it ... upon the screen each ... spectators actually rise ... seats and burst into ... It is indeed some time ... audiences have been inspired and excited by a dramatic production to such a high pitch, but nevertheless it is a common occurrence at the Liberty.

"The Birth of a Nation" is interspersed with many exciting scenes and furnishes its spectators with a thrill that has long been absent from Broadway. Aside from this the story from which this remarkable photo-drama masterpiece is made has been declared to be the most vital document of its kind ever written. Thomas Dixon, whose novels, "The Clansman" and "The Leopard's Spots," have proven that he is a daring and fearless writer, has contributed the theme of this remarkable film production. The nucleus of the former novel has been utilized in its entirety with elaborations here and there to the advantage of the spectacle.

The remarkable story of "The Birth of a Nation" is one that commands your entire attention throughout its entire action and thrills you to the core. It is the greatest thing of its kind ever accomplished in "screen" productions, and aside from its dramatic qualities as an attraction, it is abundant with historical knowledge. Among other things it has proven beyond doubt that the world, or, rather, the metropolis, still loves the hero. No better corroboration could be asked than the tumult of cheers that greets the film actors in the famous Ku Klux Klan charge at each performance.

"The Birth of a Nation" is a film drama that is in every way a masterpiece. It is splendidly acted by a competent company, staged by D. W. Griffith, "The Belasco of the Movies," and its quality cannot be appreciated until seen.

IN BIG PHOTO PLAY SE...

Lillian Gish in "The Birt... Nation."

Moving Picture World Mar. 6-15

Production Versus Manufacture.

Samuel Goldfish Returns From West With Well Defined Impressions of Exhibiting Conditions—Comparative Importance of Feature Producer and Distributor.

SAMUEL GOLDFISH, who returned last Monday from an extended transcontinental tour and visit to the studios of the Lasky Feature Play Company in Hollywood, California, declares that he has been greatly impressed by the manner in which the moving picture industry is evidently approaching legitimate theatrical conditions. "Elaborate feature productions, based rather on successful plays or established works of fiction, are positively the order of the day from New York to the Pacific," said Mr. Goldfish when seen at his office. "The old-time authorities who predicted that the feature business would turn out to be only a fad must feel strangely now if they are correctly informed.

"Throughout my trip I was deeply impressed by the rapidity with which the moving picture business is apparently become more and more similar to the conditions of 'legitimate' theatrical management. After seeing Griffith's 'The Birth of a Nation,' which is founded on 'The Clansman,' I was forever convinced of one thing—that it is no longer the length, but the value of the picture which counts. The time has forever gone when people will want to see a picture just because it moves and because it is a certain number of thousand feet in length. The wise producer is the man who makes the picture precisely the length that the nature and force of the subject demand, just as the wise playwright does not gauge himself by the number of words his comedy or drama. This means that the picture industry is getting down to the elements of 'show business,' and that the ultimate aim must be to provide for audiences those things which are truly of most absorbing interest. During my trip I tried to analyze local exhibiting conditions in many cities and found them amazingly uniform. The time has come, or is fast coming, when the picture 'manufacturer,' who turns out so many reels or so many brands, must disappear from the scene, only the few genuine moving picture producers left. To 'manufacture' is one thing; to 'produce' in the sense of actually creating something worth while survives not because of any system, but because the public absolutely wants it, is entirely a different thing. It is, of course, the 'show business' all over again, the main issues at stake not money so much as Art.

"The needless loss of money in the moving picture business has been caused by the various supposedly efficient systems for disposing of the studio's output. When the picture business first came into existence the would-be investors, wishing to interest capital, assured the men who were to invest that the product could readily be disposed of at high prices on the States' rights system. This theory has now died a natural death. More recently the program idea has replaced the States' rights idea, and thousands of unsuspecting investors have been induced to risk capital for the making of mediocre subjects on the assurance that wonderful returns could positively be obtained through this or that program. Though the program idea is still comparatively young, many of the investors have lost their money through their belief in that theory and learned the sad lesson that the mere making of photographic images on one side of a celluloid film is not necessarily worth thousands of good, real dollars. The only program which can succeed is one which supplies the very best productions. It is the producer who makes the success of a program, because his offerings bring money to the managers of the theaters, and not the program which supports the producer.

"An article recently published in the Saturday Evening Post, the authorship of which is ascribed to a well known theatrical manager, is just the sort of article which has done much to mislead the public and bring into disrepute people who should never have involved themselves. This article dwelt upon the fabulous salaries paid to moving picture artists and directors and how a legitimate producer has received $150,000 for versions of his plays. One might almost infer from the article of being written with the intention of misguiding the misguided public into invest even more money. It is the shame of this business that the stock market is loaded down with hundreds of thousands of shares in so-called alleged motion picture concerns, at least a portion of which are absolutely unworthy of any serious consideration.

"There are only two essentials in a moving picture—the popular value and the artistic merit. The program system itself has proved that if a picture is truly great it will not be long unknown to a public which craves fine photodramas; if it is not good, there is no power on earth which can make it anything else than what it is. Therefore, as I have already said, the day of the real producer is dawning, for only he can face the competition of an art which is developing by leaps and bounds; only he can establish a program and triumph by genuine superiority while the mere mechanics of the business fall by the wayside.

"Considering all these things, it is evident that the theatrical experience of Mr. Jesse Lasky has been of inestimable advantage to our entire organization. He had the right experience, and he has known just how to use it. In the same manner, their long familiarity with theatrical producing has been infinitely valuable to Mr. Cecil B. De Mille and Mr. Wm. C. De Mille, in their respective capacities as producer and photodramatist.

"Our whole energy is now being bent, as ever, not on the manufacturing, but the producing of photodramas which shall positively set new standards and lead in the march of advancement."

Globe March 6, 1915.

THE BEST MOVING PICTURES

"BIRTH OF A NATION."

The opening of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theatre on Wednesday night proved the stirring event of the season. It looks as if this marvellous picture has settled down for the most memorable engagement ever devoted to this branch of art in the history of the New York stage. Much was expected of the picture, but none in the audience was prepared for such a revelation. The magnitude of the production, its bewildering detail, the dramatic possibilities it unfolded, and above all other things, the wonderful message of peace it conveyed were elements of the greatest surprise. The engagement at the Liberty Theatre is for two daily presentations, afternoon and evening, including Sundays.

Press March 7, 1915

LIBERTY.

The opening of D. W. Griffith's photographic spectacle, "The Birth of a Nation," in the Liberty Theatre last Wednesday night proved an important event. The magnitude of the production, the dramatic possibilities it unfolded and the message of peace it conveyed were elements of the greatest surprise. The demonstration of war's futility and the trials and suffering inflicted by blind hatred, when passions are aroused in these mighty conflicts, carried an impelling lesson. The picture is shown twice daily, including Sundays.

Morning Telegraph

MARCH 7, 1915.

...ing high dives through the ice into the lake. Received a snapshot of Clara, and she looks like an Esquimau queen.

D. W. Griffith has an eye for beauty. Get a squint at Peggy Shannon, who receives the patrons of the Liberty Theatre and you will realize the truth of the statement.

From DISPATCH

Address: Pittsburgh, Pa.

Date MAR 6 -

"The Birth of a Nation," a large film presented in New York Wednesday night, is a history of the Civil War in picture. It required eight months to make it. It is said to be technically perfect, but the subject matter is at times objectively gruesome, being based on the Rev. Mr. Dixon's "The Clansman." It is plainly propaganda.

BILLBOARD

From

Address Cincinnati, Ohio

Date MAR - 6

PHOTO PLAYS.

LIBERTY—The opening ... Griffith's photographic spect... Birth of a Nation," on Wedne... proved one of the stirring e... season. It looks as if this ... picture has settled down fo... memorable engagement ever ... this branch of art in the hi... New York stage. Much was ... the picture, but none in t... was prepared for such a reve... magnitude of the producti... wildering detail, the drama... ties it unfolded and abov... things the wonderful messa... it conveyed were elements ... est surprise. The demonstr... futility and the tri... inflicted by blind hatre... are aroused in these ... carried the most impel... kind that has ever ... the theatre. The ... Liberty Theatre is ...

...entations, after... ...cluding Sundays.

PRINCESS—The ... the James Barin... the heart of ... "Through Centr... with matinees ... and Sundays. T... native and anima... much attention. ...

WEBER'S—T... ...ments in that ... Continent south... Sir Douglas Ma... markable motion ... animal life, are in... the general public ... interested the ge... when shown on his ... ous to beginning ... engagements in this ...

GRIFFITH MASTERPIEC

New York, Feb. 27.—On Wednesd... March 3, in the Liberty Theater, D. ... will present, for the first time in N... photographic spectacle, entitled "The ... a Nation. The story upon which ... based is Thomas Dixon's novel ... Clansman.

Mr. Griffith has been kno... foremost producer of motion ... His present production is ... will demonstrate the ... tistic values of the c... incomparable dramati... devoted eight months ... ployed the services ... bored to get the ... sco... is been writ... Jos... Earl Brig... played ... an ...

THE PRESS. SUNDAY, MARCH 7, 1915.

From VARIETY

Address: New York City

Date MAR 5 1915

BIG FEATURE SHOWING.

The biggest American made feature film to reach the screen commenced exhibiting at the Liberty Wednesday night. It is "The Birth of a Nation," produced by D. W. Griffith from the Thomas Dixon story of "The Clansman."

Another record that goes with the showing is the picture scale of prices, up to $2, the highest yet charged over here for what would be termed a "regular feature," though of extraordinary length and production.

The Liberty has had itself prepared for the film season. Ushers are in khaki uniform, to harmonize with the war scenes of the film. In the outer vestibule a couple of girls in Colonial dress salaam to each visitor or group.

A private view of the Griffith feature was given Monday afternoon in the theatre attended by a capacity crowd, on invitation.

The various standard feature makers in New York are curiously watching the outcome of the attempt to play a feature film in New York at the $2 scale.

"The Birth of a Nation" ("The Clansman") was made with D. W. Griffith in full charge of the production. Griffith started the big picture on the Coast last May. Exactly 120,000 feet of celluloid was reeled. At the Liberty 12,000 of this is shown, the cutting down being done slowly by Griffith himself.

Griffith, himself a Kentuckian, took unusual pride in the film, using the Thomas H. Dixon story only as a groundwork. From picture viewpoint the picture is: Griffith, 90 per cent.; Dixon, 10 per cent.

J. J. McCarthy, formerly of the George H. Brennan attractions (Brennan having made the road production of "The Clansman"), has been engaged to handle the bookings, with Theodore Mitchell devoting his attention to the publicity.

"The Clansman," about a year or so ago, was sold to the Kinemacolor Company, but several hitches resulted in Dixon taking back his title and story and later disposing of it to Griffith.

Herald - Mar. 7-15

$2 Movie and 10 Cent Dance Innovations in Theatre World

FOR years it has been the plaint of the legitimate theatrical producers that the motion picture has been their most serious and obstinate competitor. Overlooking the fact that hundreds of thousands every day, in every city, town and village, find diversion in motion pictures, the managers were inclined to attribute the popularity of the film drama chiefly to the low prices. They attributed the disappearance of gallery audiences to the higher prices the spoken drama demands.

But last week came two events completely changing the situation. In the Liberty Theatre the new motion picture spectacle, "Birth of a Nation," produced by D. W. Griffith, was presented at $2 prices for the best seats, and on the same day Miss Isadora Duncan announced that she has arranged to take the Century Theatre for four weeks, and that a thousand seats will be sold at prices between ten cents and fifty cents.

* * * * *

THE "new movement" in the drama, which is associated in the average playgoer's mind with painted walls depicting "night" or "morning" as the case may be, shredded curtains signifying forests, overhead lighting and no footlights, also is an economical movement. Some one has said that when Granville Barker moves his company from Wallack's Theatre and sends his productions on tour he will ship the scenery by parcel post.

Miss Duncan's stage decorations in the Century will be simplicity personified. She has used the draped gray curtains with satisfactory results in her several performances at the Metropolitan Opera House. She will restore the Elizabethan "apron" to the Century stage, which will extend some nineteen feet into the orchestra, and she will use overhead lighting effects, discarding the footlights. This innovation David Belasco and Mr. Barker this season have used in their productions. Coupled with her desire to reach the masses with her art, Miss Duncan pursues a practical business policy in charging ten cents for seats. She can afford to do it, because the cost of her production does not run into many thousands of dollars. And those who occupy the best seats in the house will pay something more than two dollars.

* * * * *

BUT what about the "new movement" in motion pictures, which provides a cinema film 12,000 feet in length in which thousands of actors take part? "Birth of a Nation" will be followed by other ambitious attempts by American producers along the same line. But, as in the case of the new attraction in the Liberty, the producers will be compelled, in order to obtain a return on their investment, to charge more than the ordinary motion picture prices and to compete strictly from a box office standpoint with the spoken drama. It is said that in the making of "Birth of a Nation" more than 250,000 feet of film was used. This was but one item of expense. For many consecutive days the railroad fares of the company amounted to $700 daily. The day has passed, apparently, when motion pictures can be made in a city studio.

* * * * *

THIS matter of the price of seats ever will be a constant source of reflection for managers and theatregoers. The HERALD several weeks ago told to what extent the practice of selling "cut rate" tickets has grown. Managers are divided over the question of the business ethics of the "cut rate" ticket. The fact remains, in the judgment of one experienced manager who never has permitted ticket "scalping," that the ultimate effect will be bad. It has taken years of effort to educate playgoers to the two dollar standard, he declares, and all this may be undone in a few seasons if the "cut rate" ticket continues in vogue as it has this season. It means nothing less, he says, than that the manager is selling something for one-half or three-quarters as much as he advertises, and the playgoer who once has tasted the glories of the "cut rate" ticket will be as averse to buying his seats at the higher standard as the theatrical "deadhead" to pay for his tickets at any price.

Henry Walthall, "The Birth of a Nation" Liberty

Mar. 5-15

THE ROCKLAND COUNTY LEADER

Published at Spring Valley, N. Y.

Liberty Theatre.

On Wednesday night in the Liberty Theatre, D. W. Griffith presented for the first time in New York a photographic spectacle entitled "The Birth of a Nation." The story upon which the work is based is Thomas Dixon's novel and play, "The Clansman." Mr. Griffith has been known, heretofore, as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the marvelous scope and artistic values of the cinema play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be gauged. The producer devoted eight months to its making. He employed the services of 18,000 people and 3,000 horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment will be played by an orchestra of forty musicians.

ed, Rochester, NY
Mar. 7-1915

playing vaudeville we
otion pictures at two
of the topsy-turviness
Dixon. "The Birth of a
is D. W. Griffith's film
Thomas Dixon's "The Clans-
the record breaking "movie."
doubt the most spectacular mo-
ture yet produced, costing an un-
le sum and calling on even the
warriors—exploded at night to
effects of camera lighting—th
"m-les de luxe." But
pay a two

DISPATCH

Pittsburgh, Pa.

There is a rumor afloat that the Griffith production, "The Birth of the Nation," will be shown at all the Klaw & Erlanger houses after its run at the Liberty Theatre, New York. This is the picture that has been packing them in at prices ranging from $50 to $2.

David Robinson
N. Y. NEWS SERVICE
MAR 6 1915

The great [illegible] drama, "The Birth of a Nation," opened on Wednesday night at the Liberty Theater. It is a red-blooded tale of true American spirit, love and romance, mid historic scenes. It is a comedy which gives the thrill of adventure, full of throbbing heart interest and soul stirring emotion. It is a masterpiece of the most realistic and stupendous view of stirring events in the development of our [illegible] history, received, [illegible] and [illegible] America. This [illegible] founded on [illegible] novel, [illegible]

[illegible] Johnson an

ng Telegraph Mar 7, 1915

S REACHED
FFITH FILM

f a Nation" Has an
s Opening at the
rty Theatre.

ION IS NOTEWORTHY

ole, Thrilling Documen
ork of Art, the Pic
e Is Unequalled.

heights of motion picture produc
n and presentation have been attained
D. W. Griffith's "The Birth of a Na
on," which had its metropolitan pre
ere at the Liberty Theatre on Wednes
y night.

The atmosphere of the picture was care
lly maintained in every detail. Miss
ggy Shannon, in curls and hoop-skirt,
rtesied gracefully to the playgoers as
y filed in, and several other comely
ldens attired in the fashion of the
acted as ushers. Confederate and
on soldiers stood on guard in the
r of the theatre, and the orchestral
choral accompaniments were in the
n the melodies of fifty years ago.
othing so stupendous, so elaborate and
thrilling has ever before been pro
ed by an American director.

The Birth of a Nation" proves be
d a doubt that a "Cabiria" and a "Quo
dis?" can be made on this side of the
er. Indeed many will maintain that,
ddered solely as a motion picture, it
the greatest thing the world has yet
duced. Certainly it will silence for
the scoffers who profess to believe
the art of the silent drama is not as
ring as that of the spoken play.
he ever necessary
ent, and because
duction it is almo
to be.

the interest is
the art of the
a pity that it

Thrilling and Historical.

t the love story is the least important
of "The Birth of a Nation." It is
its spectacular features that the pic
is superb and in its patriotism that
thrilling historical and educational
ning with the earliest importation of
es, it shows this country in some of
gravest throes of its evolution, skip
g the period of history between Colonial
s and the outbreak of the Civil War.
th the beginning of civil strife the
grows thrilling almost beyond de
tion. It reaches the highest spectacu
point perhaps in Sherman's march to
sea, and is absolutely gripping in the
es showing the assassination of Presi
Lincoln in Ford's Theatre, the in
which, with its audience, is
pictured.

re is divided into two parts of
feet. Each is almost complete
As a spectacle, as a thrilling
and as a work of art, it is un
It has strength where other mas
were weak.

Birth of a Nation" gives the other
of the story told in "Uncle Tom's
n." It is right that the country should
the conditions of the Construction
d. The scenes are horrible, of course.
facts which they depict were horrible.
Ku Klux Klan saved the South.

Not Attack on North or Negro.

has been said that D. W. Griffith as
utherner has made his scenes stronger
the facts. This is hardly true. It
been said that the picture is an attack
the North. This is foolish. He has
ce ful to establish the fact that the
y of a generous North was misused
few men to gain power for them
s. He has been careful to show that
responsibility does not rest upon the
e race. Conditions were not of their
ng. The black mob went wild as any
will do. It is the mixing of historical
and history that constitutes the
most vulnerable point.

y of the most thrilling scenes are
depicting the remarkable horseman
of the Ku Klux Klan. One pictorial
follows another in the second half of
cture, and time and again the au
broke into applause. Numerically,
all and in general lavishness of effort
Birth of a Nation" represents the
momentous motion picture of it

e flashback been used t
as in the second part. N
without trembling wit
of those scenes. D. W
ed himself the premie
oducer of our land, if no

d to Fine One.

s as follows:

meron, Henry Walthall; Mr
h, Miriam Cooper; Flora, M
Cameron, Josephine Crowel
Spottiswoode Aiken; Wa
Beringer; Duke Camero
Jimmy, Jennie Lee; Hot
n; Ralph Lewis; Elsi
hll, Elmer Clifton; Tod
Jeff, Wallace Reed; Lydi
lden; Silas Lynch, George
Walter Long; Abraham
Henabery; John Wilkes
Walsh; Gen. U. S. Grant,
Gen. Robert E. Lee, Howard

a cast of such excellence
ult assists to pick those
the others go to Henry
h, Lillian Gish, Miriam
s and George Seigmann.
s was portrayed by
with a make-up suff
to be satisfying. Both
General Robert E. Lee,
ald Crisp and Howard
won individual rounds of

nance "The Birth of a
rating the fact that a
be shown profitably
is worthy of all the
Bliss it.

HENRY WALTHALL AND LILLIAN GISH IN "THE BIRTH OF A NATION" LIBERTY THEATRE

Henry Gishes & Miriam Cooper "The Birth of a Nation" Liberty

'Birth of a Nation' Sets a New Record

The opening of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theatre on Wednesday night proved one of the stirring events of the season. Much was expected of the picture, but none in the audience seemed prepared for such a revelation. The magnitude of the production, its bewildering detail, and the wonderful peace message were elements of great surprise.

The demonstration of war's futility and the trials and suffering inflicted by blind hatred when passions are aroused in these mighty conflicts carried an impelling lesson.

MAIL MAR. 6-1915

It was quite interesting to note the frank admissions on the part of practically all of the dramatic critics on the New York dailies that they could not properly judge "The Birth of a Nation" because they did not know films. It was something like a man trying to write up a baseball game who didn't know the rules or at least the names of the best players. The production of this great film and its presentation in the manner Mr. Griffith has done, gives to the amusement world a new, distinct concrete idea of the magnitude of film possibilities.

Of course, the way has been paved for this thought by "Quo Vadis," "Cabiria," "Neptune's Daughter" and other big films, but it took this offering and the manner in which it has been presented, to convince the theatrical world that here is a gigantic factor to be reckoned with, and I have a little hunch that some of the managing editors read the reviews of their dramatic men and realized for the first time that films are one thing and dramatic offerings another.

The inability of some of the critics to grasp the thought of handling the thousands of people, the artistic groupings of the characters, the "swing" of the action and the typical Griffith cut back and flash, was in a way rather amusing. The average film fan can follow those things undoubtedly better than most of the present-day dramatic critics, for the simple reason that the film fan knows the film possibilities through having studied them and the critic does not because he has seen very few films, and those probably badly chosen.

I am sure the film industry owes to Mr. Griffith much more than most of the film people realize for the manner in which he has produced this great film and furthermore, for the presentation of the production here in New York. Gradually the scoffers have been beginning to slip into the line of the supporters of films, but after this production as presented, no man of any claim to intelligence dare scoff at the films.

He may pick out bad ones. That is easy. In the same way anyone can go out and pick out bad dramatic companies, although it would be harder to find them to-day because the public refuse to pay for them any more since they can go to the films now instead and refuse to support any dramatic organization unless it is "worth while." Surely the films have arrived.

The producer of a film (by producer, I mean the man who actually directs the making of the production) either makes or breaks the effort. Yet the producer has never, to date, had the credit he deserves. This is especially true as far as the public is concerned. To the fans the producer has been an unknown quantity.

To my mind he is entitled to a large share of any glory there may be and the best way I know of to allow him to get that glory is to start a discussion as to who are the really great producers. And so here we have it. I'll grant that it is only a personal opinion, but I want to register right here the fact I have studied films for six years very carefully and I will say with confidence that I will not be contradicted, that within the past two years I have seen more films than any man in this country, looking at them from a critical, technical viewpoint. Yet at the same time approaching with a willingness to be "carried" by an emotional scene or spectacular effect.

I am "carried" when the bits of business are well handled and for that reason think I am a good audience. All right! Having presented that alibi as a reason for thinking I know something about who is making real films and having told any that don't know it that I am a film man first and a newspaper man second, I will proceed with my opinions:

I am naming the producers in the order in which I think they should be mentioned, considering what they have done. With each I have given what I consider their greatest film. I may be in error on some of the listings, and will say frankly that I am open to conviction, and if I am shown changes will be made before the next "rating" is given. There may be one or two producers I have overlooked; if so, they will get their just due later. I intend to keep this discussion alive, because I think it the livest issue in the production of films. There are more incompetents making films than there should be, and there are many real producers who have never been actually checked up and given their just dues. So here we are:

D. W. GRIFFITH,
"The Birth of a Nation."
HERBERT BRENON,
"Neptune's Daughter."
RALPH INCE,
"The Sins of the Mothers."
HUGH FORD and EDWIN PORTER
"The Eternal City."
MAURICE TOURNIER,
"Alias Jimmy Valentine."
MACK SENNETT,
"Tillie's Punctured Romance."
LOIS WEBER,
"Hypocrites."
FRED THOMPSON,
"The Goose Girl."
EDGAR LEWIS,
"Samson."
JOHN W. NOBLE,
"Satan Sanderson."
FRANK POWELL,
"A Fool There Was."
FRANK CRANE,
"Old Dutch."
COLIN CAMPBELL,
"The Spoilers."
HARRY DAVENPORT,
"The Island of Regeneration."
TOM INCE,
"The Battle of Gettysburg."
ALAN DWAN,
"David Harum."
HOBART BOSWORTH,
"The Sea Wolf."
OTIS TURNER,
"Damon and Pythias."
CECILLE DE MILLE
and OSCAR AP
"The Girl of the Golden West."
JAMES YOUNG,
"My Official Wife."
J. SEARLE DAWLEY,
"Tess of the D'Urbervilles"
O. A. C. LUND,
"The Dollar Mar
TEFFT JOHNSON,
"The Locked Door."
HENRY FITZMAURICE,
"Stop Thief."
THOMAS HEFFRON,
"The Man from Mexico."
LIONEL BELMORE,
"The Silent Plea."
JAMES DURKIN,
"The Celebrated Scandal
JAMES KIRKWOOD,
"Behind the Scenes."
THE WHARTONS,
"Prince of India."
JACK PRATT,
"Shore Acres."

Kindly understand that while mentioned only one film for ducer, I have considered very other work done by each indi have tried to give my best jud ...st thirty producers in to-day.

In considering the first five n I will go a little into detail. fith is absolutely the peer to-d Several men are devoting v and the future may bri to-day he stands a "Neptune's Daug sensational succ "Kreutzer Sonat ity as a produc He does things in but so handles "puts them over shown some won and is improving it is only Mr. Br ...n that he

Porter
produ

From STAATSZEITUNG
Address: New York City.
Date MAR 7 1915

Wandelbilder.

D. W. Griffith's großartige Wandelbilderserie "The Birth of a Nation", nach Thomas Dixon's berühmter Erzählung "The Clansman", ist als Kolossal-Attraktion zweimal täglich mit vollem Symphonie-Orchester von 40 Mann im Liberty Theater zu sehen. 18,000 Personen und 3000 Pferde sind in dieser gigantischen Serie [illegible]

Establis

PRESS
From
Address GRAND RAPIDS, MICH.
Date MAR 6 1915

One of the most gigantic motion picture productions made this season, "The Birth of a Nation," has just been presented in the Liberty theater, New York. It is a historical drama in two acts, founded upon Thomas Dixon's story, "The Clansman." W. D. Griffith, the producer, is said to have invested a fortune in the production and the re- ...that it is a greater film than "Quo Vadis" or "Cabiria."

Bee

SACRAMENTO CAL

MAR 20 1915

Thrilling Ku-Klux Pictures Are Twice as Biggest Offering of Season by New York Critic

Elaborate Production for Visualization of Thomas Dixon's "The Clansman" One of Greatest Efforts of Film Producer

By JAMES S. METCALFE,
Dramatic Editor Life, Bee's Special Correspondent.

NEW YORK, March 14.—This is where the movies score. From both the financial and dramatic point of view the most important amusement production, not only of the current week, but for weeks past, is a moving picture. It is not only playing in a regular theater usually devoted to regular theatrical attractions, but it is getting and getting regular theater prices, two dollars for orchestra seats and the other seats in theater seats and the other seats in the house on the same basis. That this house could be done by any moving pictures was denied by the theatrical managers, and the ticket speculators paid absolutely no attention to the new venture.

Now that the Liberty Theater is twice daily and Sundays holding bigger audiences than ever before in its history and with a big advance sale, the speculators are kicking themselves for their lack of foresight and trying to get even by selling the 55-cent gallery tickets to the scalpers at a dollar on the assumption that they are the best seats in the house, an assurance the more readily accepted, as no one in New York ever heard of moving pictures being shown at regular theater prices.

Biggest of the Movies.

This exceptional attraction is called "The Birth of a Nation," and is to some extent founded on Thomas Dixon's Ku Klux story, "The Clansman." A large part of its appeal to all kinds of people is due primarily to the tremendous events in comparatively recent American history with which it deals, and almost as much to the fact that it is produced by D. W. Griffiths, who has been in the moving picture business since its very beginning and who knows how to utilize every one of its resources to affect the public.

On a thread of primitive romance, not important to the experienced theatergoer, but dear to the heart of the movie fan, are strung tremendous battle scenes reproduced from the Civil War, a remarkable showing of Ford's Theater, with its audience and performance the evening Lincoln was assassinated, the assassination itself in vivid depiction and, most exciting of all, thrilling episodes during the period of negro domination in the Southern States, and its final wiping out by the mysterious Ku Klux Klan.

For real dramatic interest, and its drama is so intense that it brings the audiences to their feet as no theatrical play has in many, many years, we are given in absolute action the great story of the contest between races, with the whites fighting for the honor of their women and their very lives, ranged on the one side and on the other the negroes drunk with their new power and urged on by self-seeking politicians of the vilest sort.

Remarkable Set of Films.

More than eight months were consumed in preparatory work before the pictures were ready to show. Thousands of men, women and horses were employed, to say nothing of the costumes, weapons and ammunition that had to be provided. A special theater was built, its interior an exact reproduction of Ford's, in measurements, decorations and arrangement of the boxes, seats and stage. Right here it is proper to say that it must be a very hardened theatergoer and a very small American who does not feel a thrill when Abraham Lincoln enters his box and bows in kindly recognition of the audience that rises to greet him.

The battle scenes, pictured in clear mountain air, are wonders of photographic accomplishment entirely outside of their material bigness and their effective details of men engaged in what it is hard to believe is not the actual fighting of war.

Fidelity of Pictures.

There are some of us who are thoroughly familiar with the happenings of this time, some by personal knowledge and others by close contact with those who had participated in them. The more one knows the more one is impressed by the fidelity of the pictures to the things and people they represent and their historical accuracy.

Any one who was alive and of understanding and [illegible] at the time of Lincoln's assassination must feel as if he saw the scenes in Ford's Theater, one of the most memorable nights brought to light in these pictures, that is, if he knows the truth only exactly as it happened. South[illegible] who [illegible] upon the negro [illegible]

sided over by a negro Lieutenant Governor, and its membership largely made up of ignorant field-hands, say that the pictures of episodes depicted are in no way exaggerated. The Ku Klux Klan is shown only in its picturesqueness and in its creditable accomplishments, so not so much can be claimed for accuracy in this respect, although the feature of course adds much to the effectiveness of the picture play and its dramatic interest.

Effect on Audiences.

It is a curious fact that, although the film runs continuously with an eight minute intermission, for practically three hours, which is longer than the acting time of a more than usually long drama, the audience does not for a moment lose interest and is in a condition of thrill during most of the performance. The great majority of the spectators leave the theater in a state of mental, emotional and physical languor. This is true of experienced playgoers and those who rarely see moving pictures quite as much as of the regular fans.

In the view of the theatergoers even the careful production has all the characteristic defects of the moving picture. Producers of picture-plays are strenuous in maintaining that their methods are correct and that a study of the moving-picture public has shown them that, when they try to approach the conventions of the theatrical stage their spectators lose interest in the story that is being unfolded.

Therefore they insist on the unnatural speed of the moving characters, upon the interruption in scenes, the quick alternation backward and forward of disconnected episodes and the apparent repetition of things that have been seen before. All these are in a way annoying to the regular theatergoer and, if he is not mistaken in his understanding of himself, diminish rather than enhance his interest.

Secret of Thing.

The secret of the whole thing probably lies in the fact that the largest part of the moving-picture public has been educated and developed by moving-pictures. It has not been taken from the theaters but has been created mostly by the pictures themselves. It compares the pictures it sees not with any other way of telling a story but only with pictures it has seen. Therefore the producers may be right in their viewpoint that they know what their public wants and that it would be a mistake to try to make their methods conform to the requirements of any other kind of intelligence.

The moving-picture producer to be successful must be a showman in the sense of studying the public and finding out what it wants. He must also be a photographic mechanician able to devise the mechanical photographic effects that the moving-picture audiences insist upon having. He must be, too, something of a psychologist to study and learn how to excite and to hold the attention of the human mind of average caliber. With all this equipment he is not a dramatist in the sense of the theater and his best and most startling accomplishments cannot continuously hold the attention of the playgoer whose intelligence cannot be conquered by the eye alone, even with the aid of his own imaginations and the sound supplied by an orchestra and a chorus of voices.

Confirms Interest.

These statements may seem to deny what has been said of the interest created by "The Birth of a Nation" even among playgoers. On the contrary it simply confirms the fact that this production is a wonderfully exceptional one because to all the ordinary attractions of the moving-picture it adds a new way of beholding and knowing great historical events in which we are all interested. Take them away or derive them from fiction and "The Birth of a Nation" would be simply the usual moving-picture better done than usual and therefore attractive to the moving-picture public.

Take away the artificial romance and the movie tricks for holding interest and this film play would still interest the intelligent American, although it would perhaps and probably not be very highly regarded by the movie fan. However, "The Birth of a Nation" seems to have been produced by a genius to interest all classes and conditions of Americans. The proof of which is shown by its [illegible] business in which there is [illegible] off until [illegible] weeks.

London, 1881; "Ne[illegible]

[illegible] four-[illegible] four from [illegible] six from [illegible] Switzerland, three [illegible] twenty-six [illegible] the starring Euro[illegible] two from the Balkan [illegible] from Australia, four [illegible] from China and Jap[illegible] from South American [illegible] from South Africa, one [illegible] one from Egypt, but [illegible] has not, however, [illegible] in New York. [illegible] Osborne, the noted at[illegible] for the National [illegible] for the Advancement of [illegible] who persist in [illegible] to have changes [illegible] The organization [illegible] two big scenes of the [illegible] of which a negr[illegible] a girl over a cliff and [illegible] mulatto politician tri[illegible] on the daughter [illegible]

The association [illegible] have been m[illegible] have not been [illegible] comes up in [illegible] women, Mrs. [illegible] leading so[illegible] Willis Ovington, au[illegible] Leslie Jones, suf[illegible] will be asked to give [illegible] the points at issue. [illegible] is quoted as saying [illegible] with the protesting [illegible]

[illegible] legal battle is expected [illegible] D. W. Griffith, who [illegible] is represented by [illegible] Martin W. Lit[illegible] the giants of the New [illegible]

Th[illegible] gr[illegible] th[illegible]

[illegible] of D. W. Griffith's photo[illegible] "The Birth of a Na[illegible] Liberty Theatre on [illegible] night proved an event of [illegible]

The engagement at the [illegible] is for two daily pres[illegible] afternoon and evening, in[illegible] days.

[illegible] ago, w[illegible] pany, [illegible] Dixo[illegible] and [illegible]

NE[illegible]

Date_____

Established: London

Herald, Mar. 7-15

"Talking about press agents have you observed the masterful way in which Theodore Mitchel has handled the publicity end of "The Birth of a Nation," the great photoplay sensation at the Liberty?

At the Liberty, the other evening, two men passed the Union and Confederate soldiers that are stationed in the lobby to give color to "The Birth of a Nation." One said: "Why don't that fellow wear a union suit?" "And why don't he show his union card," said the other.

American, Mar 7-15

BULLETIN
San Francisco, Cal.

7 7 1915

"CLANSMAN" FILM IS ALCAZAR MAGNET

ONE of the most remarkable features of D. W. Griffith's spectacular film drama, "The Clansman," or "The Birth of the Nation," now running at the Alcazar Theater, is the naturalness of the action on the part of the players.

Instead of the exaggerated, false melodramatic acting that appears in the average motion picture production, the players in "The Clansman," go through with their parts with such natural movements that they appear to be real living characters.

Henry Walthall, who has the role of the "Little Colonel," became sick and was confined to his bed for several weeks. During Walthall's illness the entire production stopped, but all members of the company, including extras, were retained on the payroll, at an added cost of $1000, in order that the same faces would be seen in the subsequent scenes.

TABLE ADDRESS CLIPPING FROM Times
Denver, Colo.
Date 3-10-15

"What's in Harvest be?

"The Clansman" is showing in the Liberty Theater, New York, to $2 prices, and it is said that the various feature makers are curiously watching the outcome. The name of the film has been changed to "The Birth of the Nation." Two thousand were turned away on the opening night.

LILLIAN GISH IN "THE BIRTH OF A NATION" AT THE LIBERTY

"BIRTH OF A NATION" AT THE LIBERTY

The opening of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theatre on Wednesday night, proved the striking event of the season. It looks as if this marvellous picture had settled down for the most memorable engagement ever devoted to this branch of art in the history of the New York stage. Much was expected of the picture, but none in the audience was prepared for such a revelation.

The magnitude of the production, its bewildering detail, the dramatic possibilities it unfolded, and above all other things, the wonderful message of peace it conveyed were elements of the greatest surprise.

The leading event of last week in motion pictures, the presentation at regular theatre prices of the film "The Birth of a Nation" in the Liberty Theatre, continues to be the subject of discussion among film men and picture enthusiasts. The Liberty Theatre probably will continue to be a motion picture playhouse, with "The Birth of a Nation" as the attraction for many weeks.

• • •

From COMMERCIAL TRIBUNE
Address: Cincinnati, O.
Date MAR

To operatic stars playing [illegible] we must now add motion pi[illegible] $3 as evidence of the topsy-[illegible] of this strange season. "Th[illegible] of a Nation," which is D. W. Griffith's filmization of Thomas [illegible] "The Clansman," is the recordbreaking movie. Without doubt the most spectacular motion picture yet produced, costing an unbelievable and calling on even the [illegible] wartime—exploding at night [illegible] weird effects of camera light[illegible] show is certainly "movies [illegible] But how long will even Broadway [illegible] a two-dollar top price for p[illegible]

Sun, Mar. 7-15

THE WORLD ON THE SCREEN

Among the popular picture entertainments now on view to be recommended are "The Birth of a Nation," the wonderful series of views showing the picture version of Thomas Dixon's novel "The Clansman," which ranks with the best of the foreign picture plays ever brought over here, Sir Douglas Mawson's views and accounts of his adventures in the Antarctic regions which are shown at Weber's Theatre.

James Barnes's views of life in the African bush, which he travelled four thousand miles to take with his camera.

The Vitagraph Theatre continues to supply most excellent picture plays that are interesting as well as thrilling and amusing as well.

[illegible] Johnson

Birth of a Nation' a Wonderful Spectacle

Liberty Theatre on ... evening a new ... in the motion ... Its herald was "The Nation."

Griffith presented it. It ... as a historical ... two acts, founded on ... ter when he defined great motion pictures as "Painting in drama."

Those who knew that the young and greatest producer of motion pictures had produced in picture form the Browning poem drama, "Pippa Passes" and "The Plot on the Scutcheon" expected to find poetry in the spectacle of "The Birth of a Nation." And they found

Mae Marsh and Henry Walthall, at the Liberty Theatre, in "The Birth of a Nation."

Thomas Dixon's novel and subsequent play, "The Clansman," but "The Birth of a Nation" is so much more than the original form that in the final output "The Clansman" is a small island surrounded by the very large "Birth of a Nation."

"The Birth of a Nation" is an epochal production because it is the largest motion picture drama ever presented. Its 13,058 feet filled three hours with entertainment, save for the eight minutes' intermission, yet no one showed the slightest sign of weariness. It cost a half a million dollars. It required 18,000 actors. It was eight months in the making.

The claim that motion pictures would always be a cheap and inferior form of entertainment was slain by the mammoth and beautiful production. "It is grand opera in picture form," said one person passing out of the Liberty Theatre. David W. Griffith had said it better, not only poetry, but pathos and sublimity and a surpassing tenderness. These, combined with the tremendous power that massed and marshalled and manoeuvred 18,000 persons in breathlessly swift action have placed D. W. Griffith among the geniuses of the stage.

The spirit and atmosphere of the old South are beautifully preserved. The fidelity of the pictures of President Lincoln in the White House and in his box at Ford's Theatre, when he was assassinated, was so great as to move a large part of the audience to tears. These effects bespoke the most careful research. Eighteen of the best authorities were consulted to secure that fidelity in all the pictures in which President Lincoln appeared. Even the detail that President Lincoln changed his position somewhat in the box and drew a cape over his shoulders to withstand the cold was gleaned from authority on the point of the weather in Washington at the hour of the fatal day. Even to the sigh with which General Lee stifled his grief at the surrender, there is an amazing attention to detail.

The heroes of history were greeted with the same applause as though their flesh and blood embodiments appeared. Lincoln, bowed of shoulder, lean and sunken of face, his clothes loosely fitting him; Stanton, stout and peppery; Charles Sumner, venerable and with the vision of the humanitarian; General Grant, with his directness and his inevitable big cigar; J. Wilkes Booth, handsome and frenzied, were admirably impersonated. The Griffith pioneer art of taking the pictures "close up," so that the characters are of life size, was triumphantly exemplified. The curtain of the years fell back, and those in front felt that they were in the breathing presence of the heroes of that troubled time.

The love scenes and home pictures were done with sentiment and sympathy. But probably what will be regarded as the greatest merit of the stupendous work is that in which great masses of men were marshalled in terrific battle scenes. The scenes of the fighting about Petersburg, in Virginia, were powerfully realistic. The rush of a company of the Ku Klux Klan to the defense of a town held the audience breathless.

Drama and pathos mingled in scenes on the battlefield. The "Little Colonel" ... hose in his charge to gi... drink of water to a wounded ... soldier, whereupon he was ... by the Union men, themselves, before resuming the hatch... killing. Tender, too, was the ... side by side of a Union and a Confederate soldier who had been ... in life.

Through the ... and bewildering splendor of the pictures runs the story, strong, human and well sustained. The treatment of "The Birth of a Nation" is unsectional and unpartisan.

"What shall we do now?" a Confederate is made to exclaim at the news of the assassination of Lincoln. "We have lost our best friend."

The burning of Atlanta, Sherman's March to the Sea through the beautiful valleys of Georgia, the bonfires by night at Piedmont were spectacles deserving the spontaneous applause they received. The great battle scenes were the first ever taken at night. Patented illuminators were scattered over an area of two miles to secure these pictures.

Henry Walthall and Lillian Gish, at the Liberty Theatre, in "The Birth of a Nation."

At his own headquarters Director Griffith availed himself of an appliance that might have turned the tide at Waterloo. He gave his orders to his company by telephone. But that is one of the least of the reasons why he is being called "The Napoleon of the Moving Pictures."

ELSIE JANIS NOW QUEEN OF MOVIES

MISS ELSIE JANIS will be ... for the first time on ... screen to-morrow afternoon at the Rialto Theatre, ... motion picture, "The ... Kitty," is to be shown. "Miss ... not only takes the leading ... is also the writer of the ... She devised and carried out the ... structure of the photo-play ... tically no assistance. The ... is that of a capricious young ... search of romance—just the ... type Miss Janis liked to play ... musical stage. The company ... acted the play before the camera ... includes Courtenay Foote, Hal ... Standing, Miss Vera Lewis, ... Myrtle Stedman and Miss Mae ... Maddox. At the Strand will be ... seen a new Keystone comedy, a ... ical review, and some scenic and ... entific pictures.

At the Vitagraph Theatre the ... ing attraction will be "The ... naut," written by Donald L. ... and Ralph W. Ince, telling a ... modern business life. Shorter ... are "Mr. Jarr Brings Home a Turk," a comedy by Roy L. McCardell, "Postponed," "The Battle of Fr... man's Run," a comic picture sho... a burlesque dual, and "The Gen... tion of the Major," a love story.

The title of the chief attra... the first part of the week at ... Broadway Theatre is "Rule G." ... has to do with the regulations ... ing liquor from the employees of ... certain railroad. "Broadway Curr... Events," a scenic view, and a ... picture will also be shown.

Another week of the motion ... tures showing Sir Douglas Mawson's travels in the antarctic regions ... begin to-morrow at Weber's Th... Sir Douglas lectures on "Battling ... Death in the Antarctic Blizz... and uses the films to illustrate ... talk.

James Barnes's African pic... continue at the Princess Theatre.

At the Liberty Theatre "The ... of a Nation," which delighted a ... audience at its opening Wedn... night, has begun what promises to ... a long run.

Hitchcock pictures are sho... every hour at the Eden Muse... the reduction in prices has increa... the attendance.

Eve. Telegram Mar. 7-15

D. W. Griffith's photographic spec... "The Birth of a Nation," at the Lib... Theatre, is one of the notable events ... the season. It looks as if this marvel... picture has settled down for a long ... gagement. The demonstration of war's ... tility and the trials and suffering infli... by blind hatred when passions are aro... in these mighty conflicts carries the ... impelling lesson of the kind that ha... been encountered in the theatre.

MAIL, MAR. 6-15

Eve. World Mar. 6-15

WORTH-WHILE FEATURE FILMS

RECOMMENDED BY "WID."

D. W. Griffith's Production of "THE BIRTH OF A NATION." Special Offering.

As a whole	Tremendous
Story	Gripping
Photography	The last word
Light effects	Superb
Camera Work	Supreme
Star	Henry Walthall
Support	Excellent
Detail	Perfect
Exteriors	America's Greatest
Interiors	Splendid
Direction	Supreme
Length	Twelve Reels

Truly has this offering marked a new epoch in the production of films in America. Technically this is not a greater film than "Cabiria," although it is to be classed with it. For an American audience the appeal is much greater. From the technical viewpoint I think "Cabiria" showed more wonderful spectacular effects in many ways, and was a greater production, but for appeal nothing has ever been offered to the American public, be it film spoken drama or spectacle, that can approach this great work in the "swing" of its powerful "pull" or the almost uncanny reproductions of historic scenes. The greatness of the film is in its spectacular points and these historic reproductions, yet the drama is so clearly defined and carefully presented that it grips and grips hard. Naturally the master producer of the films has been the first man in this country who has ever been able to instill enough confidence in the films to get the necessary money to go out and work on such a really gigantic undertaking. It was, to film folk, rather amusing to see and hear the theatrical folk and the first nighters fairly gasp as they saw these thousands handled before their eyes with movements that convinced because of the atmosphere, and an action that swirled you along with it because of the flashes and cutbacks. A producer can make or break any production by his cutting and assembling after he has taken all his scenes, and since, in this case, Mr. Griffith took over one hundred thousand feet of negative to get the twelve thousand feet utilized one can readily realize what the cutting and assembling means. For that part, I feel that there is still room for some improvement. In a few places the flashes were three or four feet too short, and in the second part, the story of "The Clansman," the dramatic action is held a bit too long before the spectacular is swung into it again. I also want to complain against the use of the camera in front of the speeding "Ku Klux Klan," when the camera is moving rapidly before them. It absolutely kills the illusion. When they sweep down upon you as the camera stands stationary the effect is tremendous, but the minute you flash from that to a view of the men riding at breakneck speed and apparently not gaining upon you, it hits you slap in the face, and even the layman stops for a second and then says to himself, "Oh, they have the camera in a fast auto," and the illusion is gone. The presence of the camera is felt. Mr. Griffith's greatest work was in the realistic detail of the assassination of Lincoln, the other historic reproductions, the marvelous battle scenes, day and night, and in the tactful manner in which he handled the big "punch" of the play, the attack on the white girl. The first six reels are absolutely superb. The second six are wonderful, but in the drama there is here and there a weak moment. It seems that a better assembling in certain parts might help these points. Henry Walthall as the Little Colonel was superb, and Ralph Lewis as the northern leader, and George Siegman as the mulatto lieutenant-governor, were very fine. The girls did not carry their scenes as well as the men. The allegorical scenes at the close of the film I did not care for. I do not like an anti-climax. When a great film is finished allow your audience to applaud. They were all ready to even cheer at the finish, when on came the allegorical scenes and hushed them, with the result that at the finale half of the house was standing putting on their wraps and there was only a ripple of applause instead of the spontaneous outburst that would have come otherwise. But remember, excepting "Cabiria," on the technical, it is the greatest film production ever made, and it is the greatest production, film or theatrical, ever made in America.

MAE MARSH & HENRY WALTHALL IN THE BIRTH OF A NATION, LIBERTY

"BIRTH OF A NATION" REVEALS GOOD ACTING.

Now that D. W. Griffith's wonderful picture drama "The Birth of a Nation" has settled down for a run at the Liberty Theatre there is one detail of the performance which, it can be authoritatively stated, will be continued without any danger of a lapse from the rigid rules of stage direction. One emphatic statement Mr. Griffith makes is that the players in this big story will hold strictly to the text and not deviate one iota from the actions and business, and there will be no guying or fooling with the audience. Of course the fact that their first characterizations and business have been indelibly registered upon the film makes it possible for Mr. Griffith to make this positive declaration. It has been the custom in long runs for actors to tire of their parts and seek relaxation in friendly taking and razzing, but in "The Birth of a Nation" there will be nothing like this. Audiences will ... with a sense of delight, ... there have been ... fell below the cri...

News and Views

By FREDERICK JAMES SMITH

received the en... accorded ... W.

INTERNATIONAL FILMS

"Birth of a Nation" Liberty Theatre Event

On Wednesday night, at the Liberty Theatre, D. W. Griffith presented for the first time in New York a photographic spectacle entitled the *"Birth of a Nation."* The story upon which the work is based is Thomas Dixon's novel and play, "The Clansman."

Mr. Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a work of dramatic appeal. There are no established standards by which his newest production can be gauged. The producer devoted eight months to its making and employed 18,000 people and 3,000 horses to get the needed effects. A music score has been written by Joseph Briel. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War, with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan's part in the problem, and the establishment of peace in the end.

Record Mar. 24, 1915
Moving Picture World

From CALL
Address: New York City
Date MAR 7 - 1915

"THE BIRTH OF A NATION" HAS MANY SCENES PORTRAYED UPON THE LARGEST PLAN EVER CONCEIVED AND EXECUTED IN MOVIES.

Est

In the Liberty Theater, D. W. Griffith is presenting for the first time in New York a photographic spectacle entitled "The Birth of a Nation." The story upon which the work is based is Thomas Dixon's novel and play, "The Clansman."

Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. There are no established standards by which his newest production can be gauged. The producer devoted eight months to its making. He employed the services of 18,000 people and 3,000 horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment is being played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War, with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the Reconstruction period; the Ku-Klux; the establishment of peace. These scenes are all portrayed upon the largest plan ever conceived and executed by any artist in the world.

From SUN
Address: Baltimore, Md.
Date MAR 7 - 1915

18,000 PEOPLE IN FILM OF FIRST $2 "MOVIE"

Miles Of Trenches Dug For War Scenes And Real Cannon Fired In "Birth Of A Nation."

1884

THE realism of war was carried to such an extent in the making of David W. Griffith's "The Birth of a Nation" that a regularly organized hospital corps of surgeons and nurses accompanied the "troops." This photoplay, based on Thomas Dixon's "The Clansman," was presented at Liberty Theatre New York, last Wednesday night at regular theatre prices—the first movie-play ever stages at $2 per seat.

In making it 18,000 men and 3,000 horses were engaged in a march of over 50 miles of rough country representing the scenes of the Battle of Petersburg, the Appomattox campaign, and (in reconstruction days) the North and South Carolina raids of the clansmen. Camps had to be pitched nightly, commissariat supplied and wells dug. Trenches extended for miles.

Cannon were loaded not with pyrotechnic powder, but with actual shells. Each shell cost $80, so a round of artillery fire was expensive.

The "war" was directed, as modern war is directed, by field telephone. "General Griffith's headquarters was in a high tower overlooking the scene of action. A network of telephones connected him with his 50 subdirectors in various parts of the field. It took three-quarters of a day "to set" each scene. The placing of the troops was a complicated matter that had to be all worked out to suit the camera requirements, say, for six or eight hours previous to the film taking. The completed picture of 12,000 feet of Civil War and other historical film cost the producers several hundred thousand dollars, and those who have seen the show are not surprised at the great expense incurred.

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MARCH 16, 1915

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Bulletin San Francisco
mar 17, 1915 cal

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Address: Philadelphia, Pa.
Date MAR 7 - 1915

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From "THE BIRTH OF A NATION."

...ment, "The Birth ... a pictorial sur... story of Ku-Klux ... a love story based on ... "The Clansman."

... with the well ... and realism, are ... After seeing it ... enough to pre... novels of the ... in pictures rather ... it cost to produce

...ANCISCO (Cal.) CALL & POST
MARCH 21, 1915

...MAN' FILM
...AY 5TH WEEK

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Established:

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From NEW YORK REVIEW
Address: New York City
Date MAR 7 1915

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Eve. Telegram, Mar 9-15

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Globe, Mar. 8-1915

"BIRTH OF A NATION."

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STANDARD UNION
Address: Brooklyn, N. Y.
MAR 7 - 1915

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LIBERTY, MANHATTAN.—The great photographic spectacle, called "The Birth of a Nation," has made a great hit at the Liberty Theatre, Manhattan, being declared by all who have seen it to be the greatest and grandest thing ever thrown on a screen in Greater New York. Although on less than a week it is already being exhibited to capacity audiences. The play is based upon Thomas Dixon's novel "The Clansman," and 18,000 people as well as 3,000 horses were required to secure some of the desired effects.

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Campaign for the suppression of a motion-picture spectacle, "The Nation," the drama of Civil War reconstruction, and Ku Klux Klan days in the South, based upon Thomas Dixon's "The Clansman," which opens at the Liberty Theatre on Wednesday night, has been undertaken by the National Association for the Advancement of Colored People.

Evidence that the film is causing among the negroes of the city it is feared may grow into disorders if the film continues to be shown, is the basis of the Association's action. Officials explained to-day at headquarters, 70 Fifth Avenue, that complaints had been coming to them that action be taken to stop it, and that the protests arise from resentment against the character of the negro in the story and the representation of the violence of the Ku Klux Klan. If their opposition is successful, these officers say, the results.

Negroes feel that the story of the play is a libel upon their race, in that it represents the negro as a brutal and ignorant brute, and treacherous crimh... the officials of the Association. Their position is backed by the National Board of Censorship, which has repeated consid... present fo... Southe... hav... an...

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Speaking of motion pictures, it seems to us that publishers of school books, especially histories, have as much to fear from the "movies" as dramatic producers. The educational possibilities of such films as "The Birth of a Nation," particularly those scenes showing incidents of the Civil War, with the assassination of Lincoln, are practically unlimited. They make history live. There is every reason to believe that D. W. Griffith, the producer, could make George Washington mean more to the youth of the land than a legend and a steel engraving.

It is unfortunate that Mr. Griffith's new art should suffer, as it does in this work, by having such a sensational and unwholesome appeal as that in "The Clansman," upon which the film is founded.

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INTERNATIONAL FILMS

"Birth of a Nation" Liberty Theatre Event

On Wednesday night, at the Liberty Theatre, D. W. Griffith presented for the first time in New York a photographic spectacle entitled the *"Birth of a Nation."* The story upon which the work is based is Thomas Dixon's novel and play, "The Clansman."

Mr. Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a work of dramatic appeal. There are no established standards by which his newest production can be gauged. The producer devoted eight months to its making and employed 18,000 people and 3,000 horses to get the needed effects. A music score has been written by Joseph Briel. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War, with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan's part in the problem, and the establishment of peace in the end.

Recd. Mar. 24, 1915
White Plains, N.Y.

From CALL
Address: New York City
Date MAR 7 - 1915

"THE BIRTH OF A NATION" HAS MANY SCENES PORTRAYED UPON THE LARGEST PLAN EVER CONCEIVED AND EXECUTED IN MOVIES.

Est

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MARCH 16, 1915

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Bulletin. San Francisco
mar 17, 1915 cal

From SUN
Address: Baltimore, Md.
Date MAR 7 - 1915

18,000 PEOPLE IN FILM OF FIRST $2 "MOVIE"

Miles Of Trenches Dug For War Scenes And Real Cannon Fired In "Birth Of A Nation."

1884

THE realism of war was carried to such an extent in the making of David W. Griffith's "The Birth of a Nation" that a regularly organized hospital corps of surgeons and nurses accompanied the "troops." This photoplay, based on Thomas Dixon's "The Clansman," was presented at Liberty Theatre New York, last Wednesday night at regular theatre prices—the first movie-play ever stages at $2 per seat.

In making it 18,000 men and 3,000 horses were engaged in a march of over 50 miles of rough country representing the scenes of the Battle of Petersburg, the Appomattox campaign, and (in reconstruction days) the North and South Carolina raids of the clansmen. Camps had to be pitched nightly, commissariat supplied and wells dug. Trenches extended for miles.

Cannon were loaded not with pyrotechnic powder, but with actual shells. Each shell cost $80, so a round of artillery fire was expensive.

The "war" was directed, as modern war is directed, by field telephone. "General Griffith's headquarters was in a high tower overlooking the scene of action. A network of telephones connected him with his 50 subdirectors in various parts of the field. It took three-quarters of a day "to set" each scene. The placing of the troops was a complicated matter that had to be all worked out to suit the camera requirements, say, for six or eight hours previous to the film taking. The completed picture of 12,000 feet of Civil War and other historical film cost the producers several hundred thousand dollars, and those who have seen the show are not surprised at the great expense incurred.

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MARCH 17, 1915

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SAN FRANCISCO (Cal.) CALL & POST
MARCH 21, 1915

"SMAN" FILM
STAY 5TH WEEK

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at the Alcazar The-
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... afternoon, ... National Board reversed their sub-committee ... The portions objected to ... in which a negro ... a white girl until she ... herself by leaping from ... scene in which a mulatto ... a forced marriage with ... through his political influence ... franchise, seized her and ... from the room, and a scene in ... were shown drinking in a ... representative of the Association ... to Arthur Woods, Police Commissioner, and he called the matter ... of Chief Magistrate McAdoo ... warned the owners against the ... of the film and called a hearing ... Wednesday noon. Deputy Commissioner Dunham and Inspector Harris, at this hearing, expressed ... of the Police Department that ... might cause rioting. Ephraim ... Deputy Commissioner of Licenses ... also approached on the question ... whether the film could be stopped under the law on decency.

At the Magistrate's hearing, the attorney for the owners said that changes had been made in the film, to meet objections, and requested that the police and Association officials see it in its new form and consider whether it was now acceptable. This was agreed upon, and no move was made to prevent the performances.

The film as changed, however, did not meet the approval of the association of the officials of the National Board of Censorship who attended the performance. The play, "The Clansman," caused trouble when it was ... Philadelphia; and was stopped by the courts as a menace to public peace, inciting to riot. That there is ... such performances is maintained by the Association also, on the ground that ... presenting "Uncle Tom's Cabin" ... South recently, it has been ... the name be changed to ...

Eve. Post, Mar. 9-15

A weakness of the National Board of Censorship of moving pictures is clearly brought out by the production in this city, despite its disapproval, of the film play which is based on Thomas Dixon's noxious novel, "The Clansman." A considerable portion of this film play is contrary to good morals, if not a direct incitement to crime. It is a deliberate effort to arouse racial prejudice and to injure a large class of our citizens. Fortunately, 80 per cent. of the moving-picture houses are glad to abide by the decision of the National Board; but the managers of this enterprise place dollars above all else, and so are continuing to produce the play. "The Clansman," it will be remembered, was ordered out of a number of theatres, notably in Philadelphia by order of the Mayor, when produced in its dramatized form. An effort in the City of Brotherly Love to enjoin the Mayor from preventing its production resulted in failure, the courts upholding him. It seems, therefore, a gratuitous outrage that this same play in another form should be allowed in New York. Apparently there is no provision of law to cover it, since it is not indecent. But some step must be taken promptly to extend the law so as to empower the Police Commissioner or the courts to control a revolting performance of this kind.

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Motion Pictures.

A railroad drama in five parts, "Nails O" is being shown in the Liberty Theatre, in addition to other pictures. The programme changed on Thursday. "Birth of a Nation" is in its second week in the Liberty Theatre, where it continues to please large audiences.

THE Ku-Klux Klan plays a large part in the story of "The Birth of a Nation." Its operations and its means of working out its ends are shown with wonderful brilliancy in the film that is being shown at the Liberty Theatre.

THE poverty that played such a prominent part in the affairs of the South immediately after the war is brought out in a wonderful way in "The Birth of a Nation," now being shown at the Liberty Theatre. The sensational interest that these pictures have caused has been epoch-making.

VARIETY
New York City
MAR 12 1915

"The Birth of a Nation" (Liberty) (2nd Week). First picture to be presented at a $2 top scale. Opened very strong last week. The box seats were to have been the only $2 seats in the house, but the sale was so big the wonderful send off the picture got in the papers the greater part of the lower floor was scaled at $2 for the night performances.

SUN-MAR. 10-15

...ON THE SCREEN.

...ment at the Vitagraph ... Notes of the Films.

... "The Juggernaut," a dra... feature film that is showing ... the Vitagraph Theatre, is ... motion pictures that ... house. There are four ... making ...

... Griffith's production of "The ... of a Nation" at the Liberty Th... ... proved a large drawing ca... ... of the stirring events of the ... war is now beginning its second ...

STAR, MAR. 10-15

THAT $100,000 DIRECTOR

D. W. GRIFFITH,
who is said to be the highest-salaried stage director in the world, and who is responsible for the production of "The Birth of a Nation," now running at the Liberty Theatre, New York.

"THE BIRTH OF A NATION" AND "THE BELASCO OF MOVING PICTURES"

THE last objection of the last foe of motion pictures will die, never to be resurrected, if that last foe will see "The Birth of a Nation."

For three hours it holds enthralled its audiences. It makes appeal to the highest brow and the warmest heart. It stimulates thought. It stirs emotion to its most unaccustomed depths. The first half reaches the heights of sublimity, and strikes the chords of beauty. The second is magnificence of mechanics, a torrent of breathless action. Throughout all flows streamlike the motif of a story that never disappears nor can be forgotten. "The Birth of a Nation" is a marvel of coherence and execution. By this, his greatest work, David W. Griffith has proven his generalship in handling masses of men and women, has written himself in our memories as a genius. There is no one to deny him the title of the David Belasco of moving pictures.

The admiration and curiosity of his first audience, at the private view on Monday, drew him before the curtain. It saw a tall, well-favored man of athlete resemblance, manifestly unprepared for the demand for sight of him, simple and direct in his utterances.

"I thank you," he said. "The approval of such an audience—I know everybody says that, but it is an extraordinary audience—means more to me than I can tell you."

Emotion, quickly restrained, testified to his sincerity. With a boyish "I'm not here to talk" he disappeared.

He won his title of "The Belasco of the moving pictures" by the poetry in his nature, the attention to details, the tender touches that reach the deepest humanity in us. Yet is a tremendous virility manifest in his handling of the largest numbers of 12,000 persons before a camera. By his work in massing armies he has disclosed himself as a Napoleon of the screen, a Napoleon far whom we hope no Waterloo awaits.

Yes, I'm a fan for good moving pictures. Also am ...

Lube, MAR 11-15

... Birth of a Nation" has ... the astounding record of ex... ... grudged compliments ... managers. The suc... ... ads about as welcome ... managers of the "legit" as ... man submarine in the English ... But this one has had the ... effect of compelling admira... ... on all sides. Actors, managers, ... can be heard all over the ... bursting into spasms of en... ... An attraction that can even ... treasurers into leaving their ... in order to see it has got ... something quite extraordinary.

...ld, Elmira N.Y. Mar. 6-15

... performance of "The Birth ... Nation," was given at the Liberty ... Monday afternoon, and if mo... ... pictures have a right to intrude ... dramatic reviews, certainly this is ... It was, indeed, the most studen... ... and brilliant motion picture of ... production that has been seen. ... built around the several books ... Dixon, notably "The Clans... ... first part had been ... afternoon ... that ... such vividness the play began to ... on interest. Indeed, the battle ... in the first part were excellent, ... was the development of the pro... ... of the Ku Klux Klan and its ... night rides that had the audience ... out of their seats most of the ...

... may well believe that 3,000 per... were engaged in its preparation. ... thing so stupendous has been seen ... the screen save "Cabiria," and as ... derful as was that picture, it did ... hold the historical interest to ... Americans as the present offering, ... which represents vividly the assassina... ... of Lincoln and other historical ... including the famous surren... ... of Lee to Grant.

There may be the same criticism ... ics involved that was thrown ... "The Clansman" was ... ... aside from that ...

VIRGINIAN PILOT
Address NORFOLK, VA.
Date MAR 7 1915

NEW YORK THEATRICAL GO...
Reviewed by DAVID ROBINSON

New York, March 6.—Under the title of "The Peasant Girl," a new three-act operetta was introduced on Monday at the Forty-fourth Street theatre. Part of the music of this novelty was written by Oskar Nadbal, the Bohemian composer. Part was due to the invention of his brother-Bohemian, Rudolf Friml. One of the big features of the performance was the gypsy ballet, which fairly dazed one by its glitter and mad movement.

The photo drama "The Birth of a Nation" opened on Wednesday night at the Liberty theatre. It is a red-blooded tale of true American spirit, love and romance, mid historic scenes. This photo drama is founded on Thomas Dixon's novel and play, includes 18,000 people, 3,000 horses, took eight months in making, and cost $500,000.

"Fads and Fancies" has reached New ward Knoblauch's ... knowledged masterpiece ... in which Francis Starr ... the Belasco theatre. ... well as many other crit... call one of the greatest ... American dramatic liter... Lauch is considered the ... of American playwright... into his work more lite... perhaps any other Ame... the stage at the pres...

"The Adventure of L... presented on Monday ... Elliott's theatre with ... Terry and Montague L... treated here by Virginia ... Sothern when first the ... at the Lyceum in 1898. ... In this age of ...

RECORD
From
Address
Date MAR 6 - 1915

Establi...

AMUSEMENTS

Another Double Bill at Nesbitt

Beginning to-day, for three days the Nesbitt offers another double bill of more than ordinary interest. Daniel Frohman presents John Emerson in "The Bachelor's Romance," a beautiful love story made famous by Sol Smith Russell in his palmy days. It tells how a young girl finds her way to the old bachelor's heart despite his attempts to have her marry some one near her own age, and it abounds in clean, wholesome humor that is delicious. All the beauties of the scenic surroundings which go much to make the Paramount Pictures so effective are used in the production.

"Judith of Bethuliah," a Biograph four-reeler, is shown in connection with the above and in itself is a picture that has won the greatest praise all over the United States. D. W. Griffith, the producer, is considered the greatest man in the business in handling big subjects and just now is presenting in New York his great motion play "The Birth of a Nation" to crowded houses. "Judith" deals with biblical times and the tragedy thousands of people engaged in war scenes that are ... in the city in which ... and surrounding ...

Attractive [illegible] for [illegible] Managers' Prophecies Contrary—New Marvel of [illegible] Moving Picture Screens.

By Louis V. De Foe.

THE unexpected popularity already received by three plays written for the purpose of reflecting to the theatre some of the excitement and dangers—and the scene of the romance—of the war in Europe is only another evidence that the rule of "no rule" is always present to follow when dramatic producers are attempting to gauge in advance the probable tastes of their public.

In the early months of the season, in fact until only a few weeks ago, an impression prevailed in the Broadway offices that the horrors of the conflict as described daily in the press reports would dispel all interest in plays which sought to make the war a topic for dramatic entertainment. It was even believed that war plays at this time would incur positive resentment. The ill-success of "Wars of the World," the best of the Hippodrome spectacles, went far to substantiate this theory.

As usual, the prophets in the theatrical profession were wrong. There have been large audiences nightly for both "The White Feather" and "Inside the Lines," which promise now to remain in their respective theatres until the season ends, and the third of the group, Marion Craig Wentworth's "War Brides," artistically far the superior of the others, has proved to be the most successful playlet that vaudeville has ever offered. It even marks Mme. Nazimova's regeneration as an emotional actress—her abilities having latterly been wasted entirely on theatrical claptrap.

Reference has not been made on this page heretofore to Earl Derr Biggers's war play, "Inside the Lines." The fact that its probabilities are violently strained does not weigh seriously against it, since it is avowedly a melodrama. It is only necessary that its exaggerations appeal to the imagination of its audiences, and in this respect it reasonably succeeds.

* * *

Having demonstrated in "Seven Keys to Baldpate," which George M. Cohan dramatized, that audiences will tolerate being deceived until the last curtain as to the motives and character of the hero of a play, Mr. Biggers adopted the same expedient in his new war melodrama. There is every reason to believe that Capt. Woodhouse is a German spy plotting to explode the mines in the harbor at Gibraltar until the belated moment comes when he is disclosed to be a loyal Englishman engaged in an effort to capture other spies whose loyalty the audience has not suspected.

The expedient does not increase the interest of the play. It demonstrates, rather, that the old rule of admitting audiences into the secrets of a character's motives, secrets in which the other characters in the play do not share, is generally the safest one. Not one person in ten probably goes to the Longacre Theatre without a general knowledge of the story of "Inside the Lines," and upon them the element of surprise is lost.

Unlike the British Secret Service officer in "The White Feather," Capt. Woodhouse, in "Inside the Lines," does not develop into a man of action until the moment the play's climax is reached. Until then he has been a passive character, and melodrama demands of its heroes that they be up and doing.

There are, however, other qualities that are strongly in favor of Mr. Biggers's play. It also proves that mimic war is not now repugnant to taste in the theatre.

No phase of warfare in melodrama appeals so strongly to imagination and romance as the stealthy exploits of spies. William Gillette was well aware of their dramatic possibilities when he wrote "Secret Service," which held its audiences in greater suspense than Bronson Howard created by any of the graphic episodes of "Shenandoah."

Of plays inspired by the struggle between the allies and the Germans both on land and sea there is destined soon to be a nauseating oversupply. But the war must be studied in perspective before a really big play on its subject is written. It is significant that years elapsed before the true spirit of our Civil War was expressed in terms of drama.

* * *

"The Birth of a Nation" is not too extravagant in its pretensions when at the Liberty Theatre it enters boldly into competition with the spoken drama. This production on the screen by D. W. Griffith is the most ambitious and successful attempt yet made in this country to visualize a novel in motion pictures. The absence of the spoken word makes the photographic play infinitely preferable to the dramatic version of "The Clansman," produced on the same stage about ten years ago, since in the pictures there is everything to delight the eye and nothing to offend the ear.

How great are the possibilities of this new art—Mr. Griffith has brought his production well within the field of art—is shown by his success not only in picturing scenes which are extended over great areas, but also in reproducing historical incidents. The battle scenes of the Civil War which are depicted are thrillingly life-like and such episodes as the assassination of President Lincoln at Ford's Theatre in Washington have graphic value and impressiveness that cannot be underestimated.

The difficulties of the regular stage manager seem dwarfed by the perplexities which Mr. Griffith met and solved in making his battle pictures. His stage must have covered several square miles in area and his actors numbered into the thousands. It is said that he directed their movements from his position beside the camera by a system of telephones extending to every part of the field. However true this may be, he contrived to secure just the right effect of spontaneous action among the great units of men under his command.

One fault to be found with this picture spectacle is that it is reeled off too rapidly. The lightning speed at which horses and men move in the battle scenes is somewhat destructive to illusion. If there is too much of "The Birth of the Nation" to be crowded into the time allotted for its exhibition, the repellent episode of the attack upon a young white girl by a negro could be cut out, with the result of greatly benefiting the whole.

As for the novel of "The Clansman," its selection by Mr. Griffith as a

Brooklyn Times- Mar. 14-15

NEWS OF THE THEATRES

"THE BIRTH OF A NATION," which was given its first public presentation at the Liberty Theatre, in Manhattan, last night, must be conceded to be the most pretentious photo-drama ever shown in this city, and its production surely registered a long step forward and upward in the development of the moving picture. The work is also the first of its class to be altogether American. The theme is slavery, and the plot is that of the novel, "The Clansman," by Thomas Dixon, jr., which stirred such vigorous discussion a few years ago.

An idea of the magnitude of the thing may be gathered from the statement of D. W. Griffith that two years time and 18,000 actors were required for the photographing of the scenes. There are twelve reels of film used, in two sections. Thomas Dixon, the author, in a brief address before the screen last night, gave all the credit for the production to Mr. Griffith, and the latter, when compelled to satisfy calls from the spectators, expressed pleasure at the reception given the work, and advocated the freeing of motion photography from narrow censorship.

The first part of the drama shows the beginning of the Civil War, with a [illegible] scene, in which regiments of infantry clash, and cavalry charge, wheel [illegible] charge again, through the lurid smoke. President Lincoln is shown later [illegible] Cabinet, in Washington, and then there comes the tragedy at Ford's Theatre, for which a duplicate of the playhouse was built, in order that every detail might be accurate.

Street scenes in the town [illegible] Piedmont, in the days of the Ku Klux Klan were introduced in the second part of the drama, and there were thrills a-plenty there. Mob scenes of [illegible] proportions were shown as the plot swept through the dark days of Reconstruction, and finally out of the chaos came order and justice triumphant.

[illegible] Hopeful of [illegible] Lid Without [illegible] of the Miner Lithograph Co.—Shakespeare's Tri-Centenary of 1916.

By RENNOLD WOLF.

IN the way of a decidedly new departure Ned Wayburn, for years identified with musical plays, is to enter the field of the so-called legitimate by producing on his own account a farce devoid of chorus and dancing numbers.

The piece is based upon Paul Gavault's French play, "Ma Tante d'Honfleur." The present version, called "My Aunt," is the work of Sydney Blow and Douglas Hoare, and was produced at the Vaudeville Theatre, London. Three companies are still presenting the piece in the English provinces.

Rehearsals of "My Aunt" will begin on March 22, and the out-of-town premiere will take place on April 15. The cast is now being engaged.

In Arnold Daly's Company.

Two members of the cast were engaged yesterday by Arnold Daly for his revival of "You Never Can Tell" at the Garrick Theatre. Anne Sutherland is to act the role of Mrs. Clandon and George Giddens will be seen as William, the waiter.

They Forget Their Hats.

One of the several phenomena connected with the enormous success of "The Birth of a Nation" at the Liberty Theatre is the desertion of hats by patrons. Since the opening performance no less than four hats have been found under the seats, and Theodore Mitchell, the publicity and society man, is hopeful that he will not have to rely this Spring upon the Miner Lithograph Company for his annual straw covering.

Patrons frequently leave gloves, umbrellas and hand baggage behind in a theatre, but until the arrival of "The Birth of a Nation" they have unanimously remembered to take their hats.

From WORLD

Address: New York City

Date MAR 1[illegible] 1915

"COMMERCIALIZING RACE PREJUDICE."

To the Editor of The World:

"The Birth of a Nation," a photoplay based on Thomas Dixon's "Clansman," will, I understand, occupy the screens in twenty-three moving-picture theatres in the United States before journeying to Europe.

The purpose of this exhibition plainly is to create and intensify prejudice against the colored race. Of course the pictured story of the reconstruction period, or so much of it as Rev. Mr. Dixon has found useful for his purpose, is greatly exaggerated. For the truth of history will show that the chief actors and beneficiaries in the saturnalia of corruption which cursed the South during the reconstruction period were white men of Northern and Southern birth, who used the negro as a cat's-paw to pull their chestnuts out of the fire. Rev. Mr. Dixon, if he knows anything about reconstruction, knows that the negroes of that period in the Southern States were not the Warwicks in statecraft that his pictures show them to be. If, as he contends in his "Clansman," they were the master minds in politics in the South, his race must change places with the black or colored race.

The reaction which is bound to follow Rev. Dixon's latest scheme to widen the breach between the races in this country will be greater and more harmful in its effects than he perhaps now realizes. He is a Southern man, an able man intellectually. He would be a greater man if he possessed more of the spirit of Jesus and less or none of the spirit of the prince of darkness.

JOHN EDWARD BRUCE.

Yonkers, March 8.

Herald, Mar. 12-15

WOULD STOP FILM DRAMA.

To the Editor of the Herald:—

Will you not, with your powerful influence, come to the help of those who are trying to stop the production in New York of that pernicious moving picture show "The Birth of a Nation"? The fact that it has been disapproved by the National Board of Censorship should be enough in itself to condemn it. The fact that it stirs up race prejudice and sectional feeling, which the nation has so long tried to live down, should be enough to turn away all self-respecting persons from in any way countenancing it. ELIJAH B. STRONG.

The Chalet, Shelter Is. L. I., March 10, 1915.

OBJECT TO PICTURE PLAY.

Friends of Negroes Summon "The Birth of a Nation" Producers.

Opposition on the part of persons interested in the uplift of the negroes to the moving picture play "The Birth of a Nation," which is now being produced at the Liberty Theatre, crystallized yesterday when W. D. Griffith and Harry Aitkin, producers of the play, were summoned to the Jefferson Market police court.

It is the contention of the board of directors of the National Association for the Advancement of Colored People, the complainants, that the play will stir race hatred and is a public nuisance. Magistrate House selected next Monday as the time for a hearing in the West Farms police Court, to which he is transferred from the Jefferson Market court. Martin Littleton will represent the defendants and W. J. Osborn the association.

Among the members of the board of directors who oppose the production are Dr. John H. Holmes, Oswald Garrison Villard, Dr. J. E. Spingarn of Columbia, Paul Kennedy, Charles H. Studin and Arthur B. Spingarn.

"The play will stir race hatred, prejudice and disorder," said Mr. Villard yesterday. "The producers were given an opportunity to withdraw the play peaceably but did not do so, so the association has taken this step. It is a moving picture version of the objectionable play "The Clansman," which was stopped in many cities."

From DRAMATIC MIRROR

Address: New York City

Date Mar. 10-15 MAR [illegible]

UNCULTIVATED GROUND

We may be asking for something that would not be profitable from a box-office standpoint, so we won't say it in a very loud tone. But doesn't it seem that, with the success that is being accorded the slapstick and slightly less slapsticky farce, there is room for distinctive work on the screen in refined comedy, for comedy characterizations that would call for real acting, comedy plots that could withstand severe scrutiny? This is not an attempt to decry the slapstick and near-so; we enjoy it. But between the extremes of drama and exaggerated comedy there should be profit in the medium path. There would at least be opportunity for originality—and this same can hardly be said for the slapstick, which is resurrecting the bits of comedy business of the past quarter-century.

We believe the screen has the authors, players, and directors capable of successfully producing the refined comedy. There are some who have sought this uncultivated field with some success, and there are many more who would welcome the opportunity if the "powers behind the throne" would say the word.

It seems to us that quite a few New York newspaper men fell worfully in handling the opening of "The Birth of a Nation." They wandered on with a lot of detail about months of work, [illegible] men, and umpteen [illegible] employed, while forgetting [illegible] and gulps that the picture fail to wring from [illegible] Perhaps this stress on the [illegible] side and neglect of the picture's triumph, the artistic, is due to the dancers' own tactical error in [illegible] the programme with illustrations [illegible] concerning the making of the picture.

EVENING POST

New York City

MAR 1 2 [illegible]

Rabbi Wise on Race Prejudice.

Rabbi Wise will speak on Sunday morning at Carnegie Hall on Race Prejudice and Race Assassination, with special reference to the motion-picture play, "The Birth of a Nation."

NEW YORK REVIEW, SATURDAY, MARCH 6, 1915.

From CALL
Address: San Francisco, Cal.
Date MAR 8 1915

"THE CLANSMAN" STARTS 2D WEEK

The second big week of D. W. Griffith's latest motion picture, "The Birth of a Nation," commences at the Alcazar with performances this afternoon. It is now running this afternoon. It is now acknowledged by the local press and public alike that never before in the history of motion pictures has such a thrilling, all absorbing and magnificent production been offered in this city. It would be a difficult task even for the imagination to conceive anything such as a more dramatic or interesting story than this foremost picture which was produced in this country by D. W. Griffith, the accomplished David Belasco of filmdom.

"The Clansman" presents a remarkable mixture of romance and comedy against historic scenes. There are shown the decisive battles of the civil war, Sherman's famous march to the sea, burning of Atlanta; Lee's surrender at Appomattox; what it cost women, wives, sisters and sweethearts, the assassination of President Lincoln, the formation and rise of the famous Ku Klux Klan, and, finally, the coming of the prince of peace. There are more than 18,000 people in this wonderful film production and more than 3000 horses are used. Eight months were consumed in the making of the picture, which cost a little more than $500,000. There is a large symphony concert orchestra, a large chorus of jubilee singers and some wonderful stage pictures, depicting the life of the old South before the war.

From NEWS Bee
Address TOLEDO, OHIO.
MAR 6 - 1915

There's a movie show on in New York to see which you must give $1.50. Those who have seen it say it's worth every cent of the dollar. The show is "Birth of a Nation." It was produced first on Monday evening at the Liberty Theater.

The best seats are in boxes along the front of the balcony. The house was remodeled to provide these.

It is in recognition of the fact that motion pictures are to be seen to best from the front rows of a balcony in most theaters.

"Birth of a Nation" is a dramatization of Thomas Dixon's novel, "The Clansman." It starts in the 18th century with the bringing of the first negro slaves to America. Its story is closely related to the bearing of slavery on the history of the United States.

The civil war is pictured in Sherman's march to the sea, burning of Atlanta, surrender of Lee at Appomattox and assassination of President Lincoln.

LOS ANGELES (Cal.) TIMES
MARCH 12, 1915

Review Portrait—Tours.
No. 22. David W. Griffith.

REGISTER, "DEEP THOUGHT"—Looking back on the old Biograph days, Mr. Griffith, even THEN, we knew it was "in you," as the saying goes. They used to do some grinning, behind your back, as Little People MUST do and ALWAYS WILL, until the end of time, but the very things they laughed at, made you famous.

REGISTER, "THE PASSING OF TIME"—Those days of struggle and study and grind to follow....every successful man pays the inevitable toll. We know of them. We have watched you patch your big dramas together, bit by bit, out in the fields, along swamps and orchards, in drowsy little country villages....under the shimmering studio glass, when even the very camera seemed to sweat. It was always the unconventional you strove for—the deft and elusive things other Directors never thought of—never deemed worth while. And whether you took a Big Scene through the pickets of a village fence or from the topmost bough of a pine tree, months later, when your critics saw these pictures on the screen, they said, half to themselves: "Griffith IS great! I thought that was bug-house at the time, but it sure looks bully now."

REGISTER, "LINEAGE"—When the clicking and your megaphone and its strict, sure commands, drifting battle smoke pours up from the glade where two thousand soldiers in tattered gray uniforms are snarling at one another under the pall of billowing dust, then, Mr. Griffith, we KNOW, from the very pose and manner of you, that your Father's blood is burning in your veins. You are almost living over again some of that fine Father's grim battles. Back swings memory, to the heat and glory of that bitter strife. General Griffith is commanding a brigade again. The South's heart-aches are cut deep into the lines of his face as they all follow the flag to immortal glory. And, as we saw the Son, silhouetted against the South Car'lina sky only a little while ago, directing the army scattered over miles around, History seemed to be repeating itself, shorn of the horror and the bloodshed.

REGISTER, "ACTION"—We managed to keep pretty closely upon your busy, industrious trail, during those days of panoramic wonder, Mr. Griffith. Nor shall we ever forget that eventful misty morning when you and your picturesque followers began to unfold a reconstructed Civil War amidst sublimely peaceful surroundings. South Carolina had set her stage for you. Her historic earth bared green breast to three thousand men on horseback, who went galloping madly before the eye of the all-seeing camera. Where there had been quiet a moment before every tree-plumed crest and every bright meadow and every sunny slope suddenly vomited smoke. Whirling white festoons of it clustered above historic ground, made beautifully sacred by Time and the memories of lives sacrificed. Cannon leered from the shelter of massed foliage....charging horses beat the roads into a dry foam of red dust....a seemingly endless stream of men in shabby grey and torn blue eddied and whipped and whirlpooled across the broad acres, now lost from sight in trees and bushes....now lurching out from cover, eighteen thousand strong....always intensely serious....always more a part of that great bitter drama of the Past, than of any make-believe battle, set to words on a sheaf of typewritten foolscap. Over the drab breastworks, a scurrying, scratching, screaming melee of humanity fought....an hour later, we saw them, still in their mussed-up uniforms, Yanks and Rebels, as they munched swiss cheese sandwiches under the trees or gulped down soda pop in the very breatworks across which they had savagely cut their way.

REGISTER, "PATIENCE"—And always, Mr. Griffith, you played "Daddy" to "The Bunch." Despite the fact that, as you bustled hereand there, followed by batteries of cameras and autos and helpers and staggering under a load of infinite detail that would crush down fifty ordinary Directors, you found time to nod pleasantly to the chap whose arm had been cut, in one of the sharp bits of action, or to call to Miss Marsh, who is resting in the shade of a big spruce: "Don't let 'em throw that dust in your eyes, Miss Marsh....it's getting sort of rough here, now."

It seems to be a blessing that goes with Bigness—this desire to do little things well—to do little favors—to temper necessary sharpness with little lovable words. And all through the big battles you fought down there in Carolina, eighteen thousand of us felt a sense of security in your presence. Hat pulled down over eyes, norfolk coat as trim and as trig as the kind the soldiers wore, keen, investigating, inquisitive, relentless eyes covering a whole county that was your temporary stage, there was always, as we saw you, a certain undeniable majesty about you, Mr. Griffith. Perhaps it was the SURENESS of you—the CERTAINTY....the gritting of the teeth and the sweep of an excited arm as you fairly MADE things come true that were impossible....perhaps it was your rather sombre and unassuming modesty at the close of the day, when you sat out on the veranda and watched the moon come up over those purple Carolina hills. Whatever it was, New York, seated comfortably in it's plush chair at The Liberty, will never know how gigantic that man's job was down there. Twenty clicking cameras could only register the EASY part; 140,000 feet of film were taken in all....140,000 feet of YUO, Mr. Griffith. Kentucky is PROUD of you, SUH....proud....the entire COUNTRY is. You've put personality into an inanimate thing—into the Movie Camera. You've made it TALK.

We find ourself sneaking quitely in these afternoons and watching. There ....that cluster of a thousand Johnny Rebs, foot-sore, dusty, unconquerable, is breaking from cover once more.... the shells are bursting overhead. Hell breaks loose among the Carolina hills ....pandemonium, and we can hear a determined little man cry: "Action boys—go now! That's it....FIRE a volley....CAMERA!"

W. LIVINGSTON LARNED.

BULLETIN
San Francisco, C
MAR

AT THE ALCAZAR

"THE CLANSMAN," or "The Birth of a Nation," Griffith's motion picture being shown twice daily at the Alcazar Theater, is recognized as the masterpiece in moving pictures. It includes the most spectacular battle ever enacted and among other things shown are the light in the old South before the war; the parade of Thadeus Stevens, the great Commoner, the assassination of President Lincoln, the formation of the famous Ku Klux Klan; 18,000 soldiers in action; dipole; cavalry charges; bayonet attacks; the struggle between the North and South, and finally the reconstruction period.

The record of attendance at the Alcazar Theater is being broken, and it is now estimated that over people have witnessed this stupendous production up to date. "The Clansman" will continue for a second week, beginning Monday afternoon. There are two performances daily, one at 2 and the other at 8 p. m.

Mar. 13-15

NOW PLAYING AT THE

LIBERTY THEATRE—NEW YORK

Evenings at 8.05 Sharp - 25c - 50c - 75c - $1
Matinees at 2.10 Sharp - - - 25c and 50c

House Remodelled according to scientific adjustment of focal requirements. — The Loge Seats will be $2 at night and $1 at Matinee Performances.

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A Red-Blooded Tale of True American Spirit.

Love and Romance 'Midst Historic Scenes

Comedy which relieves the Thrill of Adventure.

Gripping Heart Interest and Soul-Stirring Emotions.

THE Birth OF A Nation

Too Great for Comparisons.

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The Expression of Genius in a new Realm of Art.

A Composition of National Figures with the Universe as its Background.

See This Masterpiece—Rich in Historic Value

The Most Realistic and Stupendous View of Stirring Events in the Development of our Country

Founded on Thomas Dixon's Famous Novel and Play

The Clansman

SYMPHONY ORCHESTRA OF 40

SEATS NOW

18,000 People
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$500,000.00

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From CLIPPER
Address: New York City
Date MAR 13 1

D. W. GRIFFITH SPEAKS AGAINST CENSORSHIIP LAW PENDING AT ALBANY—LEAGUE FOR POLITICAL EDUCATION HOLDS MEETING AT CORT THEATRE AND DENOUNCES MITCHELL BILL.

The League for Political Education held an enthusiastic meeting afternoon of March 3 at the Cort Theatre, New Iork, on which occasion the subject of film censorship was discussed in all of its varied phases. Norman Hapgood, editor of *Harper's Weekly*, in speaking of the restrictive bill that is now pending in the Legislature at Albany, which was introduced by Assemblyman Mitchell recently, declared that public morals are elastic and cannot be determined by law, and that the co-operation now in effect between the film manufacturers and the National Board of Censorship was an ideal example of democracy.

Mr. Hapgood cited the censor movement in England as an illustration of what he termed ridiculous interference, and asserted that the establishment of a New York State Board of Official Censors for motion pictures would create an undesirable form of autocratic government, greatly to be deplored.

The Rev. Chas. S. MacFarland, general secretary of the Churches of Christ, in America, was another who spoke strongly against the pending measure. Dr. MacFarland told of the movement that is rapidly growing to install motion picture outfits in the various churches of all denominations throughout the country, and said that it seemed regrettable that a part of the people showed a marked tendency to resort to legal measures in the regulation of moral questions and a disposition to speedily forget the moral question at stake.

John Collier, former chairman of the National Board of Censorship, offered plenty of facts and figures, showing the expediency and efficiency of the National Board.

Regarding the recent decision of the U. S. Supreme Court in the case of the Ohio and Kansas official censor boards, Mr. Collier declared that the doctrine of free speech, to his mind, was in danger.

In this relation Mr. Collier said that he feared the imminent possibility of magazines and newspapers being placed in the same catalogue as pictures and muzzled by restrictive laws in the free expression of opinion.

D. W. Griffith, genius who is responsible for the masterly film conception, "The Birth of a Nation," now playing to packed houses at the Liberty, New York, was the last speaker of the afternoon. Mr. Griffith, who went even further than his predecessors and condemned all censorship, said in part:

"All art has its origin in a vision. Whether the final expression of the idea shall take the form of sculpture, painting, music or the written word, it was first a vision. Therefore, the motion picture, which is an expression of that vision, should properly take its place among the arts.

"And I firmly believe, as many great thinkers have told me, that the motion picture is the greatest force for the molding of public thought that we have to-day. If that is so, the motion picture should not be hampered by censorial restrictions.

"Public sentiment would not permit the showing of films which are intrinsically evil any more than it will countenance the running of plays which transgress the bounds of decency too far. Why, then, should photoplays be subject to the whims of a few people who are empowered to act according to their own dictates, and from whose decisions the manufacturer has absolutely no appeal?

"If, however, we must have some form of supervision I cannot conceive of a better from than that which we already have in the National Board of Censorshop."

"The manufacturer will not invest money in great films when he knows that they will be torn apart by the ignorant people whom political factors have placed in power. He knows that Ohio will object to one thing, Pennsylvania to another, Cincinnati to something else, and that by the time his film has been shown in a few States he will have nothing left."

Continuing, Mr. Griffith advocated the making of one sort of photoplay for children and another for adults only. The great producer conceded the necessity for close supervision in the sort of films to be shown children.

"Local censorship," said Mr. Griffith, during the course of his address, "is the greatest evil with which the motion picture makes has to contend."

TRIBUNE MAR 14-15

The fact that the D. W. Griffith film, "The Birth of a Nation," now credited with a remarkably successful engagement at the Liberty Theatre, is playing twice daily to a $2 scale of admission will hardly be a welcome piece of news to the theatrical managers on Broadway. After such an example of the moneymaking power of spectacular feature films offering a peg of uplift upon which to hang sensation, nothing short of a deluge of similar photo dramas can be expected in the immediate future.

From BULLETIN
Address: San Francisco, Cal
Date MAR 8

MAIL-MAR. 13-15

[illegible] of the real film folk are delighted over the fact that they are "selling out" at every performance at "The Birth of a Nation," with an advance sale extending many weeks ahead. That means more opportunities for the big things to be done in the future. I want to see Ralph Ince turned loose on one great big theme with no limit as to the possible expenditure or the time to make it.

$2 Movie Big Success

D. W. Griffith's astonishing film production, "The Birth of a Nation," has proven one of the sensations of years in New York theatricals. When it was announced a motion picture production was to be given at $2 scale of prices in the Liberty skeptics predicted certain failure. Such interest has been manifested in the production and such flattering comment devoted to it, all signs point to it making a record in metropolitan stage history.

Courrier de Etats-Mar. 14-15

"THE BIRTH OF A NATION"

Un gros succès

L'étonnant spectacle de M. D. W. Griffith, "The Birth of a Nation" ("La naissance d'une nation"), fait sensation dans le monde théâtral new-yorkais.

Quand on annonça qu'un spectacle cinématographique allait être donné au Liberty Theatre et que le prix des places serait de deux dollars, les sceptiques prédirent l'insuccès d'une telle innovation. Depuis la représentation d'ouverture, il est impossible de trouver une place vide et de nombreuses personnes ont dû être refusées.

Le succès est tel qu'il fera époque dans l'histoire théâtrale de New-York.

From Province
Address Vancouver, B. C.
Date MAR 6 - 1915

President Sees "The Clansman."

David W. Griffith's production, "The Birth of a Nation," was last week shown to President Wilson in the East Room of the White House. The producer came on from the coast especially to attend to the details of the presentation. On Wednesday [illegible]

"THE CLANSMAN" TO PLAY SECOND WEEK

The second week of D. W. Griffith's motion picture, "The Clansman," or "The Birth of the Nation," will commence at the Alcazar this afternoon. Two performances are given daily, one in the afternoon at 2:15 o'clock and the other at 8 in the evening.

All last week there were thousands of people, local and Exposition visitors, who attempted to gain admission to the Alcazar to witness this twelve-reel production, but the management was forced to turn hundreds of them away, the capacity of the theatre being sold out at all times. Consequently they decided to keep the picture for a second week in order to give those who were disappointed an opportunity to witness it.

In "The Clansman" there are [illegible] the decisive battles of the Civil War, Sherman's march to the sea, the burning of Atlanta, Lee's surrender at Appomattox, the assassination of President Lincoln, the [illegible] of the famous Ku Klux Klan, as well as the coming of the freedmen [illegible]

"The Birth of a Nation"

The D. W. Griffith Feature Film Company Makes Its Debut With a Most Sensational and Spectacular Production, Dealing with the Civil War and the Period of Reconstruction.

Reviewed by W. Stephen Bush.

THE two outstanding features of Griffith's remarkable production, "The Birth of a Nation," are its controversial spirit (especially obvious in the titles), and the splendor and magnificence of its spectacles. Based in the main on "The Clansman," it breathes the spirit of that well-known book. "The Clansman" was a special plea for the South in the forum of history. The screen-adaptation has made the plea far more passionate and I might say partisan than the book or the play. It is impossible to give the reader a good idea of this production without sketching at least briefly the views and sentiments expressed and sharply emphasized and reiterated by the distinguished author. The very introduction tells us that the South never had a fair record made of its trials in the Reconstruction Period. We are told both in pictures and in titles that African slaves were brought to this country by Northern traders who sold them to the South. Puritan divines blessed the traffic, but when slave trading was no longer profitable to the North the "traders of the seventeenth century became the abolitionists of the nineteenth century."

We next see a typical Northern congregation assembled to hear a sermon. About the platform from which the preacher addresses his audience stands a group of colored children. The preacher takes a young colored boy and passes with him through the congregation. A motherly looking old lady stretches out her arms in sympathy toward the child of the black race, but immediately repulses him with every manifestation of disgust caused by the odor which we must assume the boy carries around with him. Much is then said in titles about "state sovereignty" and we are reminded of what we read in school of Southern statesmen like Calhoun and Toombs and Northern statesmen like Vallandigham.

Allegorical Scene Illustrating the Horrors of War (Griffith).

Mr. Griffith then unfolds a picture of conditions in the South before the Civil War, showing both in titles and pictures that the slaves had easy hours, plenty of time for recreation, comfortable quarters and kind masters. Here a strange and puzzling character is introduced in the person of a man said "to have risen to great prominence in the House of Representatives in 1860." This man, who plays a very prominent part all through the production is called "Austin Stoneman." The titles make it plain that this is a fictitious name. Stoneman has a daughter who is never allowed to enter his library. The reason for this must be found in the illicit relations between Stoneman and a mulatto woman. The latter is "insulted" by Charles Sumner. She works herself into a fury of passion. Stoneman enters to find her with part of her upper body exposed. The scene ends with Stoneman kissing the mulatto and with this title: "Thus the fatal weakness of one man blights the nation." The man called Stoneman bears a striking facial and physical resemblance to the man who succeeded Lincoln in the presidential chair. The description of him in the titles forbid the belief that he is identical with President Andrew Johnson. He is an altogether mystical and apocryphal personage whose identity remains veiled to the very end.

It would be difficult to overpraise the spectacular part of these reels. Mr. Griffith has given us a sample of what he can do in staging military spectacles in his wonderful picture of "the Battle," released in the summer of 1911. Here he surpasses himself. The march of Sherman from Atlanta to the sea made the audience gasp with wonder and admiration. Nothing more impressive has ever been seen on the screen and I have to refer to "Cabiria" for a standard of comparison. Nor are the war spectacles the only impressive spectacular features. Two of the most wonderful pictures ever seen on the screen are Lincoln, signing the first call for volunteers and the surrender of Lee to Grant at Appomatox. It may be safely asserted that a finer impersonation of Lincoln has never been witnessed on any screen or on any stage. The audience was deeply stirred by the inspired portrayal of Lincoln and when it became known that the artist who had given the portrayal was present the audience gave him an impromptu ovation between the first and second part. He lived up to the best of Lincoln traditions both in appearance and in action. The assassination of the martyred president is shown in full detail on the screen. It was a task full of difficulties and one misstep might have proved fatal. The great tragedy was "staged o'er" in the most irreproachable and touching manner.

It must be mentioned too that Mr. Griffith has again shown himself a master in creating and prolonging suspense to the agonizing point. His favorite method of chasing pursued and pursuer through one room after another is still effective and always has the desired effect on the audience. When speaking of the spectacular features of "The Birth of a Nation," I must not forget his treatment of the Ku-Klux Klan. The weird and mystical garb of these defenders of "Aryan race supremacy" has given the director splendid opportunities which he utilized to fullest. When these "crusaders of the South" are seen mounted on superb horses, dashing furiously through field and forest and river to rescue innocent maidens from brutal assault or to punish "wicked Africans" the audience never fails to respond but applauds while the spectacle lasts.

It is scarcely necessary to say that the photography is exceptionally fine in a production to which Griffith lends his name. He shows a good deal of his renowned skill in working "close-ups," creating many tense and thrilling situations. The acting is such as might have been expected with a director of the type and power of Griffith. He has the art of bending his instruments to his uses. They work in strictest obedience to his orders and as a result the Griffith idea is always transferred to the screen with a negligible loss of power and directness. Mr. Walthall's performance was particularly fine. This gifted actor invariably succeeds in merging his personality into his part. He might at times have shown a little trace of fatigue and the hardship of soldiering. It seemed somewhat improbable that a soldier could look so trim and spick and span after what the little Colonel passed through. [illegible] and Silas Lynch were well taken [illegible] "southron" was a piece of very clever characterization. Not enough praise can be given to the settings, exterior and interior. Mr. Griffith is justly famous [illegible] in these things.

The audience which [illegible] the private exhibition in the Liberty Theater was [illegible] friendly. It was significant that on more than one occasion during the showing of the films there were hisses [illegible] with the applause. These hisses were not of course directed against the artistic quality of the film. They were evoked by the disguised appeal to race prejudices. The tendency of the second part is to inflame race hatred. The negroes are shown as horrible brutes, given over to beastly excesses, defiant and criminal in their attitude toward the whites and lusting after white women. Some of the details are simply monstrous and repulsive. The film [illegible] roused the deepest and bitterest of the white

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CHRONICLE
Address: San Francisco, Cal.
Date Mar 8 1915

"The Clansman" Opens for Second Week at Alcazar

The second big week of the motion picture, "The Clansman," or "The Birth of a Nation," will commence at the Alcazar Theater this afternoon. The performances are given daily at 2:15 in the afternoon, the picture, one at 8:15 in the evening.

From EVENING NEWS
Address: Newark, N. J.
Date MAR 12 1915

"The Birth of a Nation." Very impressive picture drama based on Thomas Dixon's novel, "The Clansman." Vivid reproduction of events during the Civil War and the [illegible] period. Instructive and interesting [illegible]

From Examiner
Address San Francisco, Cal.
Date [illegible] 1915

"The Clansman" at Alcazar.

"The Clansman," or "The Birth of a Nation," D. W. Griffith's motion picture, now being shown twice daily at the Alcazar Theatre, is the world's masterpiece in moving pictures. It was amplified from the novel of Thomas Dixon Jr. and was produced at a cost of more than $100,000.

It includes some of the most spectacular battle scenes ever pictured. Among other features are life in the old South, before the war; the private history of Thaddeus Stevens; the assassination of President Lincoln, the formation of the famous Kukluxx Klan, artillery duels, cavalry charges, bayonet attacks, the struggle between the North and the South and finally the reconstruction period.

All immediate bookings at the Alcazar have been canceled in order to allow "The Clansman" to continue for a second week, beginning to-morrow afternoon. There are two performances daily, one at 2 p. m. and the other at 8 p. m. The cast of principals is a brilliant one, headed as it is by Lillian Gish and Henry Walthall, with [illegible] Blackburn in the [illegible] of President Lincoln.

From BILLBOARD
Address Cincinnati, Ohio
Date MAR 12 1915

Hats are off to D. W. Griffith for the greatest production yet seen on the screen. The Birth of a Nation had the audience applauding continuously. More words could describe the enthusiasm.

DISPATCH
Pittsburgh, Pa.
MAR 7

FIELD
Address TORONTO, CAN.
MAR 7 - 1915

Californian: D. W. Griffith's latest presentation for the screen is now showing in New York City, and is called "The Birth of Nations," founded on Thomas Dixon's well known novel, "The Clansman." It is said to be a wonderful success.

ished: London, 1881; New York, 18

NEW YORK LETTER

SALARY OF $500,000 PER.

D. W. Griffith, the man who has just "The Birth of a Nation" on the [illegible] in town. He is the highest-priced the moving picture game, his salary $500,000 a year. "The Birth of [illegible] is the greatest picture ever produced [illegible] than, it is so good that he [illegible] to give up $a, the [illegible] the picture. It took eight [illegible] the film product[illegible]

against the black to the highest pitch, suggests as a remedy of the racial question the transportation of the negroes to Liberia, which Mr. Griffith assures us was Lincoln's idea.

Scene from "The Birth of a Nation" (Griffith).

Whatever fault might be found with the argumentative spirit found in both the titles and the pictures there can be no question that the appeal to the imagination will carry the picture a good way toward popular success. In the South, of course, where memories of Reconstruction horrors are still vivid, the picture will have an immense vogue. It is altogether probable that its many fine points will outweigh its disadvantages in every other section of the country.

Griffith Film Scores

"The Birth of a Nation" Is Enthusiastically Received by Capacity Audience at the Liberty Theater.

D. W. GRIFFITH'S much-heralded "The Birth of a Nation," founded on Thomas Dixon's story, "The Clansman," had its initial public presentation in New York at the Liberty Theatre on March third, before a capacity audience, including many listed in the Who's Who of filmdom and a large number of men and women prominent in literary and society circles. No picture presented in New York has been viewed by more exacting spectators and few, if any, have elicited such spontaneous and frequent applause.

D. W. Griffith.

At the close of the first of the two acts into which the production is divided, Mr. Dixon responded to calls for a speech. He said that he considered the picture superior to his book and likewise to his play, staged eight years ago. He declared that no one save the son of a soldier and a Southerner could have made such a picture, and introduced Mr. Griffith as the greatest director in the world.

Mr. Griffith stepped just far enough beyond the wings to be visible from all parts of the house. In a few concise sentences, delivered clearly and with dignity, he said that his aim was to place pictures on a par with the spoken word as a medium for artistic expression appealing to thinking people. He voiced the conviction that important advances are being made in that direction and thanked the audience for the reception being given "The Birth of a Nation."

The first general showing of approval came early in the picture with the depiction of thickly peopled street scenes in a Southern village previous to the war. Then, with the spectacles of towns burning at night, and a succession of battles, some of which were fought by the light of bon-fires, the applause was nearly incessant for a full half hour. In the second act it was evident that the audience felt the grip of the story and sympathized with the work of the Ku Klux Klan battling against negro domination. The dramatic points of the story scored, as did a number of comedy incidents. The audience was quickly moved from suspense to laughter and back again to suspense.

In showing the film, the stage at the Liberty Theatre appeared merely as a black background on which the screen was placed. Mr. Griffith, it is said, refused all suggestions for scenic decorations, holding that attention should not be distracted from the picture. The music on Wednesday evening, supplied by an orchestra, with the occasional singing of popular melodies by a chorus, was well in keeping with the action of the screen and particularly in keeping in the battle scenes. It was composed by Joseph Carl Briel. To lend an appropriate touch to the surroundings as people entered the theater, were men in the uniforms of Confederate soldiers, while the girl ushers were clothed after the fashion of young ladies in the South of 186[illegible].

The dramatic critics of all of the New York daily papers attended the premiere and in almost every instance the picture was reported at length and in glowing terms. H. E. Aitken and Edwin Thanhouser headed the delegation of Mutual officers, directors and actors present, and there was a liberal representation of men prominent in the artistic and business departments of other companies. The demand for seats so far exceeded the supply that hundreds of people were turned away at the box office and behind the loge chairs the line was three deep throughout the evening. As a popular attraction, "The Birth of a Nation" looks like a sensational success.

Telegram
Clarksburg, W. Va.
MAR 7 1915

STUPENDOUS

Is Griffith's Photodrama Based on Dixon's Celebrated Novel.

Something hertofore never attempted on so great a scale in motion pictures is D. W. Griffith's "The Birth of a Nation," which has just been put on in the Liberty theater, in New York. The story is based on Thomas Dixon's novel and play "The Clansman."

According to all reports this film spectacle is the greatest and largest ever produced. At any rate it took eight months to prepare, and the services in one capacity or another of some 18,000 persons and 3,000 horses were required to obtain the needed effect.

The story begins in the seventeenth century with the bringing of African slaves to North America. Its further progress is closely related to varied phases of slavery and its bearing upon the history of the United States.

NEW YORK DRAMATIC NEWS

A STUPENDOUS FILM DRAMA.

The Birth of a Nation a Powerful Study with Imposing Scenes.

Col. Ben Cameron	Henry Walthall
Margaret Cameron	Miriam Cooper
Flora	Mae Marsh
Mrs. Cameron	Josephine Crowell
Dr. Cameron	Spottiswoode Aiken
Wade Cameron	J. A. Beringer
Duke Cameron	John French
Mammy	Jennie Lee
Hon. Austin Stoneman	Ralph Lewis
Elsie	Lillian Gish
Phil	Elmer Clifton
Ted	Robert Harron
Jeff	Wallace Reed
Lydia Brown	Mary Alden
Silas Lynch	George Seigmann
Gus	Walter Long
Abraham Lincoln	Joseph Henabery
John Wilkes Booth	Raoul Walsh
Gen. U. S. Grant	Donald Crisp
Gen. Robert E. Lee	Howard Gaye

As we entered the Liberty Theatre the other night pretty girls in antebellum costumes greeted us. They were the ushers. Young men attired in Civil War uniforms assisted, and there were uniformed sentries all over the house. This at once put us into the atmosphere of war times, and we were all full of expectations.

The Birth of a Nation is one of the most imposing film dramas ever presented. It is a gigantic production, based on "The Clansman," and shows by means of a narrative threaded with romance the reconstruction of the Southern States, dating from the time of their secession.

This pictured period of the Civil War following the nation's change from 1860 to 1872 is exceedingly well done, and all the great national events were reproduced in a marvelous manner.

The purpose of the display is to stress the message for universal peace which is contained in the various views. Great care has been taken not to glorify battle and to emphasize the "note of terror and desolation which is the real truth of war." Our impression was that the spectacle will win popularity chiefly because of its tremendous thrilling war scenes, and the following exciting raids of the Ku Klux Klansmen. In addition, a pretty love romance is woven into the story which makes us follow it with the keenest interest.

There are many scenes that are simply wonderful in their beauty. Mr. Griffith successfully shows a mimic war scene that transcends reality. Reproducing roughly the trenches on the hills around Petersburg, Mr. Griffith shows a panorama seemingly miles long in which the Confederate soldiers leap from their trenches in a long serried line and charge the Union breastworks, overrunning the first, smashing their way into the second, and ending in defeat.

Another memory picture is that of the night battle, with its flashes of rifle, gun and shell. It is actual night photography, and the first ever successfully done. The burning of Atlanta is another night scene employing a great host of performers. The panorama of Sherman's march to the sea, with its river of men flowing down the Southern valleys, is a beautiful view.

The narrative running through the various scenes is one of romance. North and South, girls, soldiers, sweethearts, with all the trimmings, are presented in the most compelling fashion. These scenes, as well as the views of vast assemblies, are obtained in a manner little short of marvelous. The cast of principal actors appears to have been admirably selected, and their playing was most natural.

The assassination of Lincoln, and of Lee's surrender to Grant were remarkable illustrations. The interior of Ford's Theatre, Washington, as it was in 1865, was built in facsimile, even to the smallest detail, and with a rare cunning Mr. Griffith so placed his camera as to show at once the great audience and the stage, with the play, Our American Cousin, going on.

For the Appomattox scene the cottage room in which the surrender was signed was reproduced, even to the furniture. Grant and Lee, too, were lifelike.

In the part of the picture taken from "The Clansman," the gathering of the spectral crusaders and their ride to the rescue of the white girl who is held prisoner by the negro Lieutenant-Governor of South Carolina, and by a mob of black militia, ending in a mad charge of the sheeted horsemen into, among and literally over the panic-stricken negro soldiers, made the great spectacular and dramatic appeals of the story come simultaneously to their climaxes. A battle between white refugees in a cotton field cabin, and a leap by a young girl off a hundred foot precipice to death were made real, as only one or two producers can make them. The many other scenes were almost without exception beautiful, touching or fittingly dramatic. Thos. Dixon spoke with feeling when he said Mr. Griffith was a wonder. He is certainly a master, head and shoulders above all of them in the screen world.

Henry B. Walthall plays the Confederate colonel, who later leads the Ku Klux Klan. Mae Marsh, a young actress who is on her way to a glorious future, is the "little sister," and one who captivates all beholders. She has magnetism and charm. The beauty of Lillian Gish, no less than her excellent acting, aids in the sympathetic appeal of the Northern sweetheart of the Southern colonel. The other roles, from those of Senator down to those of darky field hands, are all in capable hands.

All told, the affair is a great achievement for Mr. Griffith, and it is certain to appeal to every one who cares for spectacular drama and thrills submitted in a charming fashion.

—DISPATCH

Pittsburgh, Pa.

MAR 7 - 1915

POST
HARTFORD, CONN.
MAR 6 - 1915

A private performance of "The Birth of a Nation" was given at the Liberty theater Monday afternoon, and if motion pictures have a right to intrude on dramatic reviews, certainly this is one. It was, indeed, the most stupendous and brilliant motion pictures of native production that has been seen. It was built around the several books of Thomas Dixon, notably "The Clansman," and after the first part had been shown, and the story got into that epoch of which Mr. Dixon has written, with such vividness, the play began to take on interest. Indeed, the battle scenes in the first part were excellent, but it was the development of the progress of the Ku-Klux-Klan and its midnight rides that had the audience fairly out of their seats most of the time.

We may well believe that 3,000 persons were engaged in its preparation. Nothing so stupendous has been seen on the screen save "Cabiria," and as wonderful as was that picture, it did not hold the historical interest to Americans as the present offering, which represents vividly the assassination of Lincoln and other historical events, including the famous surrender of Lee to Grant.

There may be the same question of politics involved that was threshed out when "The Clansman" was first presented.

Capital
DES MOINES, IOWA
MAR 6 1915

A New Movie Thriller.

A private performance of "The Birth of a Nation" was given at the Liberty theater Monday afternoon, and if motion pictures have a right to intrude on dramatic reviews, certainly this is one. It was, indeed, the most stupendous and brilliant motion picture of native production that has been seen. It was built around the several books of Thomas Dixon, notably "The Clansman," and after the first part had been shown, and the story got into that epoch of which Mr. Dixon has written with such vividness, the play began to take on interest. Indeed, the battle scenes in the first part were excellent, but it was the development of the progress of the Ku Klux Klan and its midnight rides that had the audience fairly out of their seats most of the time.

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trons of this theater.

Klaw & Erlanger Enter Field

Klaw & Erlanger, the well-known theatrical firm, are to enter the motion picture field, making big features which will first be booked in the largest Klaw & Erlanger theaters throughout the country before being shown in the smaller theaters. Percy L. Walters, who is now general manager of the General Film Company, will head the new distributing organization. It is said that David W. Griffith's production, "The Birth of a Nation," which is now running at the Liberty theater, New York, at regular first-class theater prices, will be shown at the Klaw & E. theaters. It was not stated however, that the Griffith [illegible] handled by the [illegible]

NOW PLAYING

LIBERTY THEATRE

(NEW YORK CITY)

Nights and Saturday Matinee Prices from 25c. to $2.00
Other Matinees 25c, 50c and $1.00. Two Performances Daily
INCLUDING SUNDAYS

HOUSE REMODELED ACCORDING TO SCIENTIFIC ADJUSTMENT OF FOCAL REQUIREMENTS

THE MIGHTIEST SPECTACLE EVER PRODUCED!

D. W. GRIFFITH'S Picture Production Which Will Startle The World!

A RED-BLOODED TALE OF TRUE AMERICAN SPIRIT.

LOVE & ROMANCE 'MIDST HISTORIC SCENES.

COMEDY WHICH RELIEVES THE THRILL OF ADVENTURE.

GRIPPING HEART INTEREST AND SOUL-STIRRING EMOTIONS.

SEE THIS MASTERPIECE

THE BIRTH OF A NATION

TOO GREAT FOR COMPARISONS.

CONCEIVED, INSPIRED AND CREATED IN AMERICA.

THE EXPRESSION OF GENIUS IN A NEW REALM OF ART.

A COMPOSITION OF NATIONAL FIGURES WITH THE UNIVERSE AS ITS BACKGROUND.

RICH IN HISTORIC VALUE

THE MOST REALISTIC AND STUPENDOUS VIEW OF STIRRING EVENTS IN THE DEVELOPMENT OF OUR COUNTRY

FOUNDED ON THOMAS DIXON'S FAMOUS NOVEL AND PLAY

THE CLANSMAN

SYMPHONY ORCHESTRA OF 40

SEATS NOW

18,000 PEOPLE
3,000 HORSES
8 MONTHS
IN THE MAKING
COST
$500,000.00

Better to read dirty advertisements than to miss the one YOU need.

DISPATCH
Pittsburgh, Pa.
MAR 7 - 1915

REV. THOMAS W. DIXON'S more or less grotesque play, "The Clansman," has been put in photo play form and had its premier in New York the past week under the title of "The Birth of a Nation." It is an elaborate bit of work required eight months to pose, and 18,000 people were used for the spectacle. It was put on at the Liberty Theater after extensive advertising, with best seats $1 each. The consensus of opinion among New York critics is that the photo drama is technically perfect and wonderfully true as a whole, but that the great Objections that were entered against "The Clansman" as a drama, will exist regarding the film product. The Rev. Mr. Dixon is a fanatic on the Negro question, "problem," as he calls it, and he has used the stage to create race prejudice in this country. In this new venture he has outdone all previous efforts, and the result is many artistic. But the point remains, to conservative citizens, it is wrong, and it might have been better if the ex-clergyman had utilized his talents in some different direction.

POST DISPATCH
St. Louis, Mo.

"BIRTH OF A NATION," SCORES BIG HIT AS MOVIE PRODUCTION

Play Showing Death of Lincoln Is Said to Be Greatest Thing Attempted Yet on Films.

NEW YORK, March 6.—Narrative photography took a long stride forward Wednesday night when "The Birth of a Nation," which is a version of Thomas Dixon's novel, "The Clansman," was publicly exhibited for the first time at the Liberty Theater.

The audience closely resembled a first night gathering at an important dramatic event.

Two series of episodes required nearly three hours to unfold. The first represented the historical incidents of Sherman's march to the sea, and the burning of Atlanta. The second pictured the assassination of President Lincoln at Ford's Theater. This vivid representation had a curious effect upon the audience. As the pictures were unreeled those present sat in subdued silence but, when the tension ended, they broke forth in prolonged applause.

Other scenes included the fall of Petersburg, Lee's surrender at Appomatox, the upbuilding of the Ku Klux Klan, and incidents in the South during the reconstruction period after the Civil War. "Cabiria," the most remarkable picture play shown in this country up to this time, is insignificant compared with this new venture in movieism.

The entire production is on a scale that will give moving picture enthusiasts a new chance to marvel.

EVENING WORLD
New York City

"BIRTH OF A NATION" TICKETS ARE GUARDED.

When the manager of David W. Griffith's motion picture drama, "The Birth of a Nation," discovered that speculators were buying the cheaper seats and selling them at a large advance, he gave orders that no 50-cent or 75-cent tickets be sold until an hour before the performance. It is stated that no seats are knowingly sold to brokers. If the purchaser of rear balcony or gallery seats has to wait until 1 o'clock afternoons and 7 o'clock evenings, he has the satisfaction of realizing that the speculators cannot get there ahead of him.

Brklyn Times Mar. 13 1915

"The Birth of a Nation."

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TIMES
SEATTLE, WASH.
MAR 13 1915

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TOWN TOPICS
New York City
MAR 11 1915

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The Owl.

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LIBERTY THEATRE—NEW YORK

Evenings at 8.05 Sharp - 25c - 50c - 75c - $1
Matinees at 2.10 Sharp - - - 25c and 50c

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Love and Romance 'Midst Historic Scenes

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Gripping Heart Interest and Soul-Stirring Emotions.

THE Birth OF A Nation

Too Great for Comparisons.

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Founded on Thomas Dixon's Famous Novel and Play

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SYMPHONY ORCHESTRA OF 40

SEATS NOW

18,000 People
3,000 Horses
8 Months
In the Making.
Cost
$500,000.00

In writing to advertisers please mention MOTOGRAPHY

CHRONICLE
San Francisco, Cal.
MAR 7 1915

ALCAZAR

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"Artistically, historically and morally, it is a step forward—ahead of the greatest that has ever been done before in this new art."

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DEMOCRAT
Waterbury, Conn.
MAR 6 - 1915

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From NEWS DANBURY, CONN.
Address
Date MAR 4 1915

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1884

TRIBUNE
JOHNSTON, PA.
MAR 6 - 1915

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From Telegram
Address Portland, Oregon
Date Mar 11 1915

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1884

Examiner
LOS ANGELES, CAL.
MAR 10 1915

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Mr. Mitchell states that the success of the photo-drama is the most terrific thing of the kind ever known in the town; it will run for months.

"Mitch" has also succeeded in selling his Sandbox Theater, though the threat of being mortgaged into [illegible] standing of marbleized [illegible] Washington Square Players [illegible] twice a week, and [illegible] the rest [illegible]

Telegram
Salt Lake City
MAR 7 - 1915

DIXON'S CLANSMAN' PRODUCED IN 'MOVIES'

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The claim is made that its appeal is for the average theatergoer, and not merely for those who frequent motion picture houses in search of a few minutes' diversion. New York film devotees have seen stirring photoplays, such as "Quo Vadis" and "Cabiria," but those have been of foreign manufacture. "The Birth of a Nation" will prove whether the American product of photoplays can equal or surpass the work of his European brother. Aside from the interest in the film spectacle itself—and it is said to represent on a scale never before attempted in motion pictures here events of the greatest importance in American history—the performance of "The Birth of a Nation" promises to be of unusual importance.

NOW PLAYING

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Nights and Saturday Matinee Prices from 25c. to $2.00
Other Matinees 25c, 50c and $1.00. Two Performances Daily
INCLUDING SUNDAYS

HOUSE REMODELED ACCORDING TO SCIENTIFIC ADJUSTMENT OF FOCAL REQUIREMENTS

THE MIGHTIEST SPECTACLE EVER PRODUCED!

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LOVE & ROMANCE 'MIDST HISTORIC SCENES.

COMEDY WHICH RELIEVES THE THRILL OF ADVENTURE.

GRIPPING HEART INTEREST AND SOUL-STIRRING EMOTIONS.

SEE THIS MASTERPIECE

THE BIRTH OF A NATION

TOO GREAT FOR COMPARISONS.

CONCEIVED, INSPIRED AND CREATED IN AMERICA.

THE EXPRESSION OF GENIUS IN A NEW REALM OF ART.

A COMPOSITION OF NATIONAL FIGURES WITH THE UNIVERSE AS ITS BACKGROUND.

RICH IN HISTORIC VALUE

THE MOST REALISTIC AND STUPENDOUS VIEW OF STIRRING EVENTS IN THE DEVELOPMENT OF OUR COUNTRY

FOUNDED ON THOMAS DIXON'S FAMOUS NOVEL AND PLAY

THE CLANSMAN

SYMPHONY ORCHESTRA OF 40

SEATS NOW

18,000 PEOPLE
3,000 HORSES
8 MONTHS
IN THE MAKING
COST
$500,000.00

Better to read these advertisements than to miss the YOU need.

DISPATCH
Pittsburgh, Pa.
MAR 7 - 1915

REV. THOMAS W. DIXON'S more or less grueseque play, "The Clansman," has been put in photo-play form and had its premier in New York the past week under the title of "The Birth of a Nation." It is an elaborate bit of work required eight months to pose, and 8000 people were used for the spectacle alone. It was put on at the Liberty Theatre after extensive advertising, with best seats at $2 each. The consensus of opinion among New York critics is that the photo-drama is mechanically perfect and wonderfully real as a whole, but that the objections that were entered against "The Clansman" as a drama, will exist regarding this film product. The Rev. Mr. Dixon is a fanatic on the Negro question, or "problem," as he calls it, and has used the stage to create race prejudice in this country. In this new venture he has outdone all previous efforts, and the result is many artistic. But the point is made, to conservative citizens, that it is misleading, and it might have been made if the clergyman had utilized his talents in a different direction.

POST DISPATCH
St. Louis, Mo.

"BIRTH OF A NATION," SCORES BIG HIT AS MOVIE PRODUCTION

Play Showing Death of Lincoln Is Said to Be Greatest Thing Attempted Yet on Films.

NEW YORK, March 6.—Narrative photography took a long stride forward Wednesday night when "The Birth of a Nation," which is a version of Thomas Dixon's novel, "The Clansman," was publicly exhibited for the first time at the Liberty Theater.

The audience closely resembled a first night gathering at an important dramatic event.

Two series of episodes required nearly three hours to unfold. The first represented the historical incidents of Sherman's march to the sea, and the burning of Atlanta. The second pictured the assassination of President Lincoln at Ford's Theater. This vivid representation had a curious effect upon the audience. As the pictures were unreeled those present sat in subdued silence but, when the tension ended, they broke forth in prolonged applause.

Other scenes included the fall of Petersburg, Lee's surrender at Appomatox, the uprisings of the Ku Klux Klan, and incidents in the South during the reconstruction period after the Civil War. "Cabiria," the most remarkable picture play shown in this country up to this time, is insignificant compared with this new venture in moviedom.

The entire production is on a scale that will give moving picture enthusiasts a new chance to marvel.

EVENING WORLD
New York City

"BIRTH OF A NATION" TICKETS ARE GUARDED.

When the manager of David W. Griffith's motion picture drama, "The Birth of a Nation," discovered that speculators were buying the cheaper seats and selling them at a large advance, he gave orders that no 50-cent or 75-cent tickets be sold until an hour before the performance. It is stated that no seats are knowingly sold to brokers. If the purchaser of rear balcony or gallery seats has to wait until 1 o'clock afternoons and 7 o'clock evenings, he has the satisfaction of realizing that the speculators cannot get there ahead of him.

Belvp. Times Mar. 13 1915

"The Birth of a Nation."

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MAR 13 1915

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The Oval.

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MAR 7 1915

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WILLIAM SIGN IN "THE CLANSMAN" ALCAZAR (MOTION PICTURES)

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Date MAR 4 1915

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1884

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"Mitch" has also succeeded in pulling his Bandbox Theater through the threat of being mortgaged [illegible] Washington [illegible] playing [illegible] twice a [illegible] the rest [illegible]

TIMES
Brooklyn, N. Y.
MAR 13 1915

Get Can Stage Drama" With Success, Says $250,000 Producer

the employment of several thousand [illegible]. First of all, in the matter of money, a quarter of a million was required, and for the big battle scenes as many as 14,000 men were drawn into action on one day. How did I handle them? By telephone. Standing behind the battery of cameras, I gave my orders, and they were carried out in a way that can be compared only to clockwork. The hill-top on which I stood commanded a view of five miles, and this distance is revealed by the camera. That part of the work was comparatively easy."

"And the hard part?"

"That was a question of individuals," answered Mr. Griffith. "The great problems were the association of Lincoln and the surrender of Lee. There are at least eighteen records of the shooting of Lincoln, all differing in time and many of them conflicting in detail. All this, of course, was a matter of research. But it was necessary to have an actor who looked like Lincoln, and I tried one after another. Lee presented the same difficulty, and there were at least twenty Grants before the picture could be made convincing. The rest was simply a question of management—stage management, if you care to call it that. I began with the so-called 'love interest' scenes and then worked my way to the battle field.

A great many were hurt, but fortunately no one was killed. To guard against catastrophes militiamen were used in the battle scenes. Although protests were made, I decided to show the death of the white girl because of its tragic appeal. In my opinion the plays seen at Broadway theatres season after season show too much of the tragic side of life. We see it every day after day. It is the comic phase, not the comedies, that drew Joseph Robertson gets more [illegible] per week—two dollars"—and [illegible] Mr. Griffith indulged in a [illegible] for playing Hamlet, and I would gladly give one hundred dollars to [illegible] to see the actor like Richard Mansfield in 'Peer Gynt.' In other words, I don't believe the public generally wants to go to the theatre to weep. There is no doubt in my mind that a large part of it is ready and willing to go to the theatre to see life in its tragic, inevitable reality. I shall therefore continue to make the motion picture drama an epic. I like the word," he added with a smile, "to keep others from calling it a 'movie.' And the demand for seats, both here and in Los Angeles, where 'The Birth of a Nation' is in its sixth week, proves that the motion picture drama on a big scale can more than hold its own as a 'two-dollar attraction.'

"The fact is, we simply find ourselves obliged to fight off speculators. There is every indication that the big motion picture play is just beginning to make its influence felt."

"The Birth of a Naiton" an Epic—at $2 Per View.

By Charles Darnton.

[illegible] In a word you have mo[illegible] pictures as David W. Griffith sees them in "The Birth of a Nation," at the Liberty Theatre. [illegible] of course, is a matter of taste. [illegible] Griffith isn't sternly opposed [illegible] the box office. He simply maintains [illegible] poetry and the box office [illegible] something in common.

[illegible] as I caught it. As [illegible] Griffith, he was like a big boy [illegible] over a red apple. Why [illegible] make the most of him[illegible] of all he has moved the [illegible] picture into the two-dollar [illegible] entertainment, and accordingly [illegible] Broadway a new run for its [illegible]. His start is best told in his [illegible]

[illegible] by writing moving picture [illegible] for which I received the magnificent sum of $15."

[illegible] your moving picture [illegible] find encouragement in [illegible] worker, Mr. Griffith. Be[illegible] with the universal [illegible], he served as an actor. [illegible] so far as to act Nance [illegible] Ibsen plays "on the road." [illegible] of this re retains a sense [illegible]. He laughed as he said:

[illegible] has more to learn from [illegible] picture than the moving [illegible] learn from him. In other [illegible] teaches him how to act nat[illegible] When he is called upon to [illegible] bucket of water he actually [illegible] the task instead of standing [illegible] and talking about it. He [illegible] with a real well in a real way, [illegible] a real result. Not since [illegible] Herne have I known an [illegible] talk and act like a human [illegible]

[illegible] at this sweeping [illegible] Mr. Griffith to add: [illegible] will Hodge and John [illegible] wish to be unfair, [illegible] he raised his eyebrows as [illegible] he had been an actor [illegible] in a modest way he spoke [illegible] as a motion picture "pre[illegible]" he said, "the motion [illegible] its appeal through [illegible] grass, the sway[illegible] rippling water. Here [illegible] of its fascination.

"The Birth [illegible] showing it, wrote [illegible] picture plays. [illegible] Dixon's novel, 'The Passeur.' I [illegible] reproduction [illegible] other works [illegible] War and the [illegible] easily to [illegible] instructive and [illegible]

CALL
San Francisco, Cal.
MAR 1[illegible] 1915

Alcazar

The novel, "The Clansman," written by Thomas Dixon Jr., was successful because it had big dramatic moments that gripped the emotions of its readers with never flagging interest, but the motion picture, "The Clansman" or "The Birth of a Nation," which D. W. Griffith has amplified from the novel, is so far beyond the latter that there is absolutely no comparison. Nothing like the success of the startling film play now being shown at the Alcazar Theatre twice daily has ever been seen at that playhouse. Last week this production was shown to President Wilson and the members of his cabinet at the White House.

Sun, Mar. 13-1915

A FILM OF RACE HATE.

A Moving Picture Play Which Stirs Prejudice Against the Negro.

To the Editor of The Sun—Sir: I wish most earnestly to protest against the continued presentation of the moving picture called "The Birth of a Nation," which is a dramatic form of "The Clansman," a sensational and prejudiced version of reconstruction days. We are appalled at the results of sectionalism and race pride in Europe and are urging that every race and nation have a chance for its own free development, yet we are fostering the same pride, hatred and injustice in our own country.

In Richmond a few months ago I saw the pathetic memorials of the brave men and women who championed the "lost cause." We do not wonder at their sensitiveness, but the war was over fifty years ago and it is at this time a crime against our civilization to stir up prejudice and ill will here in the North.

The race against which such plays as this are directed is already handicapped on every side. The National Board of Censors has condemned the film. By all that is American let us condemn it too. Remember that the negro is the only one of our immigrant population who did not come here of his own accord, but "received a pressing invitation." Let us give him a square deal.

Bertha Kinstler.

New York, March 11.

"The Birth of a Nation."

D. W. Griffith's astonishing production, "The Birth of a Nation," has proved the sensation of years in New York theatricals. When it was announced that a motion-picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation. There has not been a vacant seat in the house since the opening performance, and such enormous crowds have been turned away at every presentation that another theatre could have been filled. Such interest has been manifested in the production and such flattering comment has been devoted to it that all signs point to it making a record which will mark an epoch in metropolitan stage history.

MAIL, MAR. 13-15

Love and War Side by Side Film Wizard's Sermon Against Human Hatred

David Griffith, with eyes of a dreamer and chin of a doer, one of the few men who shun platitudes about hard work and success, and he ought to know, because he's one of the best-known humans on this planet.

Beauty is the secret of his rise to fame, the kind of beauty that the whole world loves, but he throws a few ugly realities of life into his screen dramas just to show by contrast virtue and truth in all their glory.

By ZOE BECKLEY.

SOMEBODY recently mentioned the five most popular men in the world to-day as follows: T. R., Albert of Belgium, President Wilson, G. Bernard Shaw—and D. W. Griffith. At the moment the first four were inaccessible, so we could not learn from them the secret of their prominence, nor how it feels to be classed. David Wark Griffith, however, was found upstairs in a storeroom of the Liberty Theatre, in which he officiated the other night at "The Birth of a Nation," and was cornered for interrogation.

Seven years ago, if you had stood at the heart of the world where Broadway crosses Forty-second street, and asked ten thousand passers-by "Who's David Griffith?" probably every one of them would have replied, "Never heard of him."

Disgrace Not to Know Him.

Stand there to-day and ask the first person who comes along, and he will say, "Wowie! Don't you know Griffith? That's his show right down there."

Young Mr. Griffith (he is still in his early thirties) looked honest-and-truly uncomfortable when we asked him please tell us what makes a man great in his line; what makes him stand out from the crowd and be hailed as a "world's most popular."

According to tradition, David Griffith should have drawn a chest-expanding, nostril-dilating breath and replied, "Work, madam! Hard, hard work! That's the secret of all success."

Instead of which he slung one black-and-white checked leg over the other, twirled a gigantic silver ring round and round his finger, looked out the window to the stream of humans in the street and said, "I dunno; how should I know?"

Beauty Is the Secret.

"Oh, come, come," said we. "You are called the greatest moving picture producer in the world, even by people who don't need to say it. They talk of your $300,000 income. They relate how nobody ever dreamed such stunts could be done on the screen. They prophesy that your spectacle will do more to secure world peace than any [illegible]

How did you get to your pinnacle—hard work?" we prompted.

"No," said the contrary gentleman; "hard work is only a small part of making a big production. Beauty's the answer. Beauty's my fetish. I don't care what anyone says to the contrary, beauty is what every human being is searching for. In every one's heart is love and tenderness and the honest wish to be good. Beauty is the one road to righteousness."

"But look at your terrific battle scenes; are they beautiful?"

"Truth has its own beauty," replied Mr. Griffith in his nice Louisville, Ky., voice. "War is hideous, but it can be made the background for beauty—beauty of idea.

"We must have contrasts. We must have enough ugliness to bring out beauty. We must have enough w[illegible] flung before the eyes to drive home the blessedness of peace and love.

Even War Has Its Beauty.

"In this play we have so many [illegible] that not one incident of war or [illegible] Lainy is without its companion picture showing the evil results, [illegible] punishment, the suffering that is bound to ensue. In all but the [illegible] scenes we have striven for [illegible] beauty, both visual and spiritual.

"But war cannot be ended by making it comfortable, or by glamorizing it over with talk of glory and patriotism. Or by mere words of praise.

"The hell of it has got to be [illegible] before its inhumanness, its monstrousness, its wastefulness, its [illegible] ness can be realized by the men and women of our nation.

"Our own war is too far in the past to have its horrors vividly pictured in the public mind to-day. By making this spectacle of how the war grew, raged, tore homes and families and hearts to pieces, and of how its construction came slowly through ashes and blood and tears, we show in the only telling way possible the wickedness of war.

"The young men of to-day must [illegible] for themselves what war means, that it is not all a fanfare of trumpets, a flying of the colors, a [illegible] encounter of flashing bayonets [illegible] leads to glorious victory.

"They must be shown that it is part glory to nine parts slime, filth and nasty murder. How can a normal mind hold the empty idea of patriotism worth the misery [illegible] the fellow-man he strikes at [illegible] the woman he leaves at home?

"Then the only beauty of war is its revoltingness, which teaches us to hate hate and love love!" asked [illegible]

How Wars Will End.

"Precisely," answered this [illegible] cut young man, the upper half of whose face is all dreaminess and the lower half all firmness and practicality.

"War's peace, as we have shown, is death. War's beauty is its [illegible] insight, showing us that war's IDEA is wrong, and why. When it is learned by enough people that we be stronghearted and [illegible] enough to refuse to fight like [illegible] and madmen."

Remembering that I had [illegible] woman in the audience at "Birth of a Nation's" opening say, "This has softened my [illegible] never saw the south's side of [illegible] sented before; my bitterness [illegible] gone," I accounted it to [illegible] Griffith.

"If only ten persons feel that," he answered, "I'm repaid [illegible] fort. There is beauty!"

GLOBE MAR. 13-1915

"Of course, this does not apply to things like 'The Birth of a Nation.' That is so exceptional that nothing could hurt its profits. Griffith is the one man in the business who is head and shoulders above the rest of them. Anything he touches is pretty sure to be good."

THE BIRTH OF A NATION" SUMMIT OF PICTURE ART

Griffith Blends Spectacle, History and Drama with Hand of a Master in His Latest Screen Production

Presented by David W. Griffith at the Liberty Theater March 3. Twelve-Reel Historical Drama Founded on Thomas Dixon's Story, "The Clansman." Adaptation Prepared by D. W. Griffith and Frank E. Woods. Produced Under the Direction of D. W. Griffith. Photography by G. W. Bitzer.

Colonel Ben Cameron ..... Henry Walthall
Margaret Cameron, the elder sister, ... Miriam Cooper
Flora, the pet sister ..... Mae Marsh
Mrs. Cameron ..... Josephine Crowell
Tod Cameron ..... Spottiswoode Aiken
Wade Cameron, the second son, ... J. A. Berlinger
Duke Cameron, the youngest son ..... John French
Mammy, their faithful old servant, ... Jennie Lee
Hon. Austin Stoneman, Leader of the House, ... Ralph Lewis
Elsie, his daughter ..... Lillian Gish
Phil, his elder son ..... Elmer Clifton
Lt. Stoneman, his younger son ..... Robert Harron
Jeff, the Village Smithy ..... Wallace Reid
Lydia Brown, Stoneman's mulatto housekeeper, ... Mary Alden
Silas Lynch, mulatto lieutenant governor ..... George Siegmann
Gus, a renegade negro ..... Walter Long
Abraham Lincoln ..... Joseph Henabery
John Wilkes Booth ..... Raoul Walsh
General U. S. Grant ..... Donald Crisp
General Robert E. Lee ..... Howard Gaye

The scoffers came to see "Cabiria," and left overwhelmed with admiration, but still half convinced. It is a triumph of pictorial art, they said, but its appeal is solely to the eye, and we have long granted that province to the motion picture.

They came again to see "The Birth of a Nation." But this time found tongues stilled, minds stunned, as the last scene faded from the screen. Here was drama that wrung tears from a far from impressionable audience, spectacle worthy of epic glories, a treatment of human problems that has furnished seed for endless discussion. And it is a motion picture.

One is sorely tempted to seek safety in platitudes when setting out to review "The Birth of a Nation." The pen falters in vain search for means of expression, and collapses with "The greatest picture ever produced." But this humdrum truth tells only half of the story. It means compassion, and Griffith's greatest triumph in "The Birth of a Nation" is in a field in which he is a pioneer. We may compare the stupendous battle scenes with the spectacular "Cabiria," the intense dramatic passages with moments in a half score of productions, but with its selection and treatment of a vital theme the past offers nothing for comparison.

This is the summit of Griffith's achievement—he has created thought and discussion. Perhaps he may not have moulded that thought to his own ideas, the discussion may more often be disagreement, but that is the penalty of grappling with throbbing themes. You may not approve of the reopening of old sores to furnish a present-day thesis, but Griffith has presented his justification, for you to accept or reject, in the introductory subtitle. "The viewpoint of the South on the great events of the Civil War and the Reconstruction period has never been impartially presented in the pages of history."

That presentment Griffith sets out to give. He chose "The Clansman" for his text, but dug deeper for his foundation. The Stonemans of the North, and the Cameron of Piedmont, N. C., furnish the personal element. Austin Stoneman is a power in Washington; his children, Phil, Tod and Elsie are friendly with the Cameron. The song visit to Piedmont serves to introduce us to the placid beauties of the South of 1860. A few deft touches paint it a contented and carefree South. Then we are whirled into the vortex of the Civil War, and from here on Griffith minglers spectacle and story with the hand of a genius, his eyes set always on the creation of a single impression—that ever mounting, bordering on admiration, for the South of the Reconstruction period, the South of the Ku Klux Klan. His means to the end are twofold, firstly, a portrayal of the bitterness engendered by the Civil War and the heavy hand of desolation it laid upon the South; second, the painting, in broad, scarlet strokes, of the negro granted equality, and the attempt of the radicals of the North to "crush the White South under the heels of the Black South."

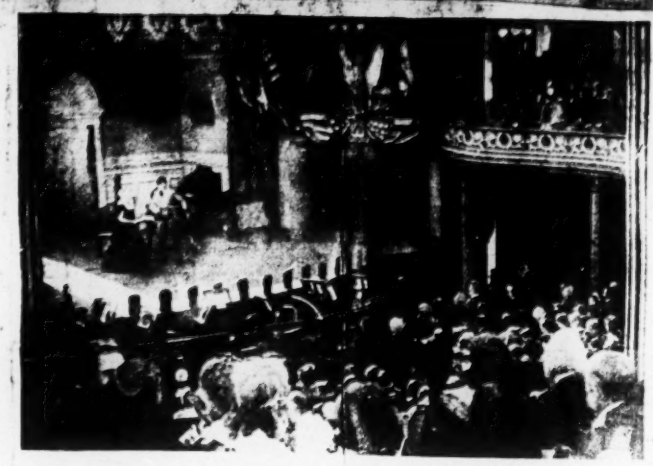
The war scenes present the Griffith technique on a broader scale than it has ever been seen. In that showing the burning of Atlanta we look from an eminence across a plain dotted with the figures of the fleeing populace and harassing troops. Tearful women, clinging to their helpless children, and wounded, stumbling soldiers in gray pass before us. The high note is sounded with a masterpiece of double exposure when the flaming city is shown above the panic-stricken flight.

It is difficult to hope that any war scenes will soon surpass those showing the Petersburg battle. For miles away the perspective discloses twisting lines of opposing trenches, cannon and rifle belch, and now and again serried lines of blue or gray surge forth to the charge. Awe-inspiring panoramas are followed by nerve-gripping close-up views of hand-to-hand fighting. The bombardment by night and Sherman's march to the sea are only two of the many other war views that deserve more lengthy mention than is possible here.

But Griffith has his purpose in view, and lest you be carried away by the martial aspect of the conflict, he craftily interposes views of the real sufferers, the "folks at home." From a pulse-quickening charge you are transported to a heart-torn mother learning of the death of her sons. The portrayal of war is undoubtedly one of the strongest of arguments for universal peace, though that is a by-product of the picture and not its underlying motive.

The close of the war finds Ben Cameron returning to a Piedmont that is in ruins. But the South is indomitable and sets out hopefully to rebuild a shattered empire. Then the fanatical mind of Booth removes the South's greatest friend. The scene showing the assassination of Lincoln is a masterpiece of screen technique and historical accuracy. It is real enough to shock.

The showing of events up to this tragedy has taken close to six thousand feet of film. As presented at the Liberty Theater this forms the first act. The second half deals more particularly with "The Clansman" and its terrible story of the suffering of the Reconstruction. Carpetbaggers flood the South, and under the leadership of Stoneman they plan political domination through the control of the enfranchised negro. Little instances of negro aggression, mounting in importance, lead up to the producer's commanding justification for the Ku Klux. Flora, Ben's younger sister, is forced to suicide by jumping from a cliff to escape the attack of a crazed negro. The Ku Klux, organized by Ben Cameron, as the result of an inspiration most cleverly shown, avenges her. A night is chosen to disarm the negroes.



"THE BIRTH OF A NATION'S" [illegible] FORD'S THEATER ON THE FATEFUL NIGHT OF [illegible] 14, 1865.

We are now approaching scenes that, in their swift outpouring of action, surcharged with excitement, reach the pinnacle of intensity. The [illegible] to the Ku Klux is a night of terror for Piedmont. While they overrun the stricken town, terrorizing the whites, the Ku Klux members are gathering at a distant point for the supreme effort. Ben Cameron and his family have been forced to flee, pursued by a howling pack of negroes. Elsie Stoneman seeks aid from Silas Lynch, a mulatto leader of the blacks. His [illegible] a proposal of marriage for her indignantly rejected, he met with silence and solitary imprisonment while preparations are made for an enforced wedding. Flashes take us from the scene to various other parts of the hidden town, then to the Cameron [illegible] in a cabin surrounded by armed negroes, and finally to the Ku Klux Klan. The spectral figures gathering in the shadowed woods. Word is brought of the peril and the mad race to the rescue begun. There we see hundreds upon hundreds of the white-robed figures, as they stretch out in pale relief against the night darkness.

The pitch is heightened by every device of the Griffithian art until the climax, with the conflict in the streets of Piedmont, the rescue of Elsie and [illegible] of the Cameronns, and the day dawns and the Ku Klux triumphant parade.

The love story of the main characters is [illegible] and here the picture could well end. But "even Homer nods" and trite [illegible] passages are dragged in to [illegible] peace moral. They seem [illegible] with the wonders that [illegible] in their application to [illegible] every other respect is de[illegible] the hand of a master crafts[illegible]

[illegible] such as only Griffith can [illegible] Walthall's work is at all times [illegible] His moment of agony on [illegible] that will not be easily [illegible] from the memory. Mae Marsh surpasses the finest properties of her admirers as Flora Cameron. Her every move is carefully planned acting, yet so clever is the art that it is not acting. But why attempt to give due credit to such a cast? Lillian Gish, George Siegman, Ralph Lewis, Josephine Crowell, Spottiswoode Aiken, Mary Alden, Jennie Lee, one and all, principals and minor characters, down even to the extras, seem to be players of ability. Miriam Cooper's work causes surprising disagreement. There are those who praise her expression, others who criticise the over-stress of placidity.

But the hand of Griffith overshadows all. Telling his story fearlessly and masterfully, at times he cuts deep beneath the skin, till one must question the brutality while praising the art. Times are when he seems more the skillful lawyer than the impartial historian, but never is he a boresome pleader. If there is to be a greater picture than "The Birth of a Nation," may we live to [illegible]

W.

HENRY WALTHALL AS BEN CAMERON, LEADER OF THE KU KLUX KLAN, AS THEY GATHER IN "THE BIRTH OF A NATION"

Eve. Sun. Mar. 13-1915.

LIBERTY—D. W. Griffith's astonishing production, "The Birth of a Nation," has proved the sensation of years in New York theatricals. When it was announced that a motion picture production was to be given at the regular theatre scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation. There has not been a vacant seat in the house since the opening performance and such enormous crowds have been turned away at every presentation that another theatre could have been filled. Such interest has been manifested in the production, and such flattering comment has been devoted to it that all signs point to it making a record which will mark an epoch in metropolitan stage history.

[illegible] - Mar 13-15

[illegible] Griffith's production of "The [illegible] Nation," at the [illegible]

N. Y. Commercial Mar 13 1915

D. W. Griffith's astonishing production "The Birth of a Nation" has proven a sensation in New York theatricals. When it was anuounced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure. There has not been a vacent seat in the house since the opening performance and crowds have been turned away at every presentation. Such interest has been manifested in the production that all signs point to its making a record in Metropolitan stage history.

Journal of Commerce MAR 13 1915

MOTION PICTURE NOTES.

D. W. Griffith's striking film, "The Birth of a Nation," has proven the greatest picture sensation of the year. When it was announced that $2 was to be the price for seats at a motion picture, theatrical managers laughed, but there has hardly been a vacant seat in the house since [illegible] follows: [illegible] fully report: [illegible] circus that used to thrill the billboard-gazers [illegible] announcement of "1000 Performers 10[illegible]

Globe Mar 13 15

"Birth of a Nation" [illegible] the Liberty Theatre [illegible] a Breaker of Records

Henry Walthall
as "The Little Colonel."

D. W. Griffith's production "The Birth of a Nation" has proven the sensation of years in New York theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation.

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Moving Picture News and Views

By FREDERICK JAMES SMITH.

"The Birth of a Nation" is doing a smashing business at the Liberty. Now that the master photoplay is safely over, D. W. Griffith is going back to the coast shortly.

Eve. Journal, Mar. [illegible]

SUN-MAR. 14-15

Ideas and Actions

RISKING HIS LIFE ON AN 85-MILE'S AN HOUR RACING CAR TO GET THE FAMOUS RIDE OF THE CLANSMEN

mattox surrender, of the President's assassination at Ford's Theatre, of the ride of the Ku Klux Klan which saved the Piedmont region of South Carolina from the carpetbagger regime. One curious observer calculates that there are 200,000 details in the whole picture. No one is pre-

AMUSEMENTS.

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From SUN

Address: Baltimore, Md.

Date MAR 14 1915

CHEER KU KLUX KLAN

Southerners will be surprised to hear that one of the features in "The Birth of a Nation" that the big New York audience never fails to cheer is the dash of the Ku Klux Klan across the films. It was feared that this play was so strongly pro-Southern that it would not take with Northern audiences, but the largest crowds ever seen in the Liberty Theatre have paid their $1 to $2 to see it.

Estab 184

From POST

Address Washington, D. C.

Date 1915

HERALD

Washington, D. C.

MAR 11 1915

There's an interesting man in town. Here's proving it. His salary is $200,000 a year. He earns it. He won't talk about it.

D. W. Griffith, the foremost producer of moving pictures, blew into town to be on hand for the picture, "The Birth of a Nation," and incidentally introduced New York to the habit of parting with two whole dollars for a moving picture show.

The new film runs 13,600 feet or more and is a thousand feet longer than "Cabiria,"—up to this time the most pretentious picture. For many of the scenes the actual setting is more than five miles in length and one village was constructed and afterward destroyed.

Established

Sketches of Little Old New York by O. McIntyre

NEW YORK, March 9.—If Vernon Castle doesn't behave some rough man is going to strike him on the wrist so hard that he will have to buy a new watch.

William Morris, it seems, is not convinced that the Castles are the best dancers in The White Light Zone. He has said so openly and even dared them to meet Samya and Albert, a pair dancing on The New York Roof. Vernon replied on pink paper that he suspected Morris was just trying to get advertising and he simply wouldn't be a party to such a rude scheme — so there! He invited Morris to come over to his theatre and see the S. R. O. sign out nightly.

"But don't come yourself says the note saucily, "because I'll have you ejected." Morris replied with some carefully selected back talk and with the letter sent a small wooden goat which seemed appropriate for the occasion.

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From STAATSZEITUNG

Address: New York City.

Date MAR 14 1915

Wandelbilder.

D. W. Griffith's sensationell großartige Wandelbilderserie "The Birth of a Nation", nach Thomas Dixon's berühmter Erzählung "The Clansman", ist als Kolossal-Attraktion zweimal täglich, mit einem Symphonie-Orchester von 40 Mann, im Liberty [illegible]

DOINGS IN FILMDOM.

Motion Pictures on View During the Current Week.

D. W. Griffith's big spectacular film drama, "The Birth of a Nation," after the novel and play "The Clansman," by Thomas Dixon, is still the supreme moving picture attraction of the city and it is drawing almost capacity audiences twice daily to the Liberty Theatre, where it is now showing. It is a stirring drama of civil war days, with many historical events shown in minute detail, and there is a pleasing vein of romance and adventure which runs through the film.

AMERICAN, MAR. 14-15

. . .

Day by day, the picture plays (so called) are growing more like dramas. The authors of such shows as "Hypocrites," "The Juggernaut," and "The Birth of a Nation," are trying to construct plays besides telling stories. New forms of entertainment like the "movies" need an entirely new technique. It is still imperfect. But it has passed beyond its infancy.

The writer of these lines is not ashamed to say that of all the recent "plays" which he has seen, none has in some ways seemed more wondrously effective to him than the Griffith-Dixon acted story at the Liberty.

In a less ambitious, but appealing fashion "The Juggernaut" is also most effective. So is the near-play "Hypocrites"—which is almost if not quite real drama.

It is worth noting that the impression made by these "movies" is enhanced by the artful use of music.

The haunting Southern themes in the great Griffith show especially, are helpful. They create "atmosphere" and "mood" and various other things summed up in German by "Stimmung."

. . .

From LEADER

Address: Cleveland, Ohio

Date MAR 6 1915

. . .

"The Birth of a Nation," said to be the biggest motion picture ever shown, has just commenced its sojourn in New York. It is derived from Thomas Dixon's "The Clansman," and begins away back when slaves were being imported to the American South from Africa and comes down to the scenes following the close of the Civil war. Thousands of persons were engaged in the making of the film, which took eight months. There are great troupes of soldiers, slaves and battles galore, with a faithful reproduction of historical scenes, as for instance the assassination of Lincoln, and the result seems to be the last word in camera dramaturgy. Prices range from twenty-five cents to $2 and big business is reported.

Est 188

From STANDARD UNION

Address: Brooklyn, N. Y.

Date MAR 14 1915

LIBERTY, MANHATTAN—D. W. Griffith's astonishing production, "The Birth of a Nation," has proven the sensation of years in Manhattan theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation. There has not been a vacant seat in the house since the opening performance and such enormous crowds have been turned away at every presentation that another theatre could have been filled. Such interest has been manifested in the production and such flattering comment has been devoted to it that all signs point to it making a record which will mark an epoch in metropolitan stage history.

Estab

RECORD

GREENSBORO, N. C.

MAR 16 1915

"THE MOUNTAIN RAT."

Today at the Piedmont.

Another picture, the product of the labors of the master producer, David W. Griffith, the man that produced "The Birth of a Nation," at the Piedmont today.

Press

Griffith Talks of Movies of Future

D. W. GRIFFITH, producer of "The Birth of a Nation," the great moving picture spectacle which he says is but the pioneer in the progress of the silent drama.

is rather difficult to get at David Wark Griffith, the young Kentuckian who produced "The Birth Nation." Just try to interview after a performance and you'll to wait until six elderly ladies been told by him, each one six that he's delighted to have met He's so pleased to have her sug- n about the assassination of Lin- ncoln. If she were there on that rable night——

n there is another person who see him. It's some one who lived old Cameron home in South a. So far there are forty appli- for this honor. To get at him in eatre is out of the question. Mr. h suggested going somewhere for

that he knows anything about e frankly confesses. No Ken- n would ever own up to so soft eachment, even if he were a con- r in the matter. Mr. Griffith s knowledge even of his na- drink, the julep. If one knows ing about him already—for in- that his father was a Jacob Griffith, a brevet brigadier gen- the Confederate army and a lose friend of "Little Joe" , he'll tell a little more about lly. For instance, if you hap- to know that his grandmother hirley Carter of Virginia and er an Oglesby of Georgia, and him in a corner he'll own up father just happened to select e a name. There's a long k of it which he swears no- erested in hearing—how a and her in Colonial times be- to—since you already know it— sh family of noble birth. Bay- as the family name. Then his got in a church and civil row and and was exiled, and was so h his family and the King and y generally on that side of the t he swore the name shouldn't h him. Instead he chose Grif- Griffith it has been since.

n in the Direst of Poverty.

the beginning was the be- f most young sons who had the Confederate war. They poor. David Griffith takes ide in how poor he has been. luck has turned and there s in sight he solemnly ob- t he doesn't believe in luck. matter of working eighteen " he says. And that after n in the game a great . How did he start?

a play. It was called "The e Girl." James K. Hackett t and everybody concerned rupt. While he was writing and studying the art of hand, he became interested pictures. As a side line he rice for $15 and $25, and hese. It was during this he invented about every- rn there is about moving He trained the best-known biggest motion picture con- company. Mary Pickford these.

been easy and profitable the start by any means. ture impresario has all d uncertainties a regular . For instance, the night a Nation" was produced was cold with fear that ork was going to count He had put his time and art into it and as yet had ertainty out. Even when claimed it greater than wasn't sure. He wasn't utely that it was going the line reaching to ue assembling before the

declares: "Nobody can fool the moving picture public. Your actors have got to be the real thing. In this picture every Northerner or Southerner of good birth has been portrayed by actors who not only have breeding, but birth. There is no faking an aristocrat. You can make up a villain or a strong-arm man, or any of the others, but to play ladies and gentlemen you must get ladies and gentlemen. I have done this. The 'little colonel,' the hero and lover of the Northern girl, is Henry Walthall, grandson of General Walthall of Mississippi. The girls chosen to play the daughters of Dr. Cameron of South Carolina, are to the manner born.

"There was very much more to do before the photographs began to be taken than afterward," he said. "I had five historians digging for months before I started to select the cast. It is not generally known that General Grant himself threatened to take up the sword again—the second time in defense of the South, when he found that the promises he had made to Lee were not kept, when the rule of the carpet-bag politicians was at its height.

"In the scene in Ford's Theatre in Washington I have incorporated bits I found in a girl's diary kept during that time. She told of being at the theatre on the memorable night and how she and several of her friends noticed Booth and commented on his good looks. This is shown on the film as the murderer makes his way to the President's box. It went to infinite pains to get everything right in detail. It is known that Lincoln felt a premonition of evil; that he got up and put on his cloak, he was suddenly so cold before the fatal shot was fired. The great difficulty about the piece was getting a good likeness of Lincoln. I had forty photographs to work from, but no two of them looked alike."

Films to Supplant Books.

Mr. Griffiths thinks that the art of the moving picture will in time do away with books of history. "What child ever recalls the battles drilled into its head with their tiresome dates?" he asked. "But what child that ever saw this film would hesitate a moment in retracing the Civil War, what led to it, and to what it led—the birth of a new nation.

"In time I believe moving pictures will replace all plays. On the stage one can get only great moments, the high lights. On the screen we see the gradual development, the little things that crystallize into the big issues. 'The Birth of a Nation' is the most ambitious thing so far that has been attempted. 'Cabiria' was a magnificent spectacle; but it lacked drama. In our play are woven all the great primitive appeals that go to make drama. Love and hate, lust and revenge, pity and lack of it, brother against brother—all the great elemental emotions of mankind are woven into it.

"There will be bigger spectacles than this produced. The motion field is all that is left to the soldier of fortune, to the picturesque adventurer. Once we had the Eldorado of the West, and the forty-niners rushed to it. My father was among them. Now if one wants a real thrill one must enlist in this business. All the daring deeds that are done are for the most part done before the camera. True, there's Europe and her war," he agreed, "but that is a sort of family affair and pretty hard to get in. One can't get in at all with a camera. And the modern historian has to have a camera. It is the instrument with which history is beginning to be written. In time it will be used exclusively in place of typewriters. We may not live to see it, but one of these days each house will be supported by pillars," he indicated a fluted gold pillar that supports the Venus-y roof of the tea room at the "Knickerbocker"—that open as receptables of films. When one wants to refresh one's mind about a historical incident there won't be anybody trekking to an encyclopedia to read what happened on such and such occasion; instead some one will rise and turn on the screen and a story that needs no words will be flashed before the crowd. By that time, I assure you, the motion picture will be as familiar to everybody, its operation, as putting another record on a phonograph is today."

LIBERTY.

D. W. Griffith's photo production, "The Birth of a Nation," has proved a sensation in New York. There has not been a vacant seat in the Liberty Theatre since the opening performance and enormous crowds have been turned away at every presentation. Such interest has been manifested in the production that all signs point to it having a record run.

From TRIBUNE

Address: Chicago, Ill.

Date MAR 20 1915

Mayor's Wife Censors "The Birth of a Nation."

Griffith's filming of "The Clansman," called "The Birth of a Nation," which has aroused discussion wherever shown, and over which the national board of censorship is now engaged in a lively row, will be shown in Chicago without a foot of film slashed and without the municipal board of censors having inspected it.

Mrs. Carter Harrison, herself a scenario writer, and Charles Fitzmorris, the mayor's secretary, had the film shown them. Later Mr. Fitzmorris told Maj. Funkhouser it was O. K. and an official indorsement directed by the mayor's secretary assured its presentment without censorial mutilation. Its managers are said to be planning to show it at the Illinois this summer at $2 prices.

From HERALD

Address: Washington, D. C.

Date MAR 14 1915

THEATRE TALK FROM NEW YO

By JAMES S. METCAL

New York, March 13.—This is where the movies score. From both the financial and dramatic point of view the most important amusement production, not only of the current week but for weeks past, is a moving picture. It is not only playing in a regular theater usually devoted to regular theatrical attractions but it is asking and getting regular theatrical prices—two dollars for orchestra chairs and the other seats in the house on the same basis. That this could be done by any moving picture was scouted by the theatrical managers and the ticket speculators paid absolutely no attention to the new venture. Now that the Liberty Theater is twice daily and Sundays holding bigger audiences than ever before in its history and with a big advance sale, the speculators are kicking themselves for their lack of foresight and trying to get even by selling the 25-cent gallery tickets to the unwary at a dollar on the assurance that they are the best seats in the house, an assurance the more readily accepted as no one in New York ever heard of moving pictures being shown at regular theater prices.

Biggest of the Movies.

This exceptional attraction is called "The Birth of a Nation" and is to some extent founded on Thomas Dixon's Ku Klux story "The Clansman." A large part of its appeal to all kinds of people is due primarily to the tremendous events in comparatively recent American history with which it deals, and almost as much to the fact that it is produced by D. W. Griffiths, who has been in the moving picture business since its very beginning and who knows how to utilize every one of its resources to affect the public.

On a thread of primitive romance, not important to the experienced theatergoer but dear to the heart of the movie fan, are strung tremendous battle scenes reproduced from the civil war, a remarkable showing of Ford's Theater with its audience and performance the evening Lincoln was assassinated, the assassination itself in vivid depiction and, most exciting of all, thrilling episodes during the period of negro domination in the Southern States and its final wiping out by the mysterious Ku Klux Klan. For real dramatic interest, and its drama is so intense that it brings the audiences to their feet as no theatrical play has in many, many years, we are given in absolute action the great story of the contest between the races, with the whites fighting for the honor of their women and their very lives, ranged on one side and on the other the negroes drunk with their new power and urged on by self-seeking politicians of the vilest sort.

Effect on Audiences.

It is a curious fact that although the film runs continuously with an eight-minute intermission, for practically three hours, which is longer than the acting time of a more than usually long drama, the audience does not for a moment lose interest and is in a condition of thrill during most of the performance. The great majority of the spectators leave the theater in a state of mental, emotional and physical limpness. This is true of experienced playgoers and those who rarely see moving pictures quite as much as of the regular fans.

In the view of the theatergoers even the careful production has all the characteristic defects of the moving picture. Producers of picture-plays are strenuous in maintaining that their methods are correct and that a study of the moving picture public has shown them that when they try to approach the conventions of the theatrical stage their spectators lose interest in the story that is being unfolded. Therefore they insist on the unnatural speed of the moving characters, upon the interruption in scenes, the quick alternation backward and forward of disconnected episodes and the apparent repetition of things that have been seen before. All these are in a way annoying to the regular theatergoer and, if he is not mistaken in his understanding of himself, diminish rather than enhance his interest.

The secret of the whole thing probably lies in the fact that the largest part of the moving picture public has been educated and developed by moving pictures. It has not been taken from the theaters but has been created mostly by the pictures themselves. It compares the pictures it sees not with any other way of telling a story but only with pictures it has seen. Therefore the producers may be right in their viewpoint that they know what their public wants and that it would be a mistake to try to make their methods conform to the requirements of any other kind of intelligence.

Mar. 16-15

Pictures.

drama film called is the principal fea- way Theatre. Thurs- will be changed. Nation" continues to ly, including Sundays, atre.

From CITIZEN

Address: Brooklyn, N. Y.

Date MAR 14 1915

"THE BIRTH OF A NATION"

Has Proven a Sensation in New York Theatricals.

D. W. Griffith's astonishing production, "The Birth of a Nation," has proves the sensation of years in New York theatricals. We [illegible] "The Birth of a Nation," now ment at the Liberty Theatre, admission will hardly be a managers on Broadway. After power of spectacu[illegible]

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ALBANY, N. Y.

persons and 3,[illegible] produce the vast tacular effects desired. This outdoes even

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dicus that used to fill the billboard-gaz- nouncement of 1000 Performers 10

From FREE PRESS
MILWAUKEE, WIS.
Address
Date MAR 11 1915

INTOLERABLE.

We are glad to note that at least one New York newspaper has the understanding and the courage to protest editorially against the outrage of the moving picture spectacle, "The Birth of a Nation." We quote from the New York Evening Post:

A weakness of the national board of censorship of moving pictures is clearly brought out by the production in this city, despite its disapproval, of the film play which is based on Thomas Dixon's noxious novel, "The Clansman." A considerable portion of this film play is contrary to good morals, if not a direct incitement to crime. It is a deliberate effort to arouse racial prejudice and to inflame a large class of our citizens. Fortunately, 35 per cent of the moving picture houses are guided in little by the decision of the national board; but the manager of this enterprise place dollars above all else, and so are continuing to produce the play. "The Clansman," it will be remembered, was ordered out of a number of theaters, notably in Philadelphia by order of the mayor, when produced in the dramatized form. An effort in the City of Brotherly Love to enjoin the mayor from preventing the production resulted in failure, the courts upholding him. It seems, therefore, a scandalous outrage that this same play in another form should be allowed in New York. Apparently there is no provision of law to cover it, since it is not indecent. But some step must be taken promptly to extend the law so as to empower the police commissioner or the courts to control a revolting performance of this kind.

The fact that this film represents the "last word" in motion picture production, surpassing, it is said, even "Cabiria" and "Neptune's Daughter," makes its menace all the more potent. And just as its sponsors have exhausted the resources of production to lure the public into the acceptance of their dangerous thesis of race antagonism, so have they harnessed up all the patriotic associations of this anniversary year to add propulsive power to their hateful doctrine.

Thus, in the very year when our black fellow citizens are straining every nerve to accomplish an adequate exposition of their progress during their brief half century of freedom, certain white men of southern blood are so lost to all considerations of humanity, civilization and national well-being as to set in motion a powerful pictorial argument in favor of considering the negro a primitive brute, amenable only to threat and violence.

Can the press that only a few weeks since was celebrating "the great emancipator" stand idly by while this [illegible] offense is committed, an offense rendered trebly hateful because it skulks behind his gracious name?

From EAGLE
Address: Brooklyn, N. Y.
Date MAR 14

D. W. Griffith's remarkable production, "The Birth of a Nation," is proving the motion picture sensation of the year at the Liberty Theater.

N. Y. AMERICAN—MAR 14 15

D. W. Griffith's astonishing production, "The Birth of a Nation," has proven the sensation of years in New York theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty skeptics predicted certain failure for so daring an innovation.

From TRIBUNE
Address: New York City
Date MAR 14 1915

D. W. Griffith's production "The Birth of a Nation," has proven the sensation of years in New York theatricals. Such interest has been manifested in the production that all signs point to it making a record run.

From
Address: New York City
Date MAR 14 1915

„The Birth of a Nation".

Dr. Giffith's erstaunliches Film-Schauspiel „The Birth of a Nation" ist immer noch die Sensation von New York. Man hatte viel erwartet, als bekannt gegeben worden war, daß man $2 für einen Parkettsitz im Liberty für diese Novität verlangte. Und nun hat das Gebotene noch jede Erwartung übertroffen. Wie gut, wie interessant und wie packend die Wirkung des gewaltigen Film-Schauspieles ist, kann man daraus erkennen, daß trotz der hohen Preise jede Vorstellung ausverkauft war.

Mae Marsh und Henry Walthal in „Birth of a Nation" (Liberty).

Published:

"BIRTH OF A NATION" AROUSES THE IRE OF NEGROES' FRIENDS

The first active step in the opposition of those who are interested in negro welfare to "The Birth of a Nation," which is enjoying a successful run at the Liberty Theatre, was taken on Thursday, when D. W. Griffith, the producer of the film, and Harry Aitken, president of the Mutual Film Corporation, were summoned to the Jefferson Market Court.

It is the contention of the board of directors of the National Association for the Advancement of Colored People, the complainants, that the play will stir race hatred and is, therefore, a public nuisance. Magistrate House selected Monday as the time for a hearing in the West Farms Police Court, to which he is transferred from the Jefferson Market Court. Martin Littleton will represent the defendants, and W. J. Osborn the association.

Among the members of the board of directors who oppose the production are Dr. John H. Holmes, Oswald Garrison Villard, Dr. J. E. Spingarn of Columbia, Paul Kennedy, Charles H. Studin and Arthur B. Spingarn.

"The play will stir race hatred, prejudice and disorder," said Mr. Villard on Thursday. "The producers were given an opportunity to withdraw the play peaceably, but did not do so, so the association has taken this step. It is a moving picture version of the play, 'The Clansman,' which was stopped in many cities."

"The Birth of a Nation" Rothapfel [illegible] motion picture [illegible] the greatest [illegible] W. Griffith [illegible]

Erstaunliches Rotoffel-Attraction zweimal täglich mit einem [illegible] Liberty [illegible]

Another [illegible] labors of [illegible] W. Griffith

[illegible] Theatrical History

[illegible] indeed, yet Mr. Griffith [illegible] quietly and says: "I'm glad every [illegible] the film."

"[illegible] pictures," he [illegible] interview [illegible] are, of course, [illegible] the technical [illegible] does not [illegible] the acting, the [illegible] effects that he will [illegible] individuals." [illegible]

"Does the little country girl look like the little country girls he has seen? When she comes to the city and is unable to get [illegible] does she act like she in her position [illegible]? When the villain pursues her, does he do it as a villain would? And, most important of all, when the hero sees her and says, 'I love you,' and she says, 'And I love you, too,' do they act as human beings in love are supposed to act? These are the questions with which he will concern himself.

"In this connection, I think there is less overacting on the screen than on the stage. There was a time when motion picture actors and actresses attempted the Continental method of expression by means of pantomime. But it didn't go with an American public. They had to stop it, and now I try to make everybody do everything as naturally as they can. That, after all, is to be the test of a photo-play. Is it natural from beginning to end?

No Pantomime in It.

"Legitimate actors and actresses making a film often think it is a question of pantomime. They soon find they are wrong. There's no pantomime in it. Deprived of the power of the voice many are unable to express themselves as adequately as they should.

"With a very few exceptions, I think that the player from the legitimate, no matter how capable he or she be on the stage, is not able to compete with the experienced screen actress. Take Mae Marsh, for example. What legitimate actress could take her place in 'The Birth of a Nation'? Again, who could play Apple Pie Molly in 'Home, Sweet Home,' follow that with the half-witted sister in 'The Escape' and that with her present role? I believe very few could get away with it, make each role a creation and, above all, a natural one."

"Now, as some one once remarked, history repeats itself. Therefore, a true rendition of an historical theme is likely to seem natural to the people of to-day or of to-morrow. Therefore, after casting about for a subject, I chose 'The Birth of a Nation' for our theme.

"Pursuing our idea, 'Seeing a Motion Picture,' and taking 'The Birth of a Nation' for our analysis from the standpoint of the theatregoer, we come to a point about which there has been some discussion on the part of a few wilfully unfamiliar with the facts, or otherwise. It is whether or not the picture tells the truth.

"I feel sure that it does, and my view is supported by the great majority of those who have seen it, among them Senators, writers, students of history, all men and women who should know whereof they speak. Some who lived in the period it represents.

"Mr. Dixon's novel, 'The Clansman,' upon which the latter part of the picture is based, has never been seriously questioned. Yet to be on the safe side I have toned it down considerably. I have done everything in my power to show that the money of a generous North was misused by a few to gain power for themselves, a common sequel to a war, and that the negro is not to blame for what happened. I put in subtitles to that effect till I was tired of reading them.

"In fact, in the picture, it is through the efforts of the two faithful old slaves that the white family is saved. I think that no one can honestly believe I have attacked any section of the country or any people in making 'The Birth of a Nation.'

"But the people of the United States and of the world should know the truth about the reconstruction period. The schoolbooks used throughout the country are lamentably one-sided. The antithesis to 'Uncle Tom's Cabin' has never been given to us before. The story is true to history and therefore it is natural.

"Now we come to the acting. Is it up to the standard or above that set by films that have gone before. Opinion seems to be unanimous that it is the latter. Naturally, I think so, but I'm leaving it to others.

Hard to Pick Particular Stars.

"Many critics have said that in a cast of such excellence it is without impossible to pick those who shine above the others. Some have thought Henry Walthall deserving of the greatest praise. At any rate, none have said the acting was unnatural.

"If the theatregoer agrees he will pay the players what I believe to be the highest compliment. 'Their work is never artificial,' he will say.

"Now we come to the production in general, taking into account the lighting effects and the scenes, the acting and the story. Does it thrill the audience? Does it hold them throughout its length and send them home still trembling? If so the man who asks 'How to use a motion picture' may consider it a good one.

"Four years since 'The Birth of a Nation' opened the entire audience has jumped to its feet and shouted out loud. Therefore the critic may admit that the motion picture can and does interest and thrill an intelligent audience.

"I have been criticised for my use of the flash-back. After seeing 'The Birth of a Nation' I think the man who has seen many films or the man who has seen none is willing to learn [illegible] do so [illegible] A [illegible] flash-back that the film owes its punch.

"The quadruple climax, with the scene jumping from place to place and situation to situation, and the Ku Klux Klan riding like the wind to the rescue will seem more thrilling both to the 'fan' and the man who has never given himself an opportunity to become one than will any other part of the picture. The flash-back is responsible.

"And is the flash-back natural? More so than many a theatric device. What on earth was Dickens's 'We left Oliver Twist seated by the fire' but a flash-back? The idea is not new. I didn't originate it, as I've been accused of doing."

That is the keynote of Mr. Griffith's character. According to him, he has never originated anything. The fact remains that he makes use of things in the production of photo-plays that no one else ever thought of appropriating. But he doesn't even say that.

Instead he says, "So and so can be done. I'd better do it before somebody else does."

Here he loses sight of the fact that he's "three or four jumps ahead of every one else," and that he's gaining at every step.

[illegible] Theatrical Historian

[illegible] Everywhere.

[illegible] Theatre [illegible] an exhibitor [illegible] producer agrees [illegible] goes [illegible] of a Na[illegible] [illegible] will [illegible]

[illegible] five miles in [illegible] was constructed and after [illegible] 40 more to [illegible]

[illegible] Turan's heriloeter [illegible]

Morning Telegraph Mar. 16 - 15

CROWDS AT THE LIBERTY.

The "Birth of a Nation" Honors Great Audiences.

D. W. Griffith's astonishing production "The Birth of a Nation," has proven the sensation of years in New York theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation.

There has not been a vacant seat in the house since the opening performance, and such enormous crowds have been turned away at every presentation that another theatre could have been filled.

From EVENING TELEGRAM
Address: Philadelphia, Pa.
Date MAR 1 2 1915

"MOVIE" SHOW FREE FOR LEGISLATORS

State Exhibitors' League Will Display Films to Demonstrate What Public Approves.

OPPOSING CENSORSHIP

HARRISBURG, March 12.—The Motion Picture Exhibitors' League will display films before the members of the Legislature.

The exhibition will be given when the censorship repeal bill introduced by Mr. Stein, Pittsburgh, will be discussed at a public hearing before the House Committee on Judiciary General, to show the natural upward moral tendency of the silent drama. It will support the contention that the blood-and-thunder and the suggestive theme are disappearing from the screen. It will be argued that public demand is responsible for this, and not the censor, and that there is no need of censorship.

The league aims to demonstrate to the lawmakers that the demand is for films of plays which have been successful on the legitimate stage, and for clean, bright plays which originate with the screen. The movie men will assert that this trend is due to public sentiment.

Several speakers will point out that the great mass of the patrons of the movies do not as a rule patronize the expensive drama, but nevertheless desire to see plays which have been acted at the high class theatres.

"The attempt of the State censor of films to prejudice the minds of the legislators will be counteracted, and the utter recklessness and inadequacy of censorship will be shown them when we have the opportunity of presenting our side of the case," J. H. Zerbey, of Reading, president of the league, said today.

"The patron of the moving picture theatre wants to see bright, clean plays, preferably motion picture versions of those successful on the legitimate stage or of popular novels," he continued. "The patrons want to see well-known players in these film plays. Such players are not going to tarnish their fame by appearing in questionable film plays, any more than the motion picture theatre proprietor is going to endanger his patronage by presenting objectionable films. These are reasons why the screen will censor itself."

Some of the motion picture men who saw the exhibition given by Censor Breitinger to the legislators are at a loss to understand why he showed in these scraps of films which he claimed to have cut out of various photoplays some scenes which are still being shown in this State.

One of the films which Mr. Breitinger showed the legislators and which he declared was the highest development of motion picture production was "The Birth of a Nation," the moving picture dramatization of Rev. Thomas Dixon's novel, "The Clansman." This film play was produced by D. W. Griffith, who is known as the "Balasco of the Movies."

At a recent meeting of the League for Political Education in New York City, Mr. Griffith expressed his belief in the inadequacy and futility of censorship of moving pictures, except those intended for children. He said that plays for adults should be censored only as books, magazines, newspapers and stage plays are censored—by public opinion. "What will do in Cincinnati may be thrown out in Philadelphia," and Chicago may not tolerate what passes on Philadelphia, he said. "Los Angeles may not tolerate a film that San Francisco allows. The result is that we could never produce plays that would satisfy all."

From EVENING TELEGRAM
Address: New York City.
Date MAR 1 6 1915

AT the Liberty Theatre "The Birth of a Nation," with its absorbing story, its enormous cast and its gigantic spectacular effects, is the sensation.

SUN, MAR. 16-15

S ON THE FILMS.

Wynne Matthison in "The nor's Lady" at the Strand.

Wynne Matthison in a picturization of David Belasco's production of "The Governor's Lady" was seen at the Strand Theatre yesterday as the leading attraction of the bill. There were other comedy features and the excellent Strand musical programme.

"Sunshine Molly," with Lois Weber, is the first half of this week's attraction at the Broadway Theatre. It is a strong story of the oil fields of California and proved interesting to a large audience. The balance of the programme included popular and classical selections from the orchestra.

Among the picture plays that continue without change are D. W. Griffith's "The Birth of a Nation" at the Liberty Theatre, still drawing capacity crowds.

N.Y. Tribune, MAR. 15-15

Fomenting Race Prejudice.

To the Editor of The Tribune.

Sir: I wish emphatically to protest through your valuable paper against the production at the Liberty Theatre of the moving picture called "The Birth of a Nation."

Certainly this play is most degrading to the colored race and tends to enhance prejudice and hatred, which have already increased alarmingly during the last few years.

The National Board of Censorship has disapproved of these pictures, and this disapproval should have the support of all lovers of fair play and justice to 10,000,000 of colored people.

MARY JANE REVIER.
Flushing, N. Y., March 11, 1915.

The success of "The Birth of a Nation" at the Liberty has inspired other film producers to enter the two-dollar theatres. Jesse L. Lasky, of the Jesse L. Lasky Feature Play Company, arrived yesterday from his California studios, with the announcement that he was preparing a gigantic special production to book as first class legitimate drama.

Times, MAR. 14-15

"The Birth of a Nation," D. W. Griffith's spectacular film being shown in the Liberty Theatre, has proved one of the surprises of the season. At prices ranging from $2 down the large playhouse has been packed at every performance. Whatever one may think of the wisdom of dealing with the negro problem as baldly as it is done in this picture, there can be no doubt of its excellence from a purely spectacular and pictorial viewpoint.

SUN
New York City
MAR 1 5 1915

DR. WISE SEES EVIL IN FILM

Opposes "The Birth of a Nation" at Liberty Theatre.

Dr. Stephen S. Wise of the Free Synagogue spoke yesterday against the presentation of the film spectacle, "The Birth of a Nation," now at the Liberty Theatre.

Dr. Wise said the pictures stirred hatred between the negro and the white man.

Evening Telegram, MAR. 15-15

FILM PLAY A CRIME AGAINST TWO RACES

RABBI WISE DENOUNCES "THE BIRTH OF A NATION."

Charges Producers with Coining Into Money Race Prejudice and Every Unholy Instinct and That They Seek to Barter Peace and Unity of a Nation to Enrich Themselves—Voluntary Censorship a Failure, Unless It Suppresses Film.

"Race Prejudice and Race Assassination" was the subject of a sermon yesterday by the Rev. Stephen S. Wise, rabbi of the Free Synagogue. Rabbi Wise spoke earnestly against permitting the continuance of the moving-picture play "The Birth of a Nation," the film dramatization of Thomas Dixon's book, "The Clansman." He charged the producers with shameful misrepresentation in calling the production a peace play, when in reality it was a play of hate. They sought to coin money from race prejudice and bitterness under the pretence of picturing a nation's rebirth, but all that was ennobling in the struggle of a people was omitted, Rabbi Wise said. His sermon was in part as follows:

"When the story of which this film-play is a dramatization appeared in print, it seemed as if it could not be worse. Later the story was dramatized to the dismay of every lover of peace and fair play in the nation. Now, piling horror upon horror, the thing is so done in film form that everything loathsome in the original book is emphasized. All faith in the honesty of purpose that may have been imagined by some men to lie back of the book is shattered, as one witnesses the film-play and notes that no possibility of evil suggestion against the negro race has been left unutilized.

A PLAY OF HATE.

"The play dares to call itself a play of peace. It is not a peace play, but a war play; it is a hate play; it is a play which presents and glorifies every war passion. True, the film shows some consequences of war in the slaying of men, in the ravaging of a land, in the destruction of homes, but to the unthinking it is a panegyric of the hell of war. Again, this play is not only in its implications to the unthinking an attempt to glorify war, but utterly damnable is its deliberate resurrecting of all the embittering memories of the Reconstruction days. All the hatreds of the war-days and the after-war years, not only as against the negro, but as between white and white, are revived.

"Most serious of all is the circumstance that this play constitutes a deliberate attempt to deepen and justify within the hearts of men the more or less instinctive prejudices which it is the business of an enlightened democracy ceaselessly to challenge and to combat. If but the author and the producers had the courage to declare that of which I accuse them, of designing to foster hate and to intensify prejudice, to make it impossible for two races to live side by side in this republic upon the basis of peace and good-will, one could almost respect their frankness and courage and not be moved to despise them for their cowardice as one loathes them for their shame.

"The general effect of the play is to present the negro of a generation ago as a foul and murderous beast. Therefore I call this play a crime against two races. The men who are responsible for it are coining prejudice and bitterness and every unholy instinct of men into money. If I shall again be told, as I have been told, that I do not understand the Anglo-Saxon spirit by those ready to capitalize every latent race prejudice, I answer that the Anglo-Saxon spirit was of Washington and Lincoln, and is not of the Tillmans and the Vardamans and the Bleases and the Dixons. It is the author and producers who do not know the Anglo-Saxon spirit nor rightly honor it, for they are its traducers and betrayers. They are bartering the peace and unity of a nation in order that they may enrich themselves.

"I charge the man answerable for the crime of this play with seeking to poison the wells of our American civilization, with seeking to slay the soul of a race, not only with doing infinite damage and hurt to American life, but with doing it consciously, deliberately, malignly. Night after night and day after day there are thousands of people to be found in a theatre of New York who are paying money for what is nominally a form of amusement and entertainment. They are paying for a play inflicting grievous damage upon the structure of our Republic. These producers are inciting to hatred and ultimately, it may be, to riot and murder. They will coin money out of it, and fatten upon the unspeakable hurt done to one people and upon the shame of another people who silently and even with approval witness the moral betrayal and spiritual assassination of a race.

"If thirty or forty years ago Europe had set her face like flint against the initial causes which inevitably brought about the campaigns that ultimately evented in war, the war that now is upon us need never have been fought. The time to protest is not when race assassination has come to pass. The time to do that is now, when an attempt is deliberately made to foment it. It may become too late; and if too late and we have been silent, the blood will be upon our own heads, for we shall have suffered the soul of our city and our nation to be poisoned day by day by the fatal and ineradicable poisoning of race prejudice and race assassination.

"While the presentation of this play is an utter condemnation of the men responsible therefor, sadder still and infinitely more degrading is the circumstance that it should be tolerated in our community. For New York has fallen low in its tastes and ideals alike, to endure this insult to its intelligence and this mental poisoning of its spirit. If this community is not to write itself down as bereft of the dignity of self-respect, it will insist through the courts that the presentation of this play be discontinued at once. Assuming that such discontinuance cannot be effected, then the decent elements of our citizenship should unite upon a policy which would keep such theatres empty as produce morally damaging plays, not only while such plays are in process of presentation, but long after the plays have gone and been succeeded by other and more neutral species of idiocy.

"The whole question of censorship is inevitably raised in connection with the presentation of this play. 'If 'The Birth of a Nation' can be presented, then voluntary censorship has proved inadequate and we must have a censorship that shall be authoritative, and to which it would be possible to make appeal upon the broadly ethical and human grounds upon which our protest against this film-horror is based. If this play can continue to be produced in the despite of voluntary censorship, then that censorship has hopelessly failed.

"I have been informed that the voluntary Board of Censorship insists upon certain changes being made which have been made, but no censorship could substantially change the play, for there is good reason that it could not be shown without being ended. For it is not only in spots; it is abhorrent in its entirety, from beginning to end. The birth, and rebirth of a nation, which the author purports to give in the film-play, has nothing of the industry, of the toil, of the sobriety, of the capacity for self-sacrifice, of the passion for education of the negro race. It singles out one or two lamentable things that have happened within the life of the race as the result of the waywardness of a handful of its members; things which, it must in truth be added, are not more terrible than what is happening in every civilized nation to-day in Europe."

oBe, MAR. 15-15

Birth of a Nation" is doing a ...g business at the Liberty. ...hat the master photoplay is ...ever, D. W. Griffith is going ... the coast shortly.

Dispatch, Pittsburg, Pa. Mar. 16-15

FORGET THEIR HATS.

One of the several phenomena connected with the enormous success of "The Birth of a Nation" at the Liberty Theater is the desertion of hats by patrons. Since the opening performance no less than four hats have been found under the seats, and Theodore Mitchell, the publicity man, is hopeful that he will not have to rely this spring upon the Miner Lithograph Company for his annual straw covering. Patrons frequently leave gloves, umbrellas and hand baggage behind in a theater, but until the arrival of "The Birth of a Nation" they have unanimously remembered to take their hats.

Herald, Mar. 17

...Birth of a Nation," produced by ...Griffith, continues as the attraction ...Liberty Theatre. It is one of the ...ular motion pictures ever pre... a Broadway theatre.

Tribune Mar. 14-15

...e D. W. Griffith film, "The Birth of a Nation," now ...rkably successful engagement at the Liberty Theatre, ...ily to a $2 scale of admission will hardly be a ...s to the theatrical managers on Broadway. After ...e money-making power of spectacu...

Outlook, New York City, Mar. 17-15

face upon the tourist even in midwinter.

And still the wonder grows as regards the "movies." A new motion-picture play, "The Birth of a Nation," has, it is reported, required the services in one capacity or another of 18,000 persons and 3,000 horses to produce the vast spectacular effects desired. This outdoes even the

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...ll the billboard-gazer with ...of 1000 Performers 10...

Herald, Syracuse, N. Y., Mar.

D. W. Griffith, the Mutual's chief director, who has been East getting "The Birth of a Nation" in readiness for its New York opening, will likely make a quick return to the Coast the first of the week. Before attempting another picture of the size and length of the "Nation" he will stage some of the four and five-part features the

[illegible] CARICA-[illegible] of Negro Race."

[illegible] Seems to Have Gathered [illegible] Vicious and Grotesque Indi-[illegible] to Show Them as Repre-[illegible]tatives of Entire Race, Says [illegible] of Hull House After Seeing "The Birth of a Nation" Moving Picture Drama

[illegible] caricature of the negro [illegible] in the way in which Miss Jane [illegible], of Hull House, Chicago, express-[illegible] opinion to-day of the motion-pic-[illegible] drama, "The Birth of a Nation," [illegible] being shown in New York, in which [illegible] a story of Reconstruction days and [illegible] Klux Klan violence in the South fol-[illegible] the Civil War. After having seen [illegible] film, Miss Addams softened no terms [illegible] her condemnation of it.

The producer seems to have followed [illegible] principle of gathering the most [illegible] and grotesque individuals he [illegible] find among colored people, and [illegible] them as representatives of the [illegible] about the entire race," she said in [illegible] her impressions of the play. [illegible] is both unjust and untrue. The same [illegible] could be followed to smirch the [illegible] of any race. For instance, it [illegible] be easy enough to go about the [illegible] of a city and bring together some [illegible] criminals and degenerates, and [illegible] pictures of them purporting to show [illegible] character of the white race. It [illegible] no more be the truth about the white race than this is about the black.

AN ANACHRONISM.

"One of the most unfortunate things [illegible] this film is that it appeals to race [illegible] upon the basis of conditions [illegible] a century ago, which have noth-[illegible] to do with the facts we have to con-[illegible] to-day. Even then it does not tell [illegible] whole truth. It is claimed that the [illegible] is historical; but history is easy to [illegible]. It is undoubtedly true that some [illegible] the elements of the plot are based on [illegible] events, but they are only a part of [illegible] picture. You can use history to dem-[illegible]strate anything, when you take certain [illegible] its facts and emphasize them to the [illegible] of the rest.

"Nobody denies that in the haste and [illegible] of the period after the Civil [illegible] the men in control of politics did [illegible] tyrannical and shortsighted things; [illegible] made a great many mistakes. The [illegible] from the North, who [illegible] and influenced the negroes [illegible] the interests of the whites un-[illegible] did a great deal of harm; [illegible] to present the tendency they repre-[illegible] as the only one is as unfair to [illegible] North as to claim that all Southern-[illegible] to oppress the negroes would [illegible]. Then the film shows a [illegible] scene in a Southern Legisla-[illegible] which the election of a majority [illegible] has been obtained by defraud-[illegible] of their votes. Negro legis-[illegible] shown taking off their shoes [illegible], drinking whiskey from [illegible] making speeches, acting in [illegible] uncouth ways. It is laugh-[illegible] to the whole truth.

[illegible] there is the impression that is [illegible] of the Ku Klux Klan—perfectly [illegible] us. The Klan takes the place of [illegible] Melodrama hero, always doing the [illegible] thing and rescuing the heroine in [illegible] nick. There are the revolting scenes [illegible] the pursuit of one white girl, which [illegible] feeling against the negro; and then [illegible] follows a second similar scene of [illegible]apted forced marriage between a [illegible]erful mulatto politician—there may [illegible] been such vicious individuals as this [illegible] is shown to be, but they were cer-[illegible]inly exceptions—and a white girl. Of [illegible]urse, the Klan breaks in just in time [illegible] prevent the success of the design. At [illegible]ry turn the Klan is made to appeal to [illegible] enthusiasm of the spectator as the [illegible]ic defender of a victimized people. [illegible] of the outrageous, vicious, misguid-[illegible]outrages, which it certainly commit-[illegible]ure shown. I am not interested in [illegible] blame for those outrages on the [illegible] who made up the Klan. It was nat-[illegible] in the heat of the times they [illegible] just as did the men of [illegible]. I am simply contending that [illegible] of it is not the whole [illegible]

[illegible] Of course they [illegible] contempt for the [illegible] only as despicable [illegible] brutes.

"It is certainly to be hoped that such a film can be suppressed. As an appeal to race prejudice, it is full of danger."

"Do you recall any portions of the play that you found particularly objection-able?" Miss Addams was asked.

"No; it was rather the whole tone of the second part," was the reply. "Of course, there are the unpleasant epi-sodes in which white girls figure; but the evil is rather in the dominant attitude of mind toward the negro. As I have said, it seems to me an attempt to make him appear worse than childish and brutal and vicious—actually grotesque and primitive and contemptible."

"How far did you observe that this at-titude of mind influenced the spectators?"

"It is hard to tell, of course. Certain-ly I felt that they were made to feel a prejudice against negroes; some show-ed approval in applause when the hero refuses to shake hands with the mulatto politician, and they were roused to the point of clapping enthusiastically, be-fore the end of the pictures, whenever the Ku Klux Klan appeared. That was the noticeable thing about the play—the success of the glorification of the activities of the Ku Klux Klan, con-trasted with the base and elemental char-acter of the negroes, misrepresented in the ludicrously perverted scenes of plan-tation life. The production is the most subtle form of untruth—a half-truth."

JOURNAL
Lafayette, Ind.
MAR 13 1915

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I can give you a lot of other news about the movies if you care to read it. I'll take a chance. The most inter-esting event among all recent mo-tion picture productions promises to be "The Birth of a Nation," a photographic version of Thomas Dix-on's novel, "The Clansman." The claim is made that 18,000 people and 3,000 horses were employed to get the needed effects before the cameras. A special musical accompaniment to the feature has also been composed. The story, which follows the novel, begins with the first arrival of slaves in North America, and traces the slavery question with its bearing upon the history of the United States. Great episodes of the civil war, Sher-man's march to the sea, the burning of Atlanta, the fall of Petersburg, Lee's surrender at Appomattox, and the assassination of President Lincoln are among the sensational happenings. Then will follow the depredations of the Ku-Klux clan and lastly, the es-tablishment of national peace.

BULLETIN
San Francisco, Cal.

AT THE ALCAZAR

"THE CLANSMAN," or "The Birth of the Nation," the startling film play now being shown at the Alcazar Theater, is the last word in motion pictures and its appeal is far reaching. "The Clans-man," aside from wonderful dramatic, romantic and historical story, depicts the greatest war scenes laid in the days of the famous Civil War, that have ever been attempted in the picture play. The success of this wonderful offering at the Alcazar has never been paralleled in the his-tory of photoplays, and hundreds of people are turned away at every per-formance, unable to gain admission. Consequently the management will continue the film play for a third week, commencing Monday afternoon. There are two performances daily, one at 2:15 in the afternoon and the other at 8:15 in the evening. There are twelve big reels and the perform-ance lasts three hours. The stage setting, the symphony orchestra and the big chorus of jubilee singers are all features of the attraction.

MUSIC TRADES.
New York City
MAR 13 1915

Joseph Carl Breil, the composer, whose "Song of the Soul" is still remembered in publishing circles, has supplied the musical portion of the great moving picture spectacle, "The Birth of a Nation," now playing at the Liberty Theatre, and is leading the large forty-piece orchestra with that production.

CLIPPER
New York City
MAR 13 1915

THEODORE MITCHELL put over some great advance press work for D. W. Griffith's sensational spectacle, "The Birth of a Nation," which bids fair to break box office records at the Liberty Theatre, New York.

D. W. GRIFFITH,

THE GENIUS RESPONSIBLE FOR THE PRODUCTION OF THE REMARKABLE FILM CREATION, "THE BIRTH OF A NATION."

The opening of D. W. Griffith's photo-graphic spectacle, "The Birth of a Nation," at the Liberty Theatre, New York, Wednes-day night, March 3, proved a stirring event of the season. It looks as if this marvelous picture has settled down for the most memor-able engagement ever devoted to this branch of art in the history of the New York stage. Much was expected of the picture, but none in the theatre was prepared for such a revelation. The magnitude of the produc-tion, its bewildering detail, the dramatic possibilities it unfolded and, above all other things, the wonderful message of peace it conveyed were elements of the greatest sur-prise. The demonstration of war's futility and the trials and suffering inflicted by blind hatred when passions are aroused in these mighty conflicts carried the most im-pelling lesson of the kind that has ever been encountered in the theatre.

The engagement at the Liberty Theatre is for two daily presentations, afternoon and evening, including Sundays.

"THE BIRTH OF A NATION."

Liberty (Klaw & Erlanger, mgrs.)—The most wonderfully constructed, most artistic-ally photographed, most realistically acted and elaborately produced spectacle that has yet been shown on a moving picture screen seems like superlative praise, when applied to D. W. Griffith's "The Birth of a Nation," the master photodrama in twelve reels, which was shown for the first time in New York last Wednesday evening, yet the foregoing description is only faint commendation when one stops to compare this epoch-making fea-ture film with others of the most pretentious sort that have gone before.

The story, based on Thos. Dixon's book, "The Clansman," was treated in an intensely dramatic fashion by the producer, and the tale simply throbs with heart interest, while the spectator is overwhelmed by the magni-tude of the spectacular effects, terrific battle scenes, stirring ensembles, superior blending of light and color schemes, and subtle mas-tery of the art of that most elusive phan-tom "screen technique," as evidenced by the king wizard of all motion picture directors. Atmospherically realistic, superbly acted and correct in most minute details, "The Birth of a Nation" will go down in photoplay his-tory as an achievement that may be equalled, possibly surpassed, but never forgotten.

Aside from the artistic value of "The Birth of a Nation," the picture, now in its second week at the Liberty, bids fair to break all previous records as a drawing at-traction for the branch of the amusement industry it so pre-eminently represents.

Below are a few facts relative to the creating of such a stupendous spectacle as "The Birth of a Nation." A casual perusal will show the infinite care, unremitting toil and herculean effort, not to mention the thousands of dollars expended in the making of the greatest triumph of the photodramatic art produced to date.

Mr. Griffith was eight months making the entire production. During that time he em-ployed a small army of men and women to get the desired results.

Over eighteen authorities were consulted to get the proper atmosphere into the scenes in which President Abraham Lincoln appears. The great majority of these authorities agreed that as near as the time of the assas-sination could be set was 10.13. This cal-culation is based upon the most authentic reports of the hour that John Wilkes Booth entered Ford's Theatre on the fatal night.

It was a brilliant Spring night in Wash-ington, but historians record that just before the shooting the temperature fell quite a bit. This detail is covered in the picture, when you note President Lincoln change his posi-tion in the box and slip a warm cape over his shoulders.

Another detail in the Ford's Theatre scenes fixes definitely the facts of the actual shoot-ing. Contrary to current opinion, the presi-dent was not shot from the stage. The pic-ture shows the action as it has authentic-ally been reported by a majority of the au-thoritative writers on the subject.

The portions of Ford's Theatre shown in the story are exact reproductions of the sur-roundings on the night the president was assassinated. The actual distances were faithfully followed in the scene, even to the twelve foot leap which Booth made from the box after firing the fatal shot.

In the great battle scenes, which are given in the earlier portions of the production, Mr. Griffith employed many novel appliances to get his effects. For the first time in making motion pictures he utilized the telephone most extensively. Imagine a stage director handling thousands upon thousands of players in one scene and directing them by telephone.

This was done by laying underground wires to all parts of the battlefields. The director had a switchboard of ten wires directly in front of him, and in this way kept in touch with every part of the big conflicts.

The great battle scenes were also the first ever taken by a motion picture camera at night. The scenes showing the escape of the refugees from Atlanta, the bonfire effects in Piedmont, and the great red battle effects were all realized by night photography. Elaborate preparations for these were se-cretly laid and several inventions were made on the ground to accomplish the desired end. Patented illuminators were distributed over an area of two miles to get one midnight battle scene.

An amusing incident happened while one of the great battle scenes was being phot-graphed at night. Mr. Griffith kept his plans so carefully concealed that it was not known what he intended doing. The night the big fight came off many citizens miles away from the actual scene telephoned into the newspapers, and the following morning several papers appeared with stories of a mysterious naval engagement the night be-fore, in which the long, thunderous roll of heavy cannonading had been distinctly heard by citizens miles inland from the sea.

The novelty of midnight photography is carried to a striking point in one of the vast pictures. Here under the glare of the giant illuminators and bursting bombs one can see a line of trenches stretching over a territory of more than three miles.

In the meeting of Generals Grant and Lee at Appomattox, a historic incident is revealed. When General Robt. E. Lee wanted to make some marginal notes on the papers of the final surrender, he asked for a pencil, and to the surprise of the numerous generals as-sembled it was found that not a person in the company owned one. Finally an officer in General Lee's staff found a pocket ink stand in his kit and it was with ink from this that the historic document was written. It will also be noted that General Grant and several of his staff were not expecting the surrender, and were present in private uni-forms.

Twenty-five thousand yards of material were used to make the costumes for the women in the spectacle. There were over four hundred different kinds of dresses and gowns made. It took five months to make the costumes. Twelve thousand yards of white material was used in the costumes for the Ku Klux Klan. Twenty dressmakers worked eight hours a day for four months on these.

In one of the scenes, Elsie Stoneman wears a sealskin dolman that was purchased in an antique shop. It is over one hundred years old. In another scene Margaret Cameron wears a grey ruffle dress of the war period. It required one hundred and fifty yards of material to make the ruffles in this costume.

Every costume in the production was passed upon by Mr. Griffith before it was admitted to the picture. In every instance photographic tests were made to see if the colors harmonized with the scene before the picture was taken. Over one thousand changes were ordered before the right scheme was hit upon.

All artillery effects of the battle scenes were loaned by the Ordnance Department of the U. S. Army for use in the picture. Every piece of field ordnance shown saw actual usage in the Civil War.

The Petersburg battle scene was laid out upon plans made by West Point engineers, copied directly from the maps of the actual battlefield in the War Department, at Wash-ington. Numerous veterans who fought in that campaign were on the directing tower with Mr. Griffith, and furnished him with personal recollections of the contest while the picture was being made.

In all scenes showing official groupings, such as President Lincoln's rooms and the meetings between Grant and Lee, the furni-ture used in the pictures is an exact replica of that used on the days in question. It re-quired weeks and months of research to verify every small detail.

Lee.

OREGONIAN
Portland, Ore.
Mar. 14

Beginning next week, the Liberty Theater will be turned over to motion pictures, and for the first time in the history of the "movies" reserved seats, war prices, from $1 down, will be charged. The producing is D. W. Griffith's "The Birth of a Nation," pro-duced from the novel, "The Clans-man," by Rev. Thomas Dixon. It is stated that [illegible] people were em-ployed in this spectacle. What [illegible] manager, however, [illegible] Playhouse will [illegible] three. [illegible]

Herald, Mar

Variety

It may not be great art, but it's great [illegible] which a theatrical manager [illegible] feature, "The Birth of a Nation," at the [illegible] part production by D. W. Griffith, founded on Thomas Dixon's "The Clansman," and its reception by the public, has been a leading [illegible] versation in theatrical circles ever since it was first shown.

Motion pictures at regular theatre prices were looked upon when the film was first announced as an impossible proposition, but before last week was two days old the railing that had divided the orchestra portion of the floor into two sections, the forward part of which had brought $1½ seat, was removed, and the scale of $2 now applies to the whole floor. Probably not more than three or four theatres in New York could show last night a bigger week's total than the Liberty. Proving again that in the theatrical business you never can tell, especially when the "movies" are involved.

The motion picture theatres happily have been almost entirely free from the incubus that for years has afflicted the legitimate houses and has alienated the affections of thousands of theatregoers, at least temporarily. But strangely enough, the very success of this big motion picture production has been the means of directing the attention of the traffickers in tickets to a new and virgin field. Persons have already begun to come to the HERALD office to say that they have gone to the Liberty within a few minutes of the start of a performance, to find that all the tickets have been sold out of the box office. But speculators from convenient doorways have offered plenty of tickets at from twenty-five to fifty per cent advance on the regular price.

Here is a situation, in the opinion of wise heads in the theatrical business, that deserves careful thought. The feature film appears to be demanded by the devotees of the motion picture houses. The tendency is for more elaborate and spectacular productions, especially for theatres in the big cities. With the rapid advance in the business all along the line, it is not beyond expectation to see many theatres presenting films at regular theatre prices. In five or ten years will theatregoers in New York be told at the box offices that there are no good seats left for a hit and have to go to Smith's or Brown's agency in the hotels and pay fifty cents more for them? Those who have the best interests of the theatre at heart say that now is the time to eliminate the speculator from the motion picture theatres completely.

* * * * *

IT is said that more than 250,000 feet of motion picture film was used in "The Birth of a Nation." What, then, became of 238,000? It is related of D. W. Griffith that when he at last had completed his photography he assembled the film in one room, surrounded himself with several stenographers who made notes as he talked, and, armed with a pair of scissors, started to eliminate all the film except what could actually be shown in two and three-quarters hours.

Writing a play by scissors is something new, but not new to Mr. Griffith, who staged the entire production without a single note or sketch of a scenario to guide himself.

VARIETY

New York City

MAR 1 2 1915

GRIFFITH'S $2 FEATURE FILM SENSATION OF PICTURE TRADE

"Birth of a Nation" at Liberty, New York, Will do $14,000 at Box Office This Week. Theatre Seats 1,200. Capacity Crowds Thronging House Twice Daily. Griffith Co. Renting Theatre. First Week's Advertising Bill $12,000.

GRIFFITH'S $2 FEATURE FILM.

The enormous initial success of the D. W. Griffith feature film, "The Birth of a Nation," at the Liberty theatre, New York, is now the sensation of the picture trade. The film, in 12 reels, is playing twice daily at the Liberty at a $2 admission scale. The house seats 1,200. It is almost a certainty the picture will draw not less than $14,000 this week.

The D. W. Griffith Corporation is said to be operating the feature, having rented the Liberty at $1,250 weekly. The theatre management, according to report, could not lease the house to Griffith on any terms but a rental guarantee. The same picture under the title of "The Clansman" has been drawing capacity in Los Angeles and San Francisco for the past five or six weeks. It opened at the Liberty here March 1.

The advertising outlay for the Griffith feature in Greater New York reached $12,000 its first week, but will probably be materially reduced, when it is said the feature will show at an expense account of about $4,500 weekly, including rent. The advertising matter was made so attractive it was copied in style by the last Sunday announcements for the opening of the new Klaw and Erlanger revue, "Fads and Fancies," at the Knickerbocker.

The Liberty, since the feature opened, has been drawing business away from the surrounding theatres in the neighborhood that charge $2 for legit productions. The "$2 picture" is said to have started many of the legitimate theatrical producers in a serious train of thought.

The comment in the New York dailies was illuminating, for a moving picture, but the viewers of the feature have been its best advertisers. Seldom has anyone seen the Liberty attraction without expressing a desire to go again.

The "Nation" film is at the Liberty for an indefinite engagement. From the drawing strength developed, it is said along Broadway the film may remain there over the summer, as it could profitably show with receipts dropping as low as $6,000 weekly.

A flood of lengthy reeled feature films is expected shortly to appear. For a long while features have been held down to six reels at the most, with four or five reels favored. The unexpected success of the Griffith film is apt to result in revolutionary ideas in picture making.

STAR

New York City

MAR 17 1915

No note of the Westerner's usual plaint that the metropolis is "cold" is heard in David W. Griffiths' after the production remarks.

"New York is the squarest, fairest, most encouraging community in this country," he told me while surrounded by hillocks of clippings favorable to his big work, "The Birth of a Nation."

THE BIRTH OF A NATION.

Col. Ben Cameron.....Henry Walthall
Margaret Cameron, elder sister.Miriam Cooper
Flora, pet sister.....Mae Marsh
Mrs. Cameron.....Josephine Crowell
Dr. Cameron.....Spottiswoode Aiken
Wade Cameron, second son....J. A. Beringer
Duke Cameron, youngest son....John French
Mammy, old servant.....Jennie Lee
Hon. Austin Stoneman, Leader of House, Ralph Lewis
Elsie, his daughter.....Lillian Gish
Phil, his elder son.....Elmer Clifton
Tod, younger son.....Robert Harron
Jeff, blacksmith.....Wallace Reed
Lydia Brown, Stoneman's mulatto housekeeper.....Mary Alden
Silas Lynch, mulatto Lieutenant-Governor, George Seigmann
Gus, renegade negro.....Walter Long
Abraham Lincoln.....Joseph Henabery
John Wilkes Booth.....Raoul Walsh
Gen. U. S. Grant.....Donald Crisp
Gen. Robert E. Lee.....Howard Gaye

"The Birth of a Nation" is the main title David Wark Griffith, the director-in-chief of the Mutual Film Corporation, gave to his picturized version of Thomas Dixon's story of the South, "The Clansman." It received its first New York public presentation in the Liberty theatre, New York, March 3. The daily newspaper reviewers pronounced it as the last word in picture making. That its enormity and elaborateness made such an impression naturally resulted in the press comparing it with that Italian massive film production, "Cabiria" and saying without hesitancy that "The Birth of a Nation" overshadowed the foreign film spectacle. In the picturization of "The Clansman" Mr. Griffith has set such a pace it will take a long time before one will come along that can top it in point of production, acting, photography and direction. Every bit of the film was laid, played and made in America. One may find some flaws in the general running of the picture, but they are so small and insignificant that the bigness and greatness of the entire film production itself completely crowds out any little defects that might be singled out. The story of the Dixon novel, "The Clansman," is pretty well known. The Camerons of the south and the Stonemans of the north and Silas Lynch, the mulatto Lieutenant-Governor, the Civil War, the opening and finish of the Civil War, the scenes attendant upon the assassination of Abraham Lincoln, the period of carpet-bagging days and union reconstruction following Lee's surrender, the terrorizing of the southern whites by the newly freed blacks and the rise of the Ku Klux Klan that later overpowers the negroes and gives the white men the authority rightfully theirs, all these including some wonderfully well staged battle scenes taken at night are realistically, graphically and most superbly depicted by the camera. Griffith knows the value of striking, gripping and melodramatic anti-climaxes and also is fully cognizant of the importance of having several big "punches" instead of one for camera visualization. Building up photoplay action and "posing" a picture which would look well reproduced in colors is a natural instinct with Griffith and he's one director who knows how to get action typified intensely. In "The Birth of a Nation" Griffith took his time and thereby builded well. Thousands of feet of celluloid were used and some six months or so he and his co-directors worked day and night to shape the story into a thrilling, dramatic wordless play that would not pass out overnight in the minds of the millions who are bound to see this picture before it has been laid away to rest. The battle scenes are wonderfully conceived and show two armies in such natural fighting array it is almost unbelievable that one is looking at a picture, staged by one whose only purpose was to make it get away from the usual stagey phoniness so apparent in numerous picture battle plays. And the departure of the soldiers was splendidly arranged. Then the death of the famous martyred president was so deftly and ably handled no one can find any fault. Of course there are many who will aver that Griffith should have shown the subsequent death of the assassin, John Wilkes Booth, but as he had an arch-villain in the shape of the renegade, Gus, later to deal with severely it was best he stick closer to the story at hand. This same Gus, fiendish and with the lust of the beast in his eye, gives mad chase to the pet sister of "Little Colonel" Ben Cameron and she jumps to her death from a high cliff rather than permit herself be touched alive by that brute in human form. This was also nicely cameraed. Then comes the reconstruction period following a camera scene of Grant and Lee ending the war at Appomatox. Harassing scenes showing the persecution of the whites with the Camerons more than getting their share and with Ben Cameron organizing the white-robed Ku Klux Klan which later gives the picture one of the biggest moments of its entire version when it rides down the blacks and later saves a small band of whites about to be massacred alive. Here the renegade Gus is killed. Griffith picturized an allegorical conception at the end showing what universal peace meant to the nation. Some may not care for it, but in the church neighborhoods and where the staunchest of the peace advocates live it will go with a hurrah. There are something like 12,000 feet of film, but the program says it's all there in two acts. There is an intermission just preceding the stirring days of the carpet-baggery action. Griffith struck it right when he adapted the Dixon story for the film. He knew the south and he knew just what kind of a picture would please all white classes. Some places the censors are going to find fault. That's a persistent way some censors have. That scene of the lashing on the back of the old negro will undoubtedly come in for a full share of criticism. The scene of the "black congress" and the negro removing his shoe may be censured but it's drawn from reported facts. But no matter what the censors censor there will be plenty of film action and interest left to make it the biggest demanded film production of the present century. It's worth seeing anywhere. Many will see it twice, yea thrice and still obtain much satisfaction and entertainment. It's there with a multiple of thrills. Of the acting company, Henry Walthal made a manly, straightforward character of the "Little Colonel" and handled his big scenes most effectively. Mae Marsh as the pet sister did some remarkable work as the little girl who loved the south and loved her brother. In fact her work was little short of a revelation to many. Ralph Lewis was splendid as the leader of the House who helped Silas Lynch rise to power. George Siegman got all there could be gotten out of this despicable character of Lynch. Walter Long made Gus, the renegade negro, a hated, much despised type, his acting and makeup being complete. Mary Alden, Lillian Gish, Robert Harron, Jennie Lee and Miriam Cooper deserve mention for their excellent work. The other minor characters were satisfactorily portrayed. Donald Crisp had a good makeup as Grant while Joseph Henabery "posed" most acceptably as Lincoln. It may not be amiss to pass away from critical comment for the moment to say that as D. W. Griffith, the world's best film director, is and has been responsible for so many of the innovations in picture making, doing more to make filming an art than any one person, so D. W. Griffith has been the first to bring a "$2 picture" to the box office of a "$2 theatre." When it was first reported about this "Griffith feature" would retail to the public at a $2 scale, the picture people shrugged their shoulders, said "50 cents at the most" and let it go at that. But as so many opinions of pictures and their possibilities have gone wrong, so, it appears, is the belief that there can not be a $2 picture as erroneous as many of the others. But it is fitting that Mr. Griffith should have so far progressed and advanced in the art he did so much to foster and improve until he became the first director of a successful film that can compete in $2 theatres with $2 stage productions. That is the concise picture record of a few years, within ten at the most, and for feature pictures, even less. "Cabiria" was an admittedly big film production, a spectacle or series of spectacles that held no general interest through the fault of the maker or director. It drew in certain territory and even then in a desultory manner. But "A Birth of a Nation" has universal appeal to America at least, and the superbness of this production will gain recognition anywhere, with the story carrying, though perhaps to lesser human interest extent in foreign lands than at home, where the subject is more thoroughly understood. "A Birth of a Nation" is said to have cost $300,000. This is rather a high estimate, but other than the money the film represents, its returns are going to be certain. Not alone is this film playing at a $2 scale in a theatre where an orchestra and operator besides the house staff are the principal necessary force, as against a stage production that might have a salary list of from $4,000 to $8,500 weekly, according to the piece, but "A Birth of a Nation" can give as many performances a week as the house wishes it to, and in this particular instance will not give less than 14, two shows daily. The stage production in a $2 theatre would give eight performances as a rule, perhaps nine and with a holiday intervening, ten. While the Liberty is advertising the Griffith film up to one dollar "with loge seats $2," the scale is practically a two-dollar one, made so by the demand for seats. "A Birth of a Nation is a great epoch in picture making; it's great for pictures and it's great for the name and fame of David Wark Griffith. When a man like Griffith in a new field can do what he has done, he may as well be hailed while he is living.

Mark.

LEADER

Cleveland, Ohio

Date MAR 17 1915

The motion picture, "The Birth of a Nation," is the theatrical sensation of New York at prices ranging from $2 down.

[illegible] decision of the National [illegible] membership, after repeated [illegible] against the film [illegible] form. The association [illegible] serious [illegible] the attention of Co[illegible] Adoo, who warned [illegible]

From LIFE

Address: New York City

Date

News of the Trade

THE power of suggestion of the motion picture—and especially the Griffith product—is boundless. If you don't believe it, ask "Wen" Milligan, whose persuasive eloquence has lured many a recalcitrant advertiser to buy space in the *Billboard*, and he'll tell you. "Wen's" silver tongue, however, didn't always stand him in good stead. Fifteen years ago he was one of the most ardent admirers of a little rosy-cheeked lassie up in Stamford, Conn. Later, when "Wen" acquired long pants and the young lady blossomed into a lovely young woman, he continued to pay devoted court. But somehow, he couldn't quite gain her consent to enter into the contract he wanted. Indeed, it is rumored that he had a rival, upon whom the lady looked with some favor, and the thought made "Wen" desperate. He pleaded, argued, cajoled, but all in vain. His arguments were good, but not good enough, although couched in accents that would have put the pen into the hand of the most flint-hearted dollars and cents advertiser in the film business, while he signed a year's contract. But the young lady still hesitated.

Then it happened that "Wen" invited her to attend the opening performance of *The Birth of a Nation*, the marvellous Griffith photoplay, at the Liberty Theater. She came, saw and was conquered. The magic of the spectacle and the glamour of the tender romance of the "Little Colonel" and his Northern sweetheart had a compelling effect. "Wen's" advertising experience served him in good stead. He realized that the psychological or "sign here" moment had arrived. "Will you marry me tomorrow?—answer yes, or no," he whispered, or words to that effect. Evidently, the reply was not in the negative, for on the day following the opening of *The Birth of a Nation*, "Wen" was married to Miss Mildred Schultz of Stamford and New York by Dr. Wolfkin of the Fifth Avenue Presbyterian Church, while "Bill" Barry, head of the Nicholas Power advertising department, acted as best man.

Much activity is going on in the factory of the American Photoplayer Company, West 45th Street, New York City, where, in addition to their regular style Fotoplayer, they are contemplating getting out several recently style instruments. A number of orders have recently been received for the [illegible] Fotoplayer; among them is one [illegible] 40 Fotoplayer, which has been [illegible] Odeon Theater, 145th Street [illegible] York City.

Times, Mar. 17, 1915

The official and formal approval by the National Board of Censorship of D. W. Griffith's "The Birth of a Nation," was mailed by Secretary J. D. McGuire yesterday to all the Board's correspondents and allied censorship bodies throughout the country. This disposes of the incorrect reports, which certain persons sought to exploit widely, that the Board had disapproved of the play. The moral effect of the production is characterized by the censor as good; the educational, artistic and entertainment values are termed by them excellent. As a further comment it is added: "Educationally, dramatically and artistically this should prove a great step forward in motion-picture production."

NEARLY RIOT AT "CLANSMAN"

Young Colored Man in Organization at Theatre Loudly Protests Against Play.

A commotion was created in the Liberty Theatre last Friday evening when Mr. Cleveland G. Allen, in a colored delegation, hissed some of the scenes in "The Birth of a Nation." Allen, who was a member of the party openly protested against this hypocrisy by denouncing the pictures in a loud tone. The demonstration created great confusion in the theatre. It looked for a time as if trouble of a serious nature might result.

Citizen, Mar. 17-15

"THE BIRTH OF A NATION"

Approved and Praised by National Board of Censorship.

The official and formal approval by the National Board of Censorship of D. W. Griffith's "The Birth of a Nation" was mailed out by Secretary J. D. McGuire yesterday to all the Board's correspondents and allied censorship bodies throughout the country. This disposes of the incorrect reports, which certain persons sought to exploit widely, that the Board had disapproved of the play.

The moral effect of the production is characterized by the censor as good; the education, artistic and entertainment values are termed by them excellent. As a further comment, it is added: "Educationally, dramatically and artistically this should prove a great step forward in motion picture production."

STAR

New York City

MAR 17 1915

SCENE IN "THE BIRTH OF A NATION."

This is one of the remarkable scenes now stirring audiences to wild enthusiasm in the splendid D. W. Griffith photoplay at the Liberty

CALL

San Francisco, Cal.

MAR - 6 1915

Alcazar

"The Clansman," or "The Birth of a Nation," D. W. Griffith's startling motion picture, being shown at 2 and 8 o'clock daily at the Alcazar Theater, was amplified from a novel of Thomas Dixon, Jr. It ranks as the greatest moving picture ever staged at the Alcazar, and it was produced at a cost of over $500,000 and required seven months to complete. It includes great and spectacular battle scenes and among other features shown are the light in the old South, before the war; the private history of Thaddeus Stevens, the great Commoner; the assassination of President Lincoln; the formation of the famous Ku Klux Klan; twenty-five soldiers in action; artillery duels, cavalry charges; bayonet attacks; the struggle between the North and South and finally the reconstruction period. The national board of censors paid "The Clansman" this tribute: "Artistically, historically and morally, it is a step forward—ahead of the greatest that has ever been taken before in this new art." One of the foremost newspaper editors in New York, where "The Clansman" is now running at the Strand Theater, the largest theater in the world devoted to motion pictures, wrote: "Our most powerful newspaper editorials are vapid when compared to such drama, in picture form, as 'The Clansman.'"

The record of attendance at the Alcazar Theater is being broken daily, and it is now estimated that over 25,000 people have witnessed this stupendous production up to date. All immediate bookings at the Alcazar have been canceled in order to allow "The Clansman" to continue for a second week, beginning Monday afternoon. The cast of principals is headed by Lillian Gish and Henry Walthal, with Joseph Hannaberry in the role of President Lincoln. There are 10,000 people in the production.

Evening Post, Mar. 17-15

"Birth of a Nation" Passed Censors.

J. J. McCarthy, general manager of the moving-picture production called "The Birth of a Nation," made public to-day the report of the National Board of Censorship, which said that the moral effect of the play was "good," and appraised its other values as "excellent." The *Evening Post's* objection to the production is not based on the ground of morality, in the popular sense of that word, but on the fact that the play fosters race prejudice and is unfair to the negroes of the United States.

Tribune, Mar. 17, 1915

The correct widely circulated reports that the National Board of Censorship of motion pictures had disapproved the D. W. Griffith spectacle, "The Birth of a Nation," the management yesterday stated that the special report of the board had stated: "Educationally, dramatically and artistically, this should prove a great step forward in motion picture production."

Herald, Mar. 17-15

"BIRTH OF A NATION" APPROVED.

National Censors Find Film Play's Moral Effect Good.

The National Board of Censorship has given its approval on D. W. Griffith's production in motion pictures of "The Birth of a Nation" at the Liberty Theatre, which has caused so much adverse and favorable comment since it began its run in this city. The board finds the educational, entertainment and artistic value of the film "excellent" and its moral effect "good." The board went on record by saying that "educationally, dramatically and artistically this should prove a great step forward in motion picture productions."

Journal of Commerce, Mar. 18-15

The National Board of Censorship of moving pictures has approved the moral effect of "The Birth of a Nation," now at the Liberty Theatre, as "good" and has appraised its other values as "excellent." The report says: "Educationally, dramatically and artistically this should prove a great step forward in motion picture production."

DRAMATIC MIRROR

New York City

MAR 17 1915

BIG LASKY FILM

Jesse Lasky Promises Spectacle That Will Rival Best of Screen Productions

Jesse L. Lasky, president of the Lasky Feature Play Company, returned to New York last week from a prolonged stay at the Lasky California studios and announced that preparations [illegible] was at the California plant for the production of a spectacular picture, [illegible] scale rivaling "The Birth of a Nation." Mr. Lasky would not volunteer any information of the production other than to say that it would be of a magnitude [illegible] attempted.

When Mr. Lasky was asked [illegible] he smiling replied that it was [illegible] released at [illegible]

"The production of which I speak will be [illegible] provided with [illegible] extraordinary [illegible] and design in every [illegible] and [illegible] the [illegible] take dollar [illegible] The only difficulty to do [illegible] than the [illegible] ever done [illegible] but [illegible] without [illegible] difficulty."

Citizen, Mar. 17-15

The official and formal approval by the National Board of Censorship of D. W. Griffith's "The Birth of a Nation" was mailed out by Secretary J. D. McGuire yesterday to all the Board's correspondents and allied censorship bodies throughout the country. This disposes of the incorrect reports, which certain persons sought to exploit widely, that the board had disapproved of the play. The moral effect of the production is characterized by the censor as good; the educational, artistic, and entertainment values are termed by them excellent. As a matter of comment, it is added: "Educationally, dramatically and artistically this should prove a great step forward in motion picture production."

Chicago Tribune, Mar. 17-15

"Birth of Nation" New Star In Crown of D. W. Griffith

NOT only David W. Griffith but the whole film world has scored in the presentation of "The Birth of a Nation," taken from "The Clansman," Thomas Dixon's novel and play.

The play scored because experienced theatrical men scoffed at the idea that any movie could ever do business at $2 a seat. "The Birth of a Nation" is running at the Liberty Theater and drawing capacity houses.

Every one, including those who belong within the inner film circle and those who do not, has expected that Griffith, called the Belasco of motion pictures, would be the first man to bring the photoplay up to the stage standard.

It took eight months of hard work to produce this masterpiece. It cost $500,000, it is said. In that time 18,000 men, women and children and 3,000 horses were used in the production.

Griffith shows that slaves before the war were well housed and fed and kindly treated. The South's trials during the reconstruction period and the Kuklux Klan are brought into the story with interesting detail.

The production is spectacular and splendid and carries the suspense that Griffith gives to all his masterpieces.

Lincoln is shown signing the first call for volunteers. The surrender of Lee to Grant at Appomattox and Lincoln's assassination are all given in an impressive manner.

The acting, the photography and all are said to be even finer than in "Cabiria," up to now considered the acme of film excellence.

Both Mr. Dixon and Mr. Griffith responded to (I almost said curtain calls) screen calls and gave short impromptu speeches.

Mr. Dixon said he considered Mr. Griffith's screen version of "The Clansman" to be [illegible] than either the book or the play of the great moving [illegible] the audience "The Birth of a Nation," now playing [illegible] and thus the [illegible] leading the large forty-[illegible] week production.

Commercial, Mar. 17, 1915

The National Board of Censorship has given its approval on D. W. Griffith's production in motion pictures of "The Birth of a Nation" at the Liberty Theatre, which has caused so much adverse and favorable comment since it began its run in this city. The board finds the educational, entertainment and artistic value of the film "excellent" and its moral effect "good." The board went on record by saying that "educationally, dramatically and artistically this should prove a great step forward in motion picture productions."

Press, Mar. 17-1915

D. W. G.'S "BIRTH OF A NATION"

National Board of Censorship Approves Film Spectacle.

The various published reports that the New York censors had disapproved D. W. Griffith's historical spectacle, "The Birth of a Nation," now running in the Liberty Theatre, have been disproved by the action of the National Board of Censorship of motion pictures which, through its general and special committees, has approved the moral effect of the picture as good and appraised its other values as excellent. The official and formal approval of the board was mailed yesterday to all its correspondents and allied censorship bodies throughout [illegible]

"The official report of the board on the film states that "educationally, dramatically and artistically this should prove a great step forward in motion picture production." [illegible] exhibitor [illegible] producer.

Los Angeles Tribune, Mar. 17, 1915

Griffith Photoplay Has Captured New York

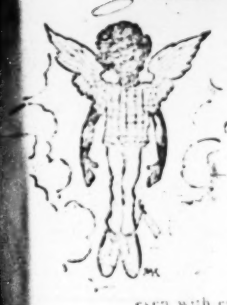
D. W. Griffith's remarkable photoplay, The Clansman, is having as remarkable a success in New York, where it is showing at a $2 scale in the Liberty theater, as it is enjoying in Clune's auditorium here, where it is in its sixth week. Of the showing in the metropolis the New York Globe's dramatic editor says:

"The Birth of a Nation has achieved the astounding record of extracting ungrudged compliments from even rival managers. The success of a film is about as welcome among the managers of the 'legit' as a German submarine in the English channel. But this one has had the unique effect of compelling admiration from all sides. Actors, managers, authors can be heard all over the place bursting into spasms of enthusiasm. An attraction that can even inveigle treasurers into leaving their box offices in order to see it has got to be something quite extraordinary."

[illegible] the ground [illegible] patented illuma[illegible] an area of two [illegible] battle scene.

An amusing in[illegible] of the great battle s[illegible]

DRAMA



WHEN the events portrayed in "The Birth of a Nation" occurred there were no moving pictures. And if there had been, "The Birth of a Nation" could never have been shown more than once. Even half a century later, these really remarkable and apparently faithful reproductions of long past events in our national history are seized upon by some persons, who do not find trouble enough in the present, as an excuse to stir up the animosities of another era.

Real Northerners and real Southerners who are real Americans and who recognize that the Civil War has passed into history can witness and discuss the vivid reproduction of scenes in our great national tragedy without rancor and even with emotions of thankfulness that we have survived the ordeal. It is far from a bad thing that these vivid pictures of what the war meant and of the problems that confronted the defeated South should be thus presented to the present generation. They are an argument for peace and an explanation of errors that have been regarded as crimes.

AMONG THE CENTAURS

"HELP! STOP ME! I'M RUNNING AWAY!"

"The Birth of a Nation" has been severely criticized as an injustice to the negro. The pictures emphasize the conditions existing when white politicians found it to their interest to incite the lower class negroes to the worst that was in them, but they also use the less dramatic material found in those of the race who were not carried outside their better natures by the mad spirit of the time. The things most objected to have the corroboration of history. The error of the pictures is not in exaggerating the evils of negro domination so much as in showing the Ku Klux Klan only in its best aspects before it was used by unscrupulous men for outrages even worse than those it was organized to suppress.

"THE BIRTH OF A NATION" is the biggest thing in the moving picture line that has been done in this country. Some of the imported films have been as impressive in their respective lines, but they were foreign in subject and foreign in treatment. This one deals entirely with American scenes and American characters, the period being that of the Civil War and the time of reconstruction that followed.

At the same time, "The Birth of a Nation" also emphasizes the imperfections of the moving picture in its present stage of development. These defects are not so much the physical side as in the way the pictures are used to tell a dramatic story. There is need of a genius in the moving picture business to show the producers and manufacturers that tricks in the manipulation of the films do not enhance but destroy interest. The constant shifting of scenes, the intrusion of things that are not essential, the prolongation of action that may be remarkable from the picture-maker's point of view but not in the dramatic sense, repetitions of the same action, all these things are to be reprehended.

The story of the picture is based on Mr. Tom Dixon's "The Clansman." No one who cares for the history of our country should miss seeing this stirring exhibition.

TIMES

NEW YORK

MAR 13 1915

R. MARCUS ON A POINT F PERSONAL PRIVILEGE

ake City Film Magnate Takes Issue With Times for mething Times Didn't Say; Which Introduces a Little Arithmetic Without Changing Matters.

BY RICHARD MILTON.

IES a letter from M. Marcus, president of the Notable Film mpany at Salt Lake City, taking exceptions to an article in is column two weeks ago in which the showing of "The Birth Nation" in New York at $2 admission price was told, together little comment concerning the showing of big feature produc- Denver at 5 cents. He says we were wrong, that we knew reof we spoke. To quote a part of his letter:

our dope is all wrong. Denver never will see this picture at I saw it under the name of 'The Clansman' in Los Angeles, hey put it on at prices ranging from 25 cents to $1, and it is owing in the Auditorium theater, a house seating 4,000, and selling at a premium. As a matter of fact, scalpers are sell- ets as high as $2.50. The subject consists of twelve reels, so see it would take three hours to run the show."

• • •

THER or not "The Birth of the Nation" ever is shown in enver, or whether it will be shown, if it is, at 5 cents or $2, t concern the writer of this column, and if his recollection is statement to the effect that it was at all probable the produc- uld come to Denver at the prevailing prices was made. The at the picture was exhibited in New York at $2 admission as told merely to show to what height the photoplay game has d and to draw a comparison between the institution from the or's standpoint in Denver and in other cities. It was stated er big feature productions, and possibly it was said other pro- s of perhaps as great importance and worth—which statement rected on—have been shown here at 5 cents and still are t price. Attention was called to "The Wolf," "The s Caesar" and others as examples.

ous, if the fact that the subject consists of twelve being shown here for 5 cents, maybe it might be Julius Caesar," you remember, was in six reels, and nts, and twice six reels is twelve and twice 5 cents w, Mr. Marcus agrees with us that Denver is the ture city in America.

• • •

e of a four-part production March 22, the Mutual will have inaugurated what Manager Lustig of declares is one of the most important undertakings in several years. By the combination of Mutual, and New York film companies' interests what are tual Master pictures are to be produced at a cost of negative production alone. Which means, it is of special attractions unsurpassed heretofore in the lmost famous actors and actresses will be featured such celebrities as Robert Edeson, Henry Wood- Bessie Barriscale and others of like fame being ion will be under the direction of the great- also D. W. Griffith, the man who put across Thomas H. Ince and Mack Sennett being

Journal of Commerce March 20-1915

MOTION PICTURE NOTES

The phenomenal success of D. W. Griffith's great film spectacle, "The Birth of a Nation," at the Liberty Theatre, is one of the features of the present theatrical season. This study in motion pictures has done much to elevate the art and has set film entertainments on a par with the best the stage offers. Even with the $2 scale of prices, the house is sold out at every performance.

Express

MAR 13 1915

"The Birth of a Nation"

The last objection of the last foe of motion pictures will die, never to be resurrected, if that last foe will see "The Birth of a Nation."

For three hours it holds enthralled its audiences. It makes appeal to the highest brow and the warmest heart. It stimulates thought. It stirs emotion to its most unaccustomed depths. The first half reaches the heights of sublimity, and strikes the chords of beauty. The second is magnificence of mechanics, a torrent of breathless action. Throughout all flows streamlike the motif of a story that never disappears nor can be forgotten. "The Birth of a Nation" is a marvel of coherence and execution. By this, his greatest work, David W. Griffith has proven his generalship in handling masses of men and women, has written himself in our memories as a genius. There is no one to deny him the title of the David Belasco of moving pictures.

The admiration and curiosity of his first audience, at the private view on Monday, drew him before the curtain. It saw a tall, well-favored man of athlete resemblance, manifestly unprepared for the demand for sight of him, simple and direct in his utterances.

He won his title of "The Belasco of the moving pictures" by the poetry in his nature, the attention to details, the tender touches that reach the deepest humanity in us. Yet is a tremendous virility manifest in his handling of the largest numbers of 18,000 persons before a camera. By his work in massing armies he has disclosed himself as a Napoleon of the screen, a Napoleon for whom we hope no Waterloo awaits.

ADVOCATE

ATLANTIC CITY, N J

Mar. 13-1915

PHOTO-PLAY A LIBEL ON COLORED RACE

"Birth of Nation," Now Running, Misrepresents Our People Organized Movement to Suppress It

New York City, March 6th.—A campaign for the suppression of the new motion picture spectacle, "The Birth of a Nation," the drama of Civil War, Reconstruction and Ku-Klux Klan days in the South, based upon Thomas Dixon's novel, "The Clansman," which opened in the Liberty Theatre on Wednesday night, has been undertaken by the National Association for the Advancement of Colored People. Evidence that the film is causing unrest among the Negroes of the city, which it is feared may grow into open disturbances if the film continues to be presented, is the basis of the association's action. Officials explained today at the headquarters, 70 Fifth avenue, that Negroes had been coming to them to demand that action be taken to stop the film, and that the protests arise from an intense resentment against the characterization of the Negro in the story, in the justification of the violence of the Ku-Klux Klan. If their opposition to the film is not successful these officers said, they fear for the results.

The Negroes feel that the story of the picture-play is a libel upon their race, in that it represents the Negro as either a primitive and ignorant being, or a vicious and treacherous criminal, according to the officials of the association. Their opposition is based on the decision of the National Board of Censorship, after repeated representations, against the film in its present form. The association officers who [illegible] expressed condemnation of it as an injustice to Negroes. Rabbi Wise and the Rev. Dr. Perry Stickney Grant are to preach against it tomorrow. In addition, the association is pushing an attempt to get legal action to stop the film.

Caused Trouble in West

The fight to stop the film was begun after its release in Los Angeles, when a representative of the association there sent word that it was causing trouble among the Negroes. It had already been viewed by a subcommittee of the National Board of Censorship, and passed; but officers of the association took the question up with Dr. F. C. Howe, chairman of the board, and gained a decision for a review by the central body. This took place Monday afternoon, and after it the National Board reversed the decision of their subcommittee by a vote of 10 to 4. The portions objected to were a section in which a Negro was shown chasing a white girl until she was forced to save herself by leaping from a cliff, another scene in which a mulatto, attempting a forced marriage with a white girl through his political influence under Negro franchise, seized her and carried her from the room, and a scene in which Negroes were shown drinking in a saloon.

A representative of the association went to Arthur Woods, Police Commissioner, and he called the matter to the attention of Chief Magistrate McAdoo, who warned the owners against [illegible] of the film and called a hearing for Wednesday noon. Deputy Police Commissioner Dunham and Inspector Morris, at this hearing, expressed the fear of the Police Department that the film might cause rioting. Ephraim Kaufman, Deputy Commissioner of Licenses, was also approached on the question of whether the film could be stopped under the law against indecency.

Changes Did Not Satisfy

At the Magistrate's [illegible] attorney for the owners said the changes had been made in the film to meet objections, and requested the police and association officials to see it in its new form and consider whether it was not acceptable. This was agreed upon, and no move was made to prevent the first performance.

The film as changed, however, did not meet the approval of the association or of the officials of the National Board of Censorship, who attended the first night performance. The play, "The Clansman," caused trouble when it was produced in Philadelphia and stopped by the courts as a menace to public safety and incitement to riot. There is danger in such a play as this, it is maintained by the association, because on the ground that it is perennial "Uncle Tom's Cabin" in the South. Recently it has been insisted that the name be changed to "The Traitor." It is claimed that Legree be represented as a white man, and that the [illegible] treatment [illegible] slaves.

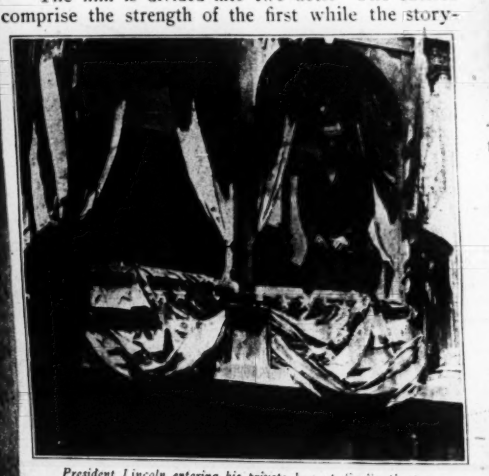
[illegible] stirred about the

"The Birth of a Nation" a Masterpiece

BY MABEL CONDON

WHEN David W. Griffith produced "The Birth of a Nation," he not only engaged in the telling of history but in the making of it. For his thirteen-reel film adaptation of Thomas Dixon's story "The Clansman," is abundant in spectacle, rich in story and human in the telling. It grips with its strength and its heart-breaks, it awes with its overwhelming bigness and with the subtle appeal of just the little things which, because they are so little yet so finished, are remembered with the big. The "little Colonel" making his last charge, and the little sister who in honor of her brother's home-coming dots with coal soot the cotton-trimming of her shabby and only gown and names the result "southern ermine," are received, one with applause, the other with a silence that bespeaks a heart-sympathy with the South in the days of its pathetic poverty. And the applause and the silence are equally forceful.

The film is divided into two acts. The battles comprise the strength of the first while the story-interest and the spectacle furnished by the work of the Ku Klux Klan carries the second act to a big climax. But praiseworthy to the point of being a foremost feature of the film, is the impersonation of President Lincoln, his attitude of love and mercy toward the seceded states, and afterward, when the tired North and exhausted South have met in peace, and the big-hearted President has stated that his treatment of the Southern states shall be "as though they had never been away," then comes the fatal night at the Ford Theater. And the assassination of Lincoln is portrayed according to history and the say-so of eye-witnesses.



President Lincoln entering his private box at Ford's theater.

It is as impressive a scene as play or story has ever accomplished. The setting is exactly that of the Ford theater, the play is on, the hour about 10:13. A sudden chilliness in the theater is bespoken when the President draws a cape about his shoulders. His body-guard, to get a view of the stage, leaves unguarded the door to the President's box. John Wilkes Booth slips into the vacated place of guard, opens the door into the box, aims at the President who is stooping forward watching the stage, and fires. As those of his box reach the President, Booth rushes past them, leaps to the rail and jumps to the stage, escaping by the rear.

Allegory showing the reign of permanent peace in "The Birth of a Nation."

The father of the "little Colonel" reading the fatal news the following morning, voices the sentiment of the South in the words, "Our best friend is dead—what will become of us now?" The uprising of the negroes, and the depredations resulting which inspire the formation of the Ku Klux Klan, is the answer as given in scenes of power and action.

The film tells the story of the South as the South would tell it, so the sub-titles, at the beginning of the picture, inform us. They state that northern men sold the negroes into the South, then, when the South had taking over the selling as well as the buying, the North, after a lapse of two centuries, decried slavery. Throughout the film, the histories used as reference during the picture's making are named.

Historical group representing many characters in "The Birth of a Nation."

LESLIE'S WEEKLY.
New York City
MAR 18 1915

A STUPENDOUS FILM PRODUCTION
Surrender of Lee to Grant at Appomattox as depicted in the new film play, "The Birth of a Nation," a new version of Dixon's "The Clansman," now appearing at the Liberty Theatre. This production marks the advent of twenty-dollar film plays and its career will be watched with interest in dramatic circles.

STAR
LINCOLN, NEB.
MAR 14 1915

Two Dollar Movie Show Arrives.

The pioneer two dollar moving picture show has come to town. They are getting two greenbacks per seat in parts of the Liberty theatre, for the elaborate picture, "The Birth of a Nation," based on Thomas Dixon Novel, "The Clansman."

It is impossible to see "The Birth of a Nation" without getting superlative. The work which must have been done in staging it is staggering. But it is difficult to suppress the feeling that a less factional play might better have been selected for the first movie play to cosmet on a level with the regular drama. There were near riots in many places several years ago when this story of the South in the days of reconstruction and expose of the Klux Klan was represented as a play.

Other pretentious and elaborate motion picture dramas have been shown in Broadway in the legitimate theatres for runs of considerable length. "Quo Vadis"? "Cabiria" and "Last days of Pompeii" are a few that came from foreign producers, and "Neptune's Daughter" that had a run in the Globe theatre, was an example of American workmanship. "The Birth of a Nation," is American in story, in scenes and in production.

Thomas Dixon author of "The Clansman," spoke before the first audience and gave full credit for the extraordinary production to the director, D. W. Griffith who stepped before the curtain (or should one say screen?) also and made a few remarks about freeing motion pictures from the curb of censorship. Brings Genesis Back.

Reported that "The Birth of a Nation" will bring the [illegible]

EXAMINER
San Francisco, Cal.
MAR 14 1915

"The Clansman" at Alcazar.

"THE CLANSMAN," written by Thomas Dixon Jr., was successful as a novel because it had dramatic moments that gripped the emotions of its readers, but the motion picture, "The Clansman," or "The Birth of the Nation," which that wizard of the picture-play, D. W. Griffith, has amplified from the novel, is so far beyond the novel that there is little comparison.

Last week this great production was shown to President Wilson and the members of his Cabinet at the White House in Washington. The east room was used for the presentation, under the personal direction of Griffith. The President and the members of his Cabinet expressed their unbounded admiration for the wonderful achievement of the Belasco of the film world. "The Clansman," in addition to its wonderful dramatic romantic and historical story, depicts the greatest of war scenes of the days of the Civil War. Owing to the great demand, the Alcazar will continue this startling film-play for a third week, commencing Monday afternoon, March 15. There are two performances daily, one at 2:15 in the afternoon and the other at 8:15 o'clock in the evening. There are twelve big reels and the performance lasts three hours. The stage settings, the symphony orchestra and the big chorus of jubilee singers are all features of this wonderful attraction.

TRIBUNE
Terre Haute, Ind.
MAR 15 1915

In order to secure a New York theatre for his film production of "The Birth of a Nation," D. W. Griffith had to post a substantial guarantee. It is said he pays $1,250 per week in advance for the use of the Lyric theatre without any service. However, the takings for the first week were in the neighborhood of $14,000. "The Birth of a Nation" is a twelve-reel film. The top price of admission at the Lyric is two dollars. Yes, two dollars! Hard to realize, isn't it, in a community where ten cents is considered too much money for the best films turned out by Vitagraph, the Lubin and the Fox studios, and fifteen cents is regarded as an extortion. But there will come a time when we will have to pay the price for real film features of 12 reels with the cheaper [illegible]

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contemplated. The portions said to be objectionable in the second of the two parts in which crazed negros are shown about to attack white girls. Maybe when "The Birth of a Nation" finds its way to the five and ten cents picture shows such censorship will be necessary. Experienced theatrical men in last night's audience said that a new epoch in motion pictures is reached in "The Birth of a Nation."

The picture is divided into two parts of six reels each. The first sketches the beginning of the civil war, shows a great battle scene in which hundreds of men acted before the camera and hundreds of horses took part in the cavalry (charge). President Lincoln picturesquely portrayed by Joseph Henabery, was applauded. His cabinet was pictured, while one of the most dramatic scenes was the assasination of the war time President in Ford's theatre, a programme note asserting that every detail of the historic playhouse had been observed in the building of a special theatre for picture purposes.

Mr. Griffith has been a progressive from the first in his invention of motion picture effects. In the second part was some excellent cinema photography, street scenes in the supposed towns of Piedmont were vividly portrayed. One may doubt the statement that eighteen thousand actors took part in the making of the drama, but the mobs of rioters, the soldiers in the field and the hundreds of Klux Klan members, who dashed through the woods, across streams and up hillsides would lead one to think so.

The playing of the different parts was more or less subjugated to the ensemble, although Lillian Gish as the heroine; Henry Walthall, as the hero; George Seigmann, as the mulatto villian, and Miss Miriam Cooper and Mae Marsh were good.

Mar. 20-15

The southern scenes could be taken for no others. The atmosphere is realistically southern and especially fine are the street scenes. The home of the Camerons, the eldest son of which becomes the "little Colonel," is pillared and large. It suggests the hospitality of the dwellers, which is instanced in the visit of the sons of the Hon. Austin Stoneman, a northern statesman who is credited with exceptional power in the Capitol. He is a heavy-faced, club-footed personage whom men fear and obey and whom his daughter loves, though there is a part of his life in which she does not share; that part devoted to his mulatto house-keeper. And into the house where the mulatto rules, the daughter is never allowed to venture.

The Stoneman boys, visiting the Camerons, bring with them a photograph of their sister, Lillian. With it the eldest Cameron falls in love and Phil Stoneman learns to love Margaret Cameron. Their visit has scarcely terminated, when the negro question precipitates war.

The three Cameron boys and two Stoneman boys, enlist on respective sides. Ben, the eldest Cameron is named the "little Colonel." He alone is left of the three Camerons, and Phil, of the Stonemans. Four years of fighting is depicted in the various battles, fought in valley and on mountain-sides. Never before have such battles been waged in front of a motion picture camera. They cover miles of distance and the action in the background is as apparent, though of necessity less distinct, as that at closer range.

The close of the war brings the "little Colonel" back to a home where poverty has made for shabbiness and scant food. He has spent some weeks in a northern hospital where he met Elsie Stoneman, the girl of his dreams. His little pet sister, in her southern-ermine trimmed and much-worn frock is a sad contrast to the girl of northern means. The north meanwhile has become dangerous to the health of Austin Stoneman and he comes south with his daughter, choosing the city in which the Camerons live.

Stoneman has urged the doctrine that the negro is equal in all ways to the white man and has made a protege of Silas Lynch, a mulatto. Lynch has already incensed the negroes against the white people and many of the homes and women of the latter race have been desecrated by them. The "little Colonel" groups some men about him and they form the Ku Klux Klan for the defense of their homes and their women. The Klansmen's garb is a white flowing garment embellished with the emblem of the order and having a white head-dress. By working on the superstition of the negro, the band becomes a power and metes out punishment by night to negro offenders.

One day the little sister goes alone to the spring. She is followed by Gus, a negro. Terrorized, she runs from him, finds herself on the edge of a high cliff and threatens to jump if he follows. He follows and the "little Colonel," making a frantic search for his little sister, finds her bruised body on the rocks below the cliff. She dies and the Ku Klux Klan deals out punishment to Gus that night.

Raiding is begun by the negroes, and intense suspense is sustained as the colored mobs are shown in their work of destruction while the Ku Klux Klan grows, group by group and finally sweeps down upon the raiders, a spectacle inspiring and over-mastering.

Stoneman experiences the result of his teaching in Lynch's decision to marry Elsie. It is only the triumph of the Ku Klux Klan that effects her liberation from the negro. Happier days follow when Elsie and the "little Colonel" see, in contrast to the allegory of war, that of peace; when the negro has been relegated to Liberia, which solution to the race question is said to have been that of President Lincoln.

All the fine, though minor things, which went into the making of "The Birth of a Nation," are too numerous for mention. They deserve tribute, nevertheless. And of the cast, Henry Walthall as the "little Colonel" and Mae Marsh as the little sister, will be remembered for their splendid playing. G. W. Bitzer, cameraman, had a large share in the success of this big Griffith film, which had its opening at the Liberty theater, New York, March 3, before an attendance representative of many of the biggest interests of the film industry.

At the close of part one, Thomas Dixon appeared on the stage and in his introduction of David W. Griffith, stated that the film told the story better than either his book or the play. Mr. Griffith's few words were modestly expressive of his aim in adapting "The Clansman" and of his great thanks to his audience for their reception of his film.

DAVID W. GRIFFITH

No one in the cinematograph world has more reason to blink from the strong glare of publicity focussed upon him than David W. Griffith, whose latest picture, "The Birth of a Nation," has proved such a spectacular success. Griffith's history is a very interesting one. Seven years ago he was a stranded actor. Eventually he secured a position in a studio in New York as an extra actor. He demonstrated his ability, became a regular actor and when the director fell sick it fell to Griffith to take his place. The picture was a winner and he has been a director ever since. Griffith can be compared to that great master of stagecraft, Augustine Daly, in having ability to discern latent talent and to develop it. Some of the most prominent film stars, such as Mary Pickford, Blanche Sweet, Marion Leonard, Mack Sennett, Mae Marsh, Florence Lawrence, Flo La Badie, Mabel Normand and many others were "developed" by Griffith. He started with the Biograph, but left that company in 1913 to go with the Reliance and Majestic organizations, with which he is now aligned. His salary is said to be $100,000 a year.

CLIPPING FROM PITTSBURG DISPATCH APRIL 26, 1915

From Examiner

Address San Francisco, Cal.

Date MAR 9 1915

'Clansman' Stays Another Week

Established:

New Photo Star Shines in Film

LILLIAN GISH

In "The Clansman" at the Alcazar.

Lillian Gish, Latest Discovery of D. W. Griffith, Wins Alcazar Audiences.

D. W. GRIFFITH'S motion picture production of "The Clansman," based on Thomas Dixon's novel of that name, but which in the big film version is more adequately explained by its subtitle of "The Birth of the Nation," continues its extraordinary success at the Alcazar Theatre, where its engagement has been prolonged another week.

One of the most of notable picture artists who appear in the Clansman and whose work attracts applause as hearty as that given to popular-speaking favorites, is Lillian Gish, one of the latest discoveries of Griffith, who is known as the David Belasco of the motion picture drama.

Miss Gish plays the part of the daughter of the great commoner, whose pride and ambition nearly wreck the republic, and her beauty and charm form attractive features of the production.

CALL

San Francisco, Cal.

APR 24 1915

Cort

Clansman, or the Birth of the ... starts on the second week of ... engagement at the Cort Theater ... It takes three hours to ... the twelve reels of "The ..."

Introduction of old Southern ... by a chorus and the playing of ... music by the augmented orc... is a feature. There is a ... at 3 o'clock every day, in ... to the evening performances. "Clansman" presents the prob... race conditions and it also ... to the mind the ravages of ... deals specifically with the ... civil war and the recon... period. The organization ... Ku Klux Klan and its motives ...

...y-five thousand people took ... the making of "The Clans... ...se horses were employed, and ...onths were required to stage ...uction. The result represents ...nditure of $500,000.

Henry W. Savage's musical ...sonas ... Cort next week ...

Lillian Gish in The Clansman Cort

Lincoln in Movies Proving a Real Rival of Legitimate

"Birth of a Nation" Packs Liberty Theater Twice Daily—Charges for Highest Class Production—"Fads and Fancies" Typical Girls and Music Show

NEW YORK, March 11.—This is where the movies, from only the standpoint of [illegible] amusement, [illegible] of the current week, is a moving picture. It is not only playing in a [illegible] usually devoted to [illegible] theatrical attractions but it is [illegible] charging regular theatrical prices—five dollars for orchestra stalls and the other seats in the house on the same basis. That this could be done by any moving picture was scouted by the theatrical managers, and the ticket speculators paid absolutely no attention to the new venture.

Now that the Liberty theater is twice daily and Sundays holding bigger audiences than ever before in its history and with a big advance sale, the speculators are kicking themselves for their lack of foresight and trying to get even by selling the 25 best gallery tickets to the unwary at a dollar on the assurance that they are the best seats in the house, an assurance the more readily accepted as no one in New York ever heard of moving pictures being shown at regular theater prices.

This exceptional attraction is called "The Birth of a Nation" and is to some extent founded on Thomas Dixon's Ku Klux story "The Clansman." A large part of its appeal to all kinds of people is due primarily to the tremendous events in comparatively recent American history with which it deals, and almost as much to the fact that it is produced by D. W. Griffiths who has been in the moving picture business since its very beginning and who knows how to utilize every one of its resources to affect the public.

Proves a Thriller.

On a thread of primitive romance, not important to the experienced theatergoer but dear to the heart of the movie fan, are strung tremendous battle scenes reproduced from the Civil War, a remarkable showing of Ford's theater with its audience and performance the evening Lincoln was assassinated, the assassination itself in vivid reflection and, most exciting of all, thrilling episodes during the period of negro domination in the Southern States and its final wiping out by the mysterious Ku Klux Klan.

For real dramatic interest, and its drama is so intense that it brings the audiences to their feet as no theatrical play has in many, many years, we are given in absolute action the great story of the contest between the races with the whites fighting for the honor of their women and their very lives, ranged on one side and on the other the negroes drunk with their new power and urged on by self-seeking politicians of the vilest sort.

More than eight months were consumed in preparatory work before the pictures were ready to show. Thousands of men, women and horses were employed, to say nothing of the costumes, weapons and ammunition that had to be provided. A special theater was built, its interior an exact reproduction of Ford's, in measurements, decorations, and arrangements of the boxes, seats and stage. Right here it is proper to say that it must be a very hardened theatergoer and a very small American who does not feel a thrill when Abraham Lincoln enters his box and bows in kindly recognition of the audience that rises to greet him.

True to Life.

The battle scenes, pictured in clear mountain air, are wonders of photographic accomplishment entirely outside of their material bigness and their effective details of men engaged in what it is hard to believe is not the actual fighting of war. There are some of us who are thoroughly familiar with the happenings of this time, some by personal knowledge and others by close contact with those who had participated in them. The more one knows the more one is impressed by the fidelity of the pictures to the things and people they represent and their historical accuracy.

Any one who was alive and of understanding and remembering age at the time of Lincoln's assassination must feel, as he sees the scenes in Ford's theater on that memorable night brought to his sight in these pictures, that he is seeing the tragedy [illegible] as it happened. Southerners [illegible] in session the negro legislature of South Carolina presided over [illegible] lieutenant governor, [illegible] the negro [illegible] with [illegible]

RECORD

m _____

ress COLUMBIA, S. C.

te MAR 14 1915

In a recent issue of one of the best known trade journals in the industry, it was stated that the director, who attempted to produce a picture with a script in his hand, was seriously handicapped. Under the heading "Producing Without a Scenario," the writer contended that to do so was for the average director to court disaster. The writer qualified his statement somewhat, however, by saying that exceptions were made to this rule in the cases of those whom he described as coming under the class of "genfuses."

This admission, of course, greatly modifies the main contention made in the article. As a matter of fact, a very big percentage of the greatest motion picture directors use a script hardly at all, at least after they have begun production. It is a rare thing, for instance, to see D. W. Griffith, director-general of the Reliance-Majestic forces, producing with a manuscript close at hand. It is said that Mr. Griffith produced his 12-reel classic, "The Birth of a Nation," without handling a script at all. Thomas H. Ince, the wizard of the New York Motion Picture corporation, also seldom uses a scenario after he has commenced to create a photoplay, while Mack Sennett, the master-craftsman in the field of film comedy, never uses a script at all, when constructing one of his famous Keystones. In fact, such a thing as a Keystone scenario, probably doesn't exist. And like Topsy, each of the popular Sennett productions, "jest growed."

Both Mr. Griffith and Mr. Ince, when making preparations for a new production, familiarize themselves with the theme, creating new business as the plot develops under their hands. This is one reason, why their pictures are pre-eminently original and unusual. Geniuses are prone to set their own standard and make their own rules.

The Bayside Review & Long Island Times March 17, 1915

LIBERTY, MANHATTAN.

D. W. Griffith's astonishing production, "The Birth of a Nation," has proven the sensation of years in Manhattan theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation. There has not been a vacant seat in the house since the opening performance. Such interest has been manifested in the production and such flattering comment has been devoted to it that all signs point to it making a record which will mark an epoch in metropolitan stage history.

BEHIND THE SCREEN

CONDUCTED BY ED. H. ROBINS

LAST Sunday I announced that my next article, published today, would be devoted to a discussion of Canadian motion-picture authors. As this is to be an elaborate story of especial interest to Canadians, who are at this time vitally interested in anything all-Canadian, I have been obliged to postpone my writing upon this subject this week because of lack of time in collecting all necessary material with which this article will deal. It is too important a subject to deal gently with and too much credit is due these Canadians for exceptional ability in writing photo-plays that catch the public fancy. When one realizes that in far-away England the products of the brains of this Dominion are now being shown to thousands of loyal Britons a feeling of pride must fill the hearts of all Canadians. So this is the reason for my taking another week to secure more thoroly the necessary data for a proper presentation of this subject. I trust my readers will, therefore, pardon my writing upon another matter, leaving the Canadian authors for my next contribution.

An Unusual Event

An unusual event is taking place in New York City at the present time, so unusual in fact that I consider it of importance for lengthy mention here. At the Liberty Theatre, on 42nd street, in the American metropolis, there is a photoplay feature being presented to enthusiastic audiences which has set a new standard for all screen productions. It is everything that the producers have claimed for it. It is stupendous, colossal, ambitious. Over 18,000 people were employed in its making and nearly 140,000 feet of negative film used in photographing the story. Over six months' time was found necessary for its proper taking and an entire city was built so that adequate settings could be secured. The police of Los Angeles, near which city all the scenes were made, prohibited the exhibition of this photoplay on the ground that it was too sensational and might cause race riots or something akin to such a condition. Now in New York it is creating more talk than any American feature has ever secured.

Two Dollars for Orchestra Seats

Such a success is this new photoplay that its managers have made the price of admission $2 for an orchestra chair, and what is more to the point the picture devotees are paying this price without a murmur. Imagine that! A theatre that until a year ago housed only stars and plays of the first magnitude now charging and receiving for a picture on the screen the same figure that theatre-goers were wont to pay for the best on the legitimate stage. But such is an absolute fact. Only once before in the history of moving pictures has any such a price been asked and that was for the Durbar spectacle. For this release $1.50 was the price for a few rows in the orchestra, which was later reduced because of lack of patronage.

An Extraordinary Occasion

Something out of the ordinary must cause such a situation. That something is found in the person of David W. Griffiths. He is the man who made such a thing possible. He succeeded when others failed. This wizard of the photoplay already has done work to uplift the picture drama than any other man in this field of amusement. The tutor of Mary Pickford and other clever artists; the man who first introduced what is now known as the "close-up" has once again proven his right to be acclaimed the foremost producer of moving pictures. And no one is more pleased than the writer. I have seen him directing picture-making when he was the mainstay of the Biograph Company. I know how careful he is regarding detail; to what lengths he would go to secure an effect that other directors would pass by with only a passing thought. He is the Belasco of the movies and I can pay him no greater compliment than to compare him to the theatrical producer to which I owe so much, and for whom I have such a profound admiration.

"The Birth of Nations"

The name of this photoplay is "The Birth of Nations." It is founded on the Rev. Mr. Thomas A. Dixon's widely-read story, "The Clansman." But it goes beyond Mr. Dixon's story. It begins with the Indians, and proceeds thru the slave period. This story was first secured by the Kinemacolor Company for moving-picture purposes, but a disagreement between that company and the author caused the contract to be declared void. Mr. Griffiths had faith in it, secured the rights for the company and now, after months of tedious labor, presents it to the public at the highest prices ever asked for a photoplay. He was allowed to use his own discretion as to expenditures and the fact that he took about 140,000 feet of negative and then culled it to 12,000 feet, is proof positive that money was not considered.

The Longest Feature Play

This play is the longest feature film ever presented in this country. Its twelve reels are brimful of action. "Cabiria," another sensation, given in eight reels in this country, was shown as twelve in Europe. Four reels were eliminated when this photoplay was presented in New York because the management claimed no audience would sit thru a feature of such a length. Griffiths has proven the fallacy of this idea. His masterpiece is playing to crowded houses and his venture marks a new epoch in the feature business of the world. The moving-picture industry can well be proud of this genius.

Public Ledger, Phila. Mar. 28, 1915

$5 MOVIES COMING SOON, IS PROPHECY OF FILM WIZARD

Photo-drama Still in "Swaddling Clothes," Says D. W. Griffith, Producer of Mammoth Spectacles.

David W. Griffith, who is today the biggest figure in the moving-picture world, believes that the "movies" are still in their infancy.

"I predict," said Mr. Griffith, "that a moving picture will be made within three or four years for which the entrance money will be $5 and $6 a seat. It is easy to predict that."

As the creator who is stalking ahead of the procession, Mr. Griffith has done more subtle things, more delicate things and more gigantic things on the screen than any other man.

While he is a producer without a rival and a generalissimo of mimic forces whose work has never been equaled, he is also a thinker who ponders the new problems of filmland, a triumphant Columbus of the screen.

"It is foolish to think that the moving picture has reached its climax of development," said he in the course of an interview. "We have the moving-picture theatre as well built and as well run as any other theatre; we have the moving-picture show that brings $2 a seat; we have the foremost actors and the foremost writers of the world working for us. So people are prone to think we have gone the limit and there is nothing [illegible] But I tell you that [illegible]

Would you mind predicting something about the maturity of this promising infant?" was suggested.

He smiled that courteous, humorous, knowing smile of the Southerner (his father was a Kentucky Colonel, brevetted Brigadier General of Volunteers by the Confederate States of America).

"I am not a dreamer in the sense that I see fantastic things unlikely of realization," he explained. "I haven't dreamed an impossible thing in seven years—since I started in pictures. That is the beauty of this work. It makes dreams come true."

High Prices to Speculators

Mr. Griffith then predicted the five-dollar movie.

"But will the public pay $5 a seat merely to see a picture?" he was asked.

"They are already doing it—to ticket speculators. When I first proposed asking $2 a seat for my new film not a single man in the theatrical business could be found to say I was making a sound business move. Regular theatres on all sides were cutting prices, not advancing them, and 50 cents a seat had always heretofore been considered a record price for the best films.

"The public is quick to see values. If they are willing to pay 5 cents to see a picture that costs $500 to produce and 50 cents to see a picture that costs $50,000 to produce, they are willing to pay $2 to see one that costs half a million to produce.

"And when we can put on a picture that will cost $3,000,000 to produce the public will be willing to pay $5 a seat for it."

"Where are you going to get the money and how are you going to spend it?" was asked.

"If you had asked me a year ago where we could get the money I would have believed it would be impossible," replied Mr. Griffith, "for up to that time an investment of $60,000 was considered utterly daring for a picture; but the days of little things in the pictures are gone by forever. When I started in the business only seven years ago a producer who spent $500 on a picture was considered very extravagant. Not today. We spend that much on a single scene that runs less than a minute, and then often throw it away because it doesn't fit or is not just right."

THE DRAMATIC STAGE

ROBERT GRAU

Intimate and Important Revelations Appertaining to the Larger and Finer Phases of the Business

David W. Griffith's pictorial cycle had two premiers this week, one on Monday afternoon for the press, while the general public saw The Birth of a Nation on Wednesday evening. Ever since the Liberty Theater has been practically sold out twice daily. One may see at any hour of the day a long line approaching the box-office, purchasing seats days in advance. In the balcony and gallery particularly the capacity has been tested, thus proving that the masses will pay "theater prices" to see a hotoplay.

No previous film production has ever been exploited with such total disregard of expense. Never in the history of the theater has such an advertising campaign been attempted. The late J. M. Hill's exploitation of Denman Thompson, wherein he spent $10,000 in the New York dailies in one issue, no longer holds the record, for at least $25,000 was spent by the Mutual Film Corporation before the opening.

At the private showing it was observed that not one person left his or her seat until the final reel had been completed. For two hours and forty minutes an audience representing the best brains of the metropolis sat under the spell Griffith had woven. In the foyers during the one short intermission the predominating opinion expressed was that this Griffith effort created an epoch of greater significance than either Quo Vadis or Cabiria.

But in the second part of The Birth of a Nation the daring nature of this pictorial recital caused not a few eminent writers to shake their heads ominously. Said one:

"As recently as ten years ago this picture would have created a race war, twenty years ago it would never have been presented a second time, but today I wonder only at the intrepidity of the entire undertaking. If the films are not censored in part, if the public is permitted to see it as shown here today, even if in America snags are encountered the final result will be the greatest financial success in film history."

At the conclusion of the tense performance on the screen there gathered in the rear of the orchestra a group of stars and musicians from the Metropolitan Opera House. The discussion became so animated that a crowd soon gathered to listen to what was as heated an argument as even grnd opera singers of foreign characteristics can indulge in. "Griffith is the Toscanini of motion pictures," remarked one of the prima donnas of the opera house.

Immediately came a ponderous figure to the fore gesticulating wildly: "Bah," says he, "Griffith is more than a genius. He is to be compared with no mere man When Toscanini can make men and women sing without voices, when he can make them live a story in two hours and a half, like this one today, then, and not before, will he be entitled to rank as the 'Griffith of Grand Opera.'"

After such a poignant disposition of the merits of the two masters there came a babble in several languages simultaneously. Griffith must have heard it all, for he was but a step away.

CLIPPER
New York City
MAR 20 1915

"THE BIRTH OF A NATION," A GENUINE BOX OFFICE SENSATION AS WELL AS ARTISTIC SUCCESS.

D. W. Griffith's astonishing production, "The Birth of a Nation," has proven the sensation of years in New York theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation. There has not been a vacant seat in the house since the opening performance, and such enormous crowds have been turned away at every presentation that another theatre could have been filled. Such interest has been manifested in the production and such flattering comment has been devoted to it that all signs point to it making a record which will mark an epoch in metropolitan stage history."

Eve World, Mar. 20-15

The relation of the stage to the book has been proved in the great success of D. W. Griffith's motion picture production, "The Birth of a Nation." Ever since this story was unfolded at the Liberty Theatre the libraries have been besieged with applications for books of romantic and historic interest bearing upon this subject.

For the first half of the week the Eighty-first Street Theatre will show Hazel Dawn in the film play, "The Love Route." On Thursday the bill will change to Wallace Eddinger in the screen farce, "A Gentleman of Leisure."

CALL
New York City
MAR 20 1915

"THE BIRTH OF A NATION" TRIAL SET FOR WEDNESDAY

For the fourth time, the hearing of charges brought by the National Association for the Advancement of the Colored People against "The Birth of a Nation" film was postponed yesterday. The case had been set for trial before Magistrate House in the Jefferson Market Court at 3 p.m. It was adjourned by agreement between the attorneys of both sides to next Wednesday afternoon at 2 o'clock.

Attorney Martin W. Littleton, representing the defense, and Attorney James W. Osborne, chief of counsel for the plaintiffs, are both engaged in other cases.

Eve. Sun - Mar. 20-15

LIBERTY—The phenomenal success of D. W. Griffith's photographic spectacle, "The Birth of a Nation," continues the talk of New York and the country at large. This study in motion pictures has done more to elevate its branch of art than all the things that went before and has set this form of entertainment upon a par with the best the stage offers. It is said the offering continues at the Liberty to the biggest business of any regular $2 attraction now playing New York.

Press, Mar. 20-15

LIBERTY.

The phenomenal success of D. W. Griffith's photographic spectacle "The Birth of a Nation" in the Liberty Theatre continues to be the talk of New York. This motion picture has a [illegible] this form of entertainment upon a par with the best the stage offers.

Eve. Mail, Mar. 20-15

D. W. GRIFFITH.

$2 Movie Is Popular.

The success of D. W. Griffith's photographic spectacle "The Birth of a Nation" at the Liberty Theatre continues. This study in motion pictures has done much to elevate its branch of art. The offering continues at the Liberty to the biggest business of any regular $2 attraction now playing New York.

Journal of Commerce, Mar. 20-15

MOTION PICTURE NOTES.

The phenomenal success of D. W. Griffith's great photo-spectacle, "The Birth of a Nation," at the Liberty Theatre, is one of the features of the present theatrical season. This study in motion pictures has done much to elevate the art and has set this entertainment on a par with the best the stage offers. Even with the $2 scale of prices, the house is sold out at every performance.

Courrier de Etats-Unis, Mar. 21-1915

"THE BIRTH OF A NATION"

Le grand succès du Liberty Theatre

Le succès prodigieux du spectacle photographique "The Birth of a Nation" de D. W. Griffith, au Liberty Theatre, continue à être le sujet de toutes les conversations à New-York et dans ses villes environnantes. Ce remarquable chef-d'œuvre cinématographique a fait davantage pour élever le niveau de l'art du cinéma plus que toute autre production de ce genre jusqu'à ce jour.

La vente des billets à 2 dollars se poursuit très forte au Liberty Theatre.

Commercial, Mar. 20-15

The phenomenal success of D. W. Griffith's photographic spectacle "The Birth of a Nation" at the Liberty Theatre continues the talk of New York and the country at large. This study in motion pictures has done more to elevate its branch of art than all the things that went before and has set this form of entertainment upon a par with the best the stage offers. The offering continues at the Liberty to as big a business as $2 attraction now playing New York.

Mar. 21-15

[illegible] Nation," D. W. [illegible]

STAATSZEITUNG
New York City.
MAR 21 1915

Wandelbilder.

D. W. Griffith's sensationell großartige Wandelbilderserie "The Birth of a Nation", nach Thomas Dixon's berühmter Erzählung "The Clansman", ist ein Riesenfaal-Attraktion zweifel[illegible] mit einem Symphonie-Orchester von 40 Mann, im Liberty Theater zu sehen. 18,000 Personen und 3000 Pferde sind in dieser glänzenden Serie zu sehen.

[illegible]
New York City
MAR 21 1915

Der phänomenale Erfolg des großartigen Lichtspieldramas „The Birth of a Nation", das D. W. Griffith jetzt täglich im Liberty Theater vorführt, hat Denen Recht gegeben, die in dieser Filmproduction einer neuen Aufführung der kinematographischen Kunst erblickten, die sich damit auf gleiche Stufe mit den in den zwei Dollar Sänlern gespielten „realistischen" dramatischen Kunst stellt. „The Birth of a Nation" bleibt auf dem Programm des Liberty Theaters.

STANDARD UNION
Brooklyn, N. Y.
MAR 1

Manhattan Theatres

LIBERTY, MANHATTAN.—The phenomenal success of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theatre, Manhattan, continues the talk of Greater New York. This study in motion pictures has done more to elevate its branch of art than all the things that went before, and has set this form of entertainment upon a par with the best the stage offers. The offering continues at the Liberty to the biggest business of any regular $2 attraction now playing in Manhattan.

EAGLE
Brooklyn, N. Y.
21 1915

The success of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theater, continues the talk of Broadway.

BILLBOARD
Cincinnati, O.
MAR 20 1915

GRIFFITH FILM GOING STRONG

New York, March 11.—The opening of D. W. Griffith's photographic spectacle, The Birth of a Nation, at the Liberty Theater, proved the stirring event of the season. It looks as if this marvelous picture has settled down for the most memorable engagement ever devoted to this branch of art in the history of the New York stage. Much was expected of the picture, but none in the audience was prepared for such a revelation. The magnitude of the production, its bewildering detail, the dramatic possibilities it unfolded, and, above all other things, the wonderful message of peace it conveyed were elements of the greatest surprise. The demonstration of war's futility and the trials and suffering inflicted by blind hatred when passions are aroused in these mighty conflicts carried the most impelling lesson of the kind that has ever been encountered in the theater. The engagement at the Liberty Theater is for two daily presentations afternoon and evening, including Sundays.

TIMES
Brooklyn, N. Y.
MAR 20 1915

"The Birth of a Nation."

The phenomenal success of D. W. Griffith's photographic spectacle, "The Birth of a Nation" at the Liberty Theatre continues to be the talk of the town. This study in motion pictures has set this form of entertainment upon a par with the best the stage offers. The offering continues at the Liberty to as big business as any $2 attraction.

JOURNAL
LINCOLN, NEB.
MAR 14 1915

New York Theaters.

NEW YORK, March 10.—This is where the movies score. From both the financial and dramatic point of view the most important amusement production, not only of the current week but for weeks past, is a moving picture. It is not only playing in a regular theater usually devoted to regular theatrical attractions, but it is asking and getting regular theatrical prices—two dollars for orchestra chairs and the other seats in the house on the same basis. That this could be done by any moving picture was scouted by the theatrical managers, and the ticket speculators paid absolutely no attention to the new venture. Now that the Liberty theater is twice daily and Sundays holding bigger audiences than ever before in its history and with a big advance sale, the speculators are kicking themselves for their lack of foresight and trying to get even by selling the twenty-five cent gallery tickets to the unwary at a dollar on the assurance that they are the best seats in the house, an assurance the more readily accepted as no one in New York ever heard of moving pictures being shown at regular theater prices.

Biggest of the Movies.

This exceptional attraction is called "The Birth of a Nation," and is to some extent founded on Thomas Dixon's Ku Klux story, "The Clansman." A large part of its appeal to all kinds of people is due primarily to the tremendous events in comparatively recent American history with which it deals, and almost as much to the fact that it is produced by D. W. Griffiths, who has been in the moving picture business since its very beginning and who knows how to utilize every one of its resources to affect the public.

On a thread of primitive romance, not important to the experienced theater-goer but dear to the heart of the movie fan, are strung tremendous battle scenes reproduced from the civil war, a remarkable showing of Ford's theater with its audience and performance the evening Lincoln was assassinated and, most exciting of all, thrilling episodes during the period of negro domination in the southern states and its final wiping out by the mysterious Ku Klux Klan. For real dramatic interest, and its drama is so intense that it brings the audiences to their feet as no theatrical play has in many, many years, we are given in absolute action the great story of the contest between the races with the whites fighting for the honor of their women and their very lives, ranged on one side and on the other the negroes drunk with their new power and urged on by self-seeking politicians of the vilest sort.

Remarkable Set of Films.

More than eight months were consumed in preparatory work before the pictures were ready to show. Thousands of men, women and horses were employed, to say nothing of the costumes, weapons and ammunition that had to be provided. A special theater was built, its interior an exact reproduction of Ford's, in measurements, decorations and arrangement of the boxes, seats and stage. Right here it is proper to say that it must be a very hardened theatergoer and a very small American who does not feel a thrill when Abraham Lincoln enters his box and bows in kindly recognition of the audience that rises to greet him.

The battle scenes, pictured in clear mountain air, are wonders of photographic accomplishment entirely outside of their material bigness and their effective details of men engaged in what it is hard to believe is not the actual fighting of war. There are some of us who are thoroughly familiar with the happenings of this time, some by personal knowledge and others by close contact with those who had participated in them. The more one knows the more one is impressed by the fidelity of the pictures to the things and people they represent and their historical accuracy.

Any one who was alive and of understanding and remembering age at the time of Lincoln's assassination must feel, as he sees the scenes in Ford's theater on that memorable night brought to his sight in pictures, that he is seeing the tragedy exactly as it happened. Southerners who saw in session the negro legislature of South Carolina, presided over by a negro lieutenant governor, and its membership largely made up of ignorant field hands, say that the pictures of episodes depicted are in no way exaggerated. The Ku Klux Klan is shown only in its picturesqueness and in its creditable accomplishments, so not so much can be claimed for accuracy in this respect, although the feature of course adds much to the

[illegible] of the picture play [illegible] dramatic interest.

Effect on Audiences.

It is a curious fact that although the film runs continuously with an eight minute intermission, for practically three hours, which is longer than the acting time of a more than usually strong drama, the audience does not for a moment lose interest and is in a condition of thrill during most of the performance. The great majority of the spectators leave the theater in a state of mental, emotional and physical limpness. This is true of experienced playgoers and those who rarely see moving pictures quite as much as of the regular fans.

In the view of the theatergoers even the careful production has all the characteristic defects of the moving picture. Producers of picture plays are strenuous in maintaining that their methods are correct and that a study of the moving picture public has shown them that when they try to approach the conventions of the theatrical stage their spectators lose interest in the story that is being unfolded. Therefore they insist on the unnatural speed of the moving characters, upon the interruption in scenes, the quick alternation backward and forward of disconnected episodes and the apparent repetition of things that have been seen before. All these are in a way annoying to the regular theatergoer and, if he is not mistaken in his understanding of himself, diminish rather than embrace his interest.

The secret of the whole thing probably lies in the fact that the large part of the moving picture public has been educated and developed by moving pictures. It has not been taken from the theaters, but has been created mostly by the pictures themselves. It compares the pictures not with any other way of telling a story, but only with pictures it has seen. Therefore the producers may be right in their view point that they know what their public wants and that it would be a mistake to make their methods conform to the requirements of any other kind of intelligence.

The moving picture to be successful must be a showman in the sense of studying the public and finding out what it wants. He must also be a photographic mechanician able to advise the mechanical photographic effects that the moving picture audiences insist upon having. He must be, too, something of a psychologist to study and learn how to excite and hold the attention of the human mind of average caliber. With all this equipment he is not a dramatist in the sense of the theater and his best and most startling accomplishments will not continuously hold the attention of the playgoer whose intelligence will not be conquered by the eye alone even with the aid of his own imagination and the sound supplied by an orchestra and a chorus of voices.

These statements may seem to do what has been said of the honored and hated by "The Birth of a Nation" among playgoers. On the contrary, they simply confirm the fact that this production is a wonderful exception because to all the ordinary attractions of the moving picture it adds a new way of beholding and knowing some historical events in which we are all interested. Take them away of course them from fiction and "The Birth of a Nation" would be simply the best moving picture better done than usual and therefore attractive to the moving picture public. Take away the artificial romance and the north [illegible] for holding interest and this film would still interest the [illegible] American, although it would [illegible] and probably not be very highly regarded by the movie fan. However "The Birth of a Nation" seems to have been produced by a genius to [illegible] all kinds and conditions of Americans the proof of which is shown by the enormous business in which there is likely to be no falling off until it is overtaken by the [illegible]

CHRONICLE
San Francisco, Cal.
MAR 14 1915

ALCAZAR

IN ITS novel form "The Clansman," by Thomas Dixon, [illegible] a great success, and in dramatic presentation it was [illegible] sensational in its appeal. [illegible] named for D. W. Griffith's motion picture production [illegible] from the plot its [illegible] picturesque possibilities. "The Clansman" now [illegible] at the Alcazar in the form of a motion picture photoplay [illegible] ing like it has heretofore been [illegible] and it will be long [illegible] production of such [illegible] realism is attempted.

Aside from the grip of story, "The Clansman" [illegible] the [illegible] and [illegible] for holding interest [illegible]

STAR
LINCOLN, NEB.
MAR 14 1915

LILLIAN GISH
"THE BIRTH OF A NATION", LIBERTY.

BROOKLYN (N. Y.) EAGLE
Date ..... MAR 14 1915

"THE BIRTH OF A NATION"

Begins Its Fifth Week at Liberty Theatre To-Night.

D. W. Griffith's production in motion photography, "The Birth of a Nation," starts its fifth week of success at the Liberty Theatre with two performances Sunday afternoon and night. The artistic scope and the astonishing details of this work, in which the master hand of Griffith is apparent at every turn, have impressed New York theatregoers as nothing the season has provided to date.

The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku Klux Klans are the high points of interest in the most absorbing drama of the decade. The comprehensive and atmospheric manner in which the thrilling theme is presented and the enlargement of this appeal in the musical accompaniment, the big orchestral effects, so severly made a vital part of the story, [illegible] points of the most impressive kind.

NEWS
BIRMINGHAM, ALA.
MAR 14 1915

"The Birth of a Nation" Great.

D. W. Griffith apparently has achieved a masterpiece in his last great film, "The Birth of a Nation," if one may judge by the praise heaped upon this picture by the metropolitan critics. All of them, the professional reviewers of the drama, who reviewed the first sight of the big film, stated most naively they were baffled for comparisons. "The Birth of a Nation" was big enough to require their opinions, but they had paid so little attention to the movies they had nothing on which to base judgment.

The picture is an excellent example of how a subject may grow of itself. Mr. Griffith started off to make a five or six-reel adaptation of "The Clansman." He ended by producing 14,000 feet of film, which he cut to 12,000, divided it into twelve reels, and called it "The Birth of a Nation." From the landing of the slaves in the present era of American history the picture carries one, and woven through it is a romance that holds the interest, aside from the historical value. Stupendous as to be the favorite word of the in writing of the production.

[illegible] time when Bunny is away from [illegible] man, the greatest achiever [illegible] are making in the motion pic[illegible] world. Stars are coming forward [illegible] photoplays while other pro[illegible] in filmdom are dependent to [illegible] of the b[illegible] on the art and the [illegible] here it is [illegible] ureefulness of the [illegible] has been required [illegible] be a very [illegible] the making of [illegible] very small [illegible] bear his name, [illegible] required [illegible] on the name [illegible] important player to com[illegible] [illegible]'s attention. Griffith's wor[illegible] producers along and throughout [illegible] there is a stir among the mo[illegible] men for something to rival [illegible] "The Avenging Conscience," [illegible] striking still, his "The Birth [illegible] Nation." The latter production is [illegible] to represent the very last [illegible] in motion picture effectiveness [illegible] New York and Los Angeles, the [illegible] cities that thus far have been [illegible] to see the film, success has [illegible] phenomenal. The daring experi[illegible] of presenting the production at [illegible] the best seats, was tried in [illegible] York when the film was first [illegible] there several weeks ago. The [illegible] success of the picture un[illegible] the conditions, was astounding. [illegible] since the opening of the attrac[illegible] the theatre has been crowded with [illegible] and the weekly receipts are [illegible] to reach $14,000. When it is re[illegible] that big [illegible] considered to be doing well with [illegible] of $10,000 a week, the significance of the hit made by "The Birth of a Nation" may be felt. The question that naturally arises is as to the [illegible] of the motion picture feature [illegible] there be a new scale of prices for [illegible] pictures everywhere and will [illegible] come as a logical sequence, a re[illegible] great number of the patrons of [illegible] playhouse who have been [illegible] and completely satisfied [illegible]

RECORD
Philadelphia, Pa.
MAR 28 1915

[illegible] PICTURE CENSORSHIP

[illegible] Record Herald

[illegible] Governor.

[illegible] good, artistic and clean [illegible] not fear censorship [illegible] kind of pictures is not [illegible] by the motion pic[illegible] [illegible] want to go on record [illegible] in my opinion our own [illegible] State Board of Censors is [illegible] in censoring [illegible] think is doing [illegible] producers, exhibitors and [illegible] by eliminating what [illegible] features occur in pic[illegible] [illegible] interested in two of the [illegible] pictures surrounding this [illegible] "The Spoilers" and [illegible] I consider that the [illegible] these pictures were [illegible] absolutely fair and can [illegible] been censored, in [illegible] movie interested, except in [illegible] presentation at the Opera [illegible] War," and such as "The [illegible] set with equally fair [illegible] instance an incident [illegible] certain comedy picture [illegible] at before deciding to [illegible] Opera House. After [illegible] I ordered my opera[illegible] [illegible] four scenes which to [illegible] somewhat objectionable [illegible] that in the picture I had [illegible] the eliminations [illegible] the Pennsylvania [illegible] Censors had not been [illegible] were to be after I had [illegible] a coincidence that the [illegible] I had ordered my operator [illegible] the scenes which the [illegible] State Board of Censors [illegible] eliminated. This seems to [illegible] prove the theory that their judg[illegible] on pictures is most fair."

[illegible] Souther[illegible] been a[illegible] Theate[illegible] trayed [illegible] witness[illegible] It [illegible] ever ac[illegible] Ford t[illegible] A sudd[illegible] P[illegible] [illegible] good, artistic and clean [illegible] not fear censorship [illegible] kind of pictures is not [illegible] by the motion pic[illegible] [illegible] want to go on record [illegible] in my opinion our own [illegible] State Board of Censors is [illegible] in censoring [illegible] think is doing [illegible] producers, exhibitors and [illegible] by eliminating what [illegible] features occur in pic[illegible] [illegible] interested in two of the [illegible] pictures surrounding this [illegible] "The Spoilers" and [illegible] I consider that the [illegible] these pictures were [illegible] absolutely fair and can [illegible] been censored, in [illegible] movie interested, except in [illegible] presentation at the Opera [illegible] War," and such as "The [illegible] set with equally fair [illegible] instance an incident [illegible] certain comedy picture [illegible] at before deciding to [illegible] Opera House. After [illegible] I ordered my opera[illegible] [illegible] four scenes which to [illegible] somewhat objectionable [illegible] that in the picture I had [illegible] the eliminations [illegible] the Pennsylvania [illegible] Censors had not been [illegible] were to be after I had [illegible] a coincidence that the [illegible] I had ordered my operator [illegible] the scenes which the [illegible] State Board of Censors [illegible] eliminated. This seems to [illegible] prove the theory that their judg[illegible] on pictures is most fair."

Oppose Federal Censorship.

There is general antipathy on the part of both producers and exhibitors of motion pictures against the passage of a bill providing for a Federal Board of Censors. Local exhibitors are adverse to the bill and J. S. Swen, manager of the Chestnut Street Opera House, expressed his views on the subject yesterday as follows:—

"I am strongly against any national board of censors. The present so-called National Board of Censors is in my

INTERNATIONAL FILMS

PUBLIC

CHICAGO, ILL.

MAR 19 1915

The National Association for the advancement of colored people is endeavoring to suppress the play entitled "The Birth of a Nation." A summons was issued against the owner and producer by the magistrate's court. The charge is "maintaining a public nuisance on the ground of endangering the safety of the public and offending public morals."

VARIETY

New York City

MAR 19 1915

At the Liberty where the gigantic picture of "The Birth of a Nation" is exhibited, the girl ushers are dressed in the 1870 style. They look very sweet in the grey ruffled frocks and when seating the audience, upon returning the coupon, drop a curtsy. The men attendants are garbed in the army uniforms of the North and South. No play ever produced has the gripping power of this picture. All the women were crying, and not a few men.

Singers, with voices and who have had much experience, perform back of the curtain during the showing of Griffith's "The Birth of a Nation."

It is also said that Lasky has commenced work on a nine-reel feature that will cost at the lowest estimate $100,000 for the production. The feature has not been named, nor will it be according to the story, until nearly ready for release. The 9-reeler is expected to compete and compare with "The Birth of a Nation."

Chicago Tribune. Sun. Jan. 28, 1915

Effect on the Spoken Drama

What will happen to the regular when its prices are being cut ours are advancing?"

regular theatre," he continued, of course, always exist, but not re, as now. The pictures will eliminate from the regular theatre spectacular features of produc- Plays will never again appeal to blic for their scenery or their of actors and supernumeraries. have replaced all that.

only plays that the public will see in the regular theatre will intimate, quiet plays thta can be in one or two settings within lls, and in which the setting is tant, while the drama will be subjective. Objective drama, the melodrama, will be entirely ab- the pictures."

of the written and spoken word o vital to true drama? Do you kill that, too?

e contrary, we intend to vitalize hane of the drama is verbosity. n't produce any picture without rds. In one of my pictures we the screen over 7000 words, in are at least four pages from Wilson's history of the United That is more words than are e average short story.

re coming to pay more and ntion to the words we use on The art of writing for the developing almost as rapidly of acting for them. And the great rewards to be gained there by a writer will be a powerful incentive for him to learn to tell his story more crisply, more tellingly, more alluringly, than he ever could, even in the best spoken drama."

Education by "Movies"

"The time will come, and in less than ten years," he went on, "when the children in the public schools will be taught practically everything by moving pictures. Certainly they will never be obliged to read history again."

While now his annual salary is reputed to be $100,000, Griffith at one time was so hard up that he clutched desperately at the chance to earn $15 a week as extra man in "pictures." To say that he almost single-handed revolutionized the moving picture business is only to repeat what many of its students and historians have said before. He introduced naturalistic acting and he began, in a small way, the development of handling crowds that has led to the half-million-dollar picture with 18,000 people and 1500 horses.

Many of the big stars of the pictures, from Mary Pickford to Blanche Sweet, were "discovered" by Griffith, and a large number of the best directors have learned their trade under him.

Washington Post, Mar. 21-1915

RE is much speculation as to the possibility of a summer at- ction at the Belasco. With both the syndicate theaters con- ing their activities through the late spring and possibly far weather, it would be strange if the Shuberts were to neglect rtunity of keeping their attractive playhouse open also, for the square theater, with its beautiful park surroundings and its detached situation is ideally situated for summer amusements, especially with its exclusive feature—a big windswept roof garden. The installation of one additional elevator would add immeasurably to the attractiveness of this open-air adjunct.

But what character of amusement could be offered without impinging upon a crowded field, with musical comedy organizations at the National and the Columbia and with a well-established dramatic company at Poli's? The answer is obvious—a big feature film. And the h is the sensation of the hour is D. W. Griffith's production, th of a Nation," which, according to authentic reports, played s of $14,000 on its opening week in New York, larger than the f any other attraction in the metropolis with the exception of musical shows.

ducers of "The Birth of a Nation" have already secured the Illinois Theater, Chicago, for an all-summer run; also one -dollar theaters (said to be the magnificent Forrest) in Philadelphia and one of the big Boston houses. [illegible] the Belasco is

"The Birth of a Nation"

At the Liberty

Our readers will appreciate some interesting news about the *"Birth of a Nation,"* the epoch-making feature film which is now in its third week at the Liberty.

Mr. Griffith was eight months making the entire production. During that time he employed a small army of men and women to get the desired results.

Over eighteen authorities were consulted to get the proper atmosphere into the scenes in which President Lincoln appears. The great majority of these authorities agreed that as near as the time of the assassination could be set was 10.13. This calculation is based upon the most authentic reports of the hour that John Wilkes Booth entered Ford's Theatre on the fatal night.

It was a brilliant spring night in Washington, but historians record that just before the shooting the temperature fell quite a bit. This detail is covered in the picture, when you note President Lincoln change his position in the box and slip a warm cape over his shoulders.

Another detail in the Ford's Theatre scenes fixes definitely the facts of the actual shooting. Contrary to current opinion, the President was not shot from the stage. The picture shows the action as it has authentically been reported by a majority of the authoritative writers on the subject.

The portions of Ford's Theatre shown in the story are exact reproductions of the surroundings on the night the President was assassinated. The actual distances were faithfully followed in the scene, even to the twelve foot leap which Booth made from the box after firing the fatal shot.

In the great battle scenes, which are given in the earlier portions of the production, Mr. Griffith employed many novel appliances to get his effects. For the first time in making motion pictures he utilized the telephone most extensively. Imagine a stage director handling thousands upon thousands of players in one scene and directing them by telephone. This was done by laying underground wires to all parts of the battlefield. The director had a switchboard of ten wires directly in front of him, and in this way kept in touch with every part of the big conflicts.

The great battle scenes were also the first ever taken by a motion picture camera at night. The scenes showing the escape of the refugees from Atlanta, the bonfire effects in Piedmont, and the great red battle effects were all realized by night photography. Elaborate preparations for these were secretly laid and several inventions were made on the ground to accomplish the desired end. Patented illuminators were distributed over an area of two miles to get one midnight battle scene.

An amusing incident happened while one of the great battle scenes was being photographed at night. Mr. Griffith kept his plans so carefully concealed that it was not known what he intended doing. The night the big fight came off many citizens miles away from the actual scene telephoned into the newspapers, and the following morning several papers appeared with stories of a mysterious naval engagement the night before, in which the long, thunderous roll of heavy cannonading had been distinctly heard by citizens miles inland from the sea.

The novelty of midnight photography is carried to a striking point in one of the vast pictures. Here under the glare of the giant illuminators and bursting bombs one can see a line of trenches stretching over a territory of more than three miles.

In the meeting of Generals Grant and Lee at Appomattox a historic incident is revealed. When General Robt. E. Lee wanted to make some marginal notes on the papers of the final surrender, he asked for a pencil, and to the surprise of the numerous generals assembled it was found that not a person in the company owned one. Finally an officer in General Lee's staff found a pocket ink stand in his kit, and it was with ink from this that the historic document was written. It will also be noted that General Grant and several of his staff were not expecting the surrender, and were present in private uniforms.

Twenty-five thousand yards of material were used to make the costumes for the women in the spectacle. There were over four hundred different kinds of dresses and gowns made. It took five months to make the costumes. Twelve thousand yards of white material was used in the costumes for the Ku Klux Klan. Twenty dressmakers worked eight hours a day for four months on these.

In one of the scenes Elsie Stoneman wears a seal-skin dolman that was purchased in an antique shop. It is over one hundred years old. In another scene Margaret Cameron wears a gray ruffle dress of the war period. It required one hundred and fifty yards of material to make the ruffles in this costume.

Every costume in the production was passed upon by Mr. Griffith before it was admitted to the picture. In every instance photographic tests were made to see if the colors harmonized with the scene before the picture was taken. Over one thousand changes were ordered before the right scheme was hit upon.

All artillery effects of the battle scenes were loaned by the Ordnance Department of the U. S. Army for use in the picture. Every piece of field ordnance shown saw actual usage in the Civil War.

The Petersburg battle scene was laid out upon plans made by West Point engineers, copied directly from the maps of the actual battlefield in the War Department, at Washington. Numerous veterans who fought in that campaign were on the directing tower with Mr. Griffith, and furnished him with personal recollections of the contest while the picture was being made.

In all scenes showing official groupings, such as President Lincoln's rooms and the meetings between Grant and Lee, the furniture used in the picture is an exact replica of that used on the days in question. It required weeks and months of research to verify every small detail.

CALL

San Francisco, Cal.

MAR 18 1915

"Clansman" Film at Alcazar Popular

D. W. Griffith has framed an epical photodrama, "The Clansman," or "The Birth of a Nation," now running at the Alcazar Theater, which pictures the era previous to the war, the war time, and the "reconstruction" epoch.

Griffith has interwoven with the history of the nation a history of individuals and a love story of ardent nature.

The romance begins before the fatal shot on Sumter; it blooms as President Lincoln is forced to cast the die of combat; it suffers and survives with the destruction of Atlanta and it smiles and is really confident during the assault and reduction of Petersburg. Then the horror of the "reconstruction" period comes; while the men and women of the South are delivered shackled and bereft to the maddened carnage of the black man, this lovely romance steadfastly moves forward and comes to a florescence as the awful drama of the ages ends in a magnificent allegory of peace, serenity and progress.

"The Clansman" is the only photodrama ever shown in the White House, by request of the President, and it was made by the aid of friendly assistance from government officials, historians and literary men.

JOURNAL

SIOUX CITY, IOWA

MAR 21 1915

110

MOTION PICTURES

The National theater, which has been closed for several weeks during the progress of litigation, will be opened today, under the management of Joe Marshall. When the theater first began its career, motion pictures were the attractions. Then a change was made to vaudeville. Back to the "movies" will be the new policy, and today "The Avenging Conscience," one of the noted D. W. Griffith features, will be the program. This picture has been viewed by critics who ordinarily devote themselves to things of the legitimate stage, and their praise of the artistry of the director has been unanimous. Blanche Sweet, widely known to picture fans, and Henry B. Walthall, both of whom appeared in Grif- [illegible] "The Birth of a Nation," are in the principal [illegible] ing roles of "The Avenging Con[illegible]. The policy of the National, [illegible] shall announced, will be to [illegible] pictures only. "The Aven[illegible] will be presented [illegible] follow[illegible]

Examiner

San Francisco, Cal.

MAR 9 1915

"THE CLANSMAN" AT ALCAZAR.

Mae Marsh, the young and celebrated motion picture actress, who has the role of Florence Cameron in D. W. Griffith's photo play, "The Clansman," or "The Birth of the Nation," now running at the Alcazar Theatre, owes her position in the motion picture world to the fact that she possesses a perfectly shaped forehead.

When she started in motion pictures three years ago, at the age of 16, she was painfully thin.

Griffith, however, immediately observed the perfect contour of her forehead. Overlooking her apparent deficiencies, he gave her a tryout as an "extra." Griffith was right, however, for Miss Marsh has come to be conceded as one of the foremost emotional actresses in silent drama.

BROOKLYN, (N. Y.) TIMES

May 20, 1915

"The Birth of a Nation."

D. W. Griffith's [illegible] motion photography of "The Birth of a Nation" starts its fifth week of unprecedented success at the Liberty Theatre with two performances Sunday afternoon and night. The artistic scope and the astonishing details of this work, in which the master hand of Griffith is apparent at every turn, have impressed New York theatregoers as nothing the season has provided to date. The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku Klux Klans are the high points of interest in the most absorbing drama of the decade. The comprehensive and atmospheric manner in which the thrilling theme is presented and the enlargement of the appeal in the musical accompaniment of the orchestral effects, so cleverly made a vital part of the story, are all points of the most impressive kind.

CITIZEN

Brooklyn, N. Y.

[illegible] 1915

"THE BIRTH OF A NATION"

Begins Its Fifth Week at Liberty Theatre To-Night.

D. W. Griffith's production in motion photography, "The Birth of a Nation," starts its fifth week of success at the Liberty Theatre with two performances [illegible] day afternoon and night. The [illegible] scope and the astonishing details [illegible] in which the master hand of [illegible] every turn [illegible] have impressed [illegible] theatregoers [illegible] to work out [illegible] will achieve [illegible] with the prices [illegible] by the "movie" [illegible] larger. One [illegible] yet—is said to [illegible] $600 a week for [illegible] man in a new [illegible] the terms, of [illegible] her. [illegible] what the outlay [illegible] mighty ven- [illegible] ons of picture [illegible] n of a Nation" [illegible] dition that the [illegible] ss. In that case [illegible] wiped out, and [illegible] no salaries to [illegible] cers.

OUR PEACE AND PROGRESS

PEACE ALLEGORY IN "THE BIRTH OF A NATION," A MOTION PICTURE PLAY SHOWING THE DEV

Press Mar. 21, 1915

Telegraph Mar. 21-1915

SUN

Baltimore, Md.

Herald, Mar. 21-1915

BIRTH OF A NATION."

MAR 21 1915

HARD TO FIND A LINCOLN

In preparing for "The Birth of a Nation," the first $2 moving picture, Director Griffith studied 20 applicants for the character of Lincoln before Joseph Henabery was selected. More than 50 photographs of Lincoln were found, and all varied in expression. Thomas Dixon's drama not only enjoys the distinction of being the first photoplay presented at regular theatre prices, but it was also the first [illegible] ever shown in the [illegible]

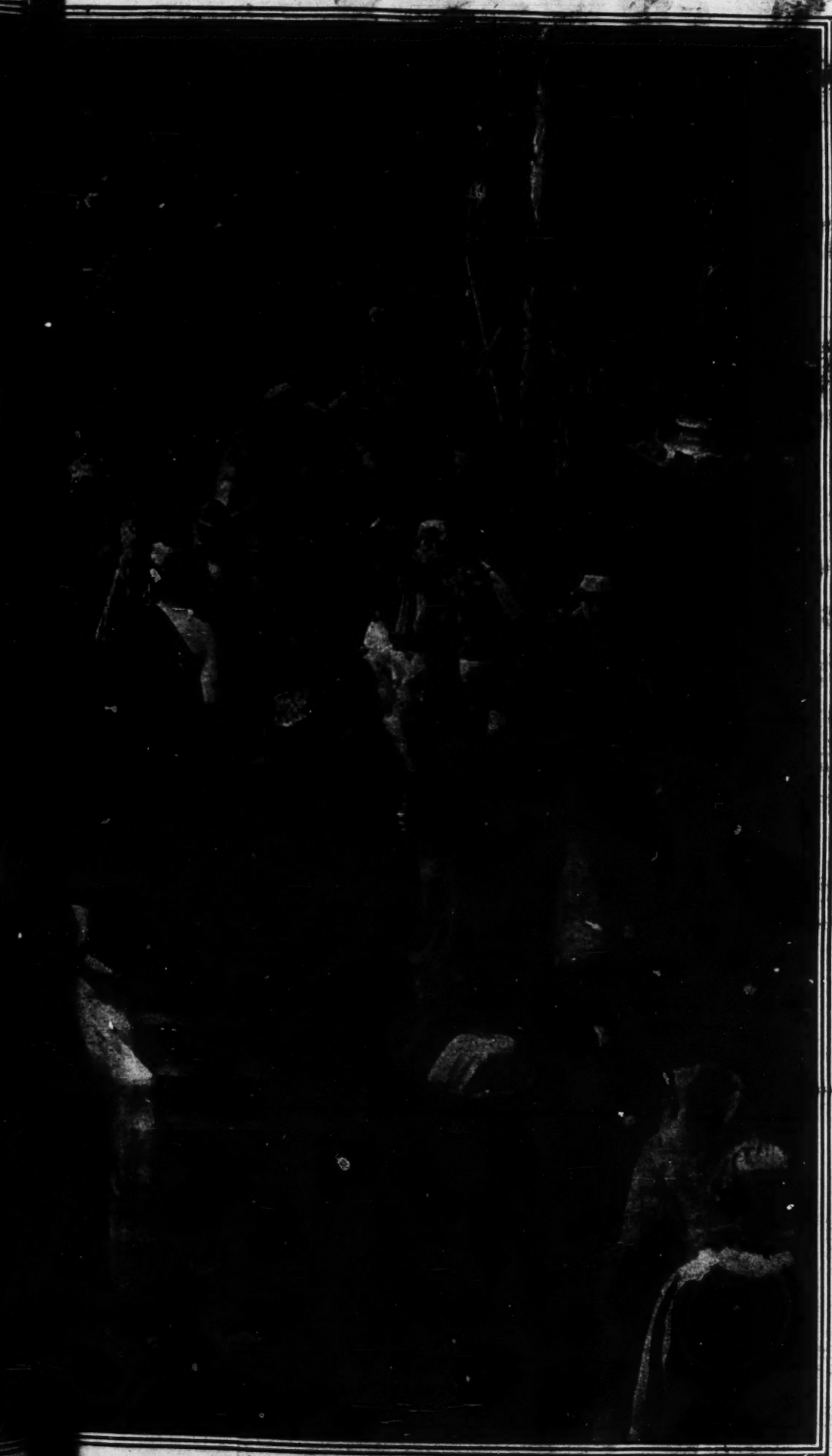
HERALD

Washington, D. C.

MAR 21 1915

21, 1915.

S SHOWN IN MOVIES



OF OUR COUNTRY AND BASED ON "THE CLANSMAN," THOMAS DIXON'S NOVEL.

American, Phila. Mar. 21-15

national board of censorship has placed
veral on D. W. Griffith's production in
pictures of "The Birth of a Nation."
ff finds the educational, entertainment
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l effect "good." The board went on
y saying that "educationally, dramat-
and artistically, this should prove a
ce forward in motion picture produc-

pictures at the Liberty theater prices
d upon which the "The Birth of a
were first announced. An impossible
t but hundreds were disappointed
the railroad [illegible] the
[illegible] of the day, crowded the
[illegible]

POST

DENVER CO

MAR 21 1915

The enormous initial success of the D.
W. Griffith feature film, "The Birth of
a Nation," at the Liberty theater, New
York, is now the sensation of the picture
trade. The film, in twelve reels, is play-
ing [illegible] at the Liberty at [illegible]

Argus, Albany N.Y. Mar. 21-1915

Two Dollar Movie.

The two dollar movie is no longer a dream, for at the Liberty theatre "The Birth of a Nation," a moving picture entertainment, is drawing capacity audiences with two-dollar seats as the top price. Such little scenes of the Civil war are reincarnated in a thrilling fashion [illegible] their realism [illegible]

[illegible] theme is presented
[illegible] of this appeal in
[illegible]tainment of the big
[illegible]verly made a vital
[illegible] all further point
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[illegible] and
which the thrill-
and the enlarge-
the musical accom-
orchestral effects
part of the story
of the most [illegible]

WHAT [illegible] KNOW

[illegible] "Birth of a Nation."

The modern master of the revels—like David W. Griffith in his direction of "The Birth of a Nation" film spectacle at the Liberty—is required to be an encyclopedia of arts and sciences. Even then his resources may not serve, in which case he quickly hires brains. When "Judith of Bethulia" was being produced he put a professor of archæology to work at drawing all the dance positions and the intermediate imaginary positions of the figures in the fish dance on the Syriac tablets. Thus the dance to the fish god, after slumbering thousands of years, was revived in twentieth century America to please the patrons of a play.

"Similarly with 'The Birth of a Nation' the energetic Mr. Griffith," said his representative, "had four historians on his executive staff. They were grubbing in the libraries for the minute details of civil war battles, Sherman's march, the Appomattox surrender, the Lincoln tragedy in Ford's Theatre, while the director was out on the field turning their raw material into film. In the war drama he had to be strategist, master actor, judge and jury of costumes, building inspector, musical chief, professor of dancing, inventor of night photography, social director, artist and litterateur. Every kind of blunder must needs be avoided, without sacrificing the supreme art effect to be achieved. Of the 50,000 New Yorkers who have seen 'The Birth of a Nation' none has yet caught Griffith in serious historical error."

"Next to the battle scenes and the marvellous replica of Ford's Theatre on April 14, 1865, the director took the keenest interest in the pictures of Southern life and of the gayety and dance. The wizard of the film, himself an expert tangoer and trotter, it is said, can costume and stage any sort of dance of which there is printed or pictorial record. He is fertile in ideas related to Terpsichore. An amusing incident is told by his secretary. Griffith was once rehearsing a performer named Earle Fox for a ball scene. He was capering up and down the room, illustrating what he wanted, when he struck into some funny little steps.

"'There!' he said to the actor. 'Put your name to that, take it around the country and make it and yourself famous!' The player did as Griffith told him and the fox trot was born.

"Dancing is the best of all exercise," said Griffith in his quizzical, half serious fashion the other day, "the earliest of the arts and the latest, not sensual but sensuous. Did you ever stop to think that every conquering people has been a dancing people? If you would win life's battle, my son, why, dance!"

Which raphsody finished, he turned to the serious business of synchronizing an elaborate orchestral musical score with two hours and a half of pictures—a task which, strange to say, no other picture producer has yet been able to achieve. At this n[illegible] 'grand opera' he worked as enthusi[illegible]tically as at the history, the lo[illegible] romance or the dancing. But Griffi[illegible] has a passion for being right, and this characteristic of his is just as important a factor of his success as the poet's vision.

"The Birth of a Nation" at the Liberty Theatre—elaborate and impressive pictures produced at great cost and labor.

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Chester-
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moment of
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e will achieve

American, Phila. Mar. 21-1915

From month to month the prices paid for good actors by the "movie" managements grow larger. One actor—not a star as yet—is said to have been offered $600 a week for his services as leading man in a new film scheme. For stars the terms, of course, are vastly higher.

It matters little what the outlay may have been on such mighty ventures as the productions of picture shows like "The Birth of a Nation" or "Cabiria"—on condition that the show proves a success. In that case the first cost is soon wiped out, and after that there are no salaries to worry the producers.

Mar. 22, 1915

Cecil Chesterton, the British publicist who has been studying the race problem in this country, particularly in the South, was D. W. Griffith's guest at "The Birth of a Nation" at the Liberty just before sailing Saturday on the Ss. Ordona for Liverpool. Mr. Chesterton will be busy the next six months in presenting to Englishmen his own view of the race question which bulks large on account of the conspicuous role of the darker races in the world war. "With its vivid presentment of the handling of a particular race problem, the play should prove of vital interest to England which has many such problems to face at the close of the present war, and I venture to predict that the spectacle will achieve a great success abroad," said Mr. Chesterton.

N. Y. Tribune, Mar. 22-15

Cecil Chesterton, the British editor and lecturer, predicted before he returned to England that "The Birth of a Nation" would achieve a great success abroad.

"We in England know practically nothing of the reconstruction period of your history," he told D. W. Griffith, whose guest he was at the Liberty Theatre. The play presents facts it is useless to blink, especially the withdrawal of federal troops and the leaving the South to work out its own destiny. With its vivid presentment of the handling of a particular race problem, the spectacle should prove of vital interest to England, which will have many such problems to face at the close of the present war.

Morning Telegraph
March 22, 1915

Chesterton Discusses Photo-Play.

Cecil Chesterton, the British publicist who has been studying the inter-racial problem in this country, particularly in the South, was D. W. Griffith's guest at "The Birth of a Nation" at the Liberty Theatre just before sailing Saturday for Liverpool. "I was interested in every moment of 'The Birth of a Nation,'" said Mr. Chesterton on the eve of departure. "We in England know practically nothing of the Reconstruction period of your history. The play presents facts it is useless to blink, indeed emphasizes the second surrender in the struggle following the first surrender at Appomattox—namely, the withdrawal of the Federal troops and the leaving the South to work out its own destiny. We all know how Lee surrendered to Grant at Appomatox. Hardly any of us know how, twelve years later, Grant's successor in the Presidency surrendered to the ghost of Lee. With its vivid presentment of the handling of a particular race problem, the play should prove of vital interest to England, which has many such problems to face at the close of the present war, and I venture to predict that Mr. Griffith's spectacle will achieve a very great success abroad."

Sun, Mar. 22, 1915

Praises Griffith Film.

"With its vivid presentment of the handling of a particular race problem the play should prove of vital interest to England," said Cecil Chesterton yesterday in speaking of "The Birth of a Nation," the D. W. Griffith film spectacle at the Liberty Theatre. "I venture to predict," he continued, "that the film will achieve a very great success abroad."

Times, Mar. 22-15

Cecil Chesterton, the English publicist and lecturer, saw "The Birth of a Nation" in the Liberty Theatre before sailing for England Saturday on the Ordona. Mr. Chesterton is a student of the race question and for this reason was especially interested in the film.

Globe, Mar. 22, 1915

D. W. Griffith's "The Birth of a Nation" goes right on drawing capacity business at the Liberty. It's in its fourth week.

Tribune, March 22

To the Editor of the Herald:—
On behalf of the A. M. E. Zion Church I write to enter my protest against the moving picture film entitled "The Birth of a Nation." It is revolting and degrading to my people and can only arouse race prejudice and sectionalism. I know that this film has been disapproved by the National Board of Censorship.

ALEXANDER WALTERS, Bishop.
New York City, March 18, 1915.

Chicago Herald, March 22, 1915

CECIL CHESTERTON, the British publicist, was D. W. Griffith's guest at "The Birth of a Nation" at the Liberty Theatre just before returning to England. "I was interested in every moment of 'The Birth of a Nation,'" said Mr. Chesterton on the eve of departure. "With its vivid presentment of the handling of a particular race problem the play should prove of vital interest to England, which has many such problems to face at the close of the present war, and I venture to predict that Mr. Griffith's spectacle will achieve a very great success abroad."

CITIZEN
Brooklyn, N. Y.

ENTERTAINS CHESTERTON.

Guest of Griffith at the Liberty Theatre.

Cecil Chesterton, the British publicist, who has been studying the interracial problem in this country, particularly in the South, was D. W. Griffith's guest at "The Birth of a Nation," at the Liberty Theatre, just before sailing Saturday on the steamship Ordun for Liverpool.

Mr. Chesterton will be busy the next six months in presenting to Englishmen his own view of the race question which bulks large on account of the conspicuous role of the darker races in the world war. Editor of "The New Witness," lecturer and leader writer, he wields a pen as trenchant and vigorous as that of his brother, Gilbert K. Chesterton.

"I was interested in every moment of 'The Birth of a Nation,'" said Cecil Chesterton on the eve of departure. "We in England know practically nothing of the reconstruction period of your history. The play presents facts it is useless to blink, indeed emphasizes the second surrender in the struggle following the first surrender at Appomattox—namely, the withdrawal of the Federal troops and the leaving of the South to work out its own destiny.

"We all know Lee surrendered to Grant at Appomattox. Hardly any of us know how twelve years later Grant's successor in the Presidency surrendered to the ghost of Lee. With its vivid presentment of the handling of a particular race problem, the play should prove of vital interest to England, which has many such problems to face at the close of the present war, and I venture to predict that Mr. Griffith's spectacle will achieve a very great success abroad."

CITIZEN
Brooklyn, N. Y.

"THE BIRTH OF A NATION"

Is Having Phenomenal Success at the Liberty Theatre.

The phenomenal success of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theatre continues the talk of New York. This study in motion pictures has done more to elevate its branch of art than all the things that went before and has set this form of entertainment upon a par with the best the stage offers.

The offering continues at the Liberty the biggest business, it is declared, regular $2 attraction now playing New York.

Brooklyn, N. Y.
MAR 22

Cecil Chesterton, the British publicist who has been studying the inter-racial problem in this country, particularly in the South, was D. W. Griffith's guest at "The Birth of a Nation" at the Liberty Theater just before sailing Saturday on the Ordona for Liverpool. Mr. Chesterton was enthusiastic in his praise of the spectacle, and predicts a big success for it in Europe.

EVENING GLOBE
New York City
MAR

D. W. Griffith's "The Birth of a Nation" goes right on drawing capacity business at the Liberty. It's in its fourth week.

EVENING NEWS
Newark, N. J.

LIBERTY, 42d St., near 6th Ave.—"The Birth of a Nation." Very impressive picture drama, based on Thomas Dixon's novel, "The Clansman." Vivid reproductions of events during the Civil War and the reconstruction period. Instructive and intensely interesting.
LYRIC, 46th St., west of 7th Ave.—

RECORD HERALD
Chicago, Ill.
MAR 2 1 1915

Perpetuating War's Glories

MUST the glories of war, its plumed pomp and steel-tipped grandeur, depart from earth after peace extends its universal sway?

His majesty, Mars, must be disarmed and reduced to a milk diet, it is agreed. But now it is asked: Is it not possible that Mars may still delight the eye, his helmet and cuirass agleam, his plumes freshly curled, his shield polished, his spear filed blunt and bearing the pennon of peace among nations?

"Ay, ay," it is affirmed, "wars will still be waged when international courts of arbitration have abolished hate and bloodshed. There will still be war, glorious, soul-inspiring conflict. But it will be bloodless war, devoid of death, suffering and anguish. It will be war replete with superb and thrilling charges of horse and foot, war of melodramatic onslaughts, doughty defenses, blood-tingling clashes more tremendous than Waterloo, Balaklava, Gettysburg and Aix-la-Chappelle.

Wars of Peace.

"It will be war in which nobody will be hurt. War which will leave no widows desolate, no little ones fatherless and at the mercy of the wolf. It will be war in which thousands of warriors may withstand the battle's shock and live to tell the tale and eat a hearty dinner. It will be war——"

It will be MOVIE WAR, to make a short cut of it.

Moving picture corporations of great wealth will undertake the reproduction of all the vast and picturesque conflicts of history. Millions of dollars will be expended financing huge "campaigns," illustrating the bloody but spectacular crises in the legends and records of every race and nation. Men will don rich uniforms, armor and accoutrements, will gird themselves with weapons of destruction and march before the domineering gaze not of the ruthless conqueror but of the moving picture director. And whilst batteries of artillery utter blankshell broadsides more important batteries of motion cameras will [illegible]

Glenn Dillard Gunn, pianist, will give a recital next Sunday afternoon at the Pine Arts Theater. He will [illegible]

+ + +

The Apollo Club, announced to l[illegible] singers, Harrison M. Wild, conductor, will sing Bach's "Passion according to St. Matthew" at the A[illegible] auditorium next Sunday afternoon. T[illegible] soloists will be Miss Florence Hin[illegible] soprano; Miss Alma Beck, contralto; Nicholas Douty, tenor; Martin Schutz, bass, and Burton Thatcho[illegible] bass. Edgar A. Nelson, organist, at [illegible] the Chicago Symphony Orchestra, w[illegible] furnish the accompaniments.

m PRESS
dress: Philadelphia

REVERTING to the Op[illegible] Opera House, I [illegible] the lease under w[illegible] interests now control th[illegible] soon expire and there is a [illegible] it will pass under the [illegible] ment, becoming once m[illegible] of dramatic and musical [illegible] tions. And speaking fr[illegible] toplay business, New [illegible] aroused by the presentation [illegible] erty of "The Birth of a [illegible] spectacular film, which [illegible] a seat. This breaks all [illegible] prices of admission to a [illegible] a gigantic affair, I am [illegible] tary scenes of the Civil [illegible] 18,000 soldiers are seen on [illegible] in one grand panorama [illegible] part of "The Birth of a [illegible] founded on Thomas Dixon's [illegible] play, "The Clansman." [illegible] discussion has taken place [illegible] York over the [illegible] Klux Klan and the [illegible] presentation of the [illegible] in the former [illegible] South. As the [illegible] Sulzberger [illegible] performance [illegible] Philadelphia [illegible] members [illegible]

The World, Mar. 24-15

CENSORSHIP BOARD SPLITS ON DIXON'S "CLANSMAN" FILM

Chairman Howe Forbids Use of His Name as Approving Picture Play "The Birth of a Nation."

SAYS IT MIGHT CAUSE RACE RIOTS AND MURDER.

Would Be Bound to Arouse Hatred and Have Bad Influence, He Asserts.

Membership of the National Board of Censorship are divided over the presentation of the picture film, "The Birth of a Nation," the "movie" version of Thomas Dixon's novel, "The Clansman," it was learned last night.

Frederic C. Howe, United States Commissioner of Immigration, who is Chairman of the National Board, has forbidden the use of his name on the official formula, "Approved by the National Board of Censorship, Frederic C. Howe, Chairman," in connection with the picture.

The customary procedure of the board in passing upon films is for from five to ten of the one hundred odd members to view a picture, and if they recommend it members of the General Committee, of which there are twenty-four, pass upon it.

In the case of "The Birth of a Nation" it was recommended to the General Committee, and ten members passed upon it. Then other members of the committee saw it and protests began pouring in. The matter was put to a vote a second time and a majority decided that as it had been passed once it should be permitted to run.

Many Oppose Film.

But it was learned that a large minority felt the same as Mr. Howe did. Among those who are understood to have objected to the picture are Dr. J. P. Warbasse of Brooklyn, Mrs. Joseph M. Price, wife of the head of the Committee of One Hundred and Seven; Mrs. Howard Gans, J. K. Paulding and Dr. Lewis, head of the Prison Association. Mr. Howe said to a reporter for The World last night:

"I protested against the use of my name on the emblem in connection with the picture. I objected to the picture and asked W. D. McGuire, Secretary of the board, to see that my name was not used.

"My objection was personal. It was because the story is bound to arouse race hatred, which I think unjustified, and have a very bad effect. It is likely to lead to race troubles. I object to the scene of a brutal negro chasing a white girl. That is not a sufficiently frequent occurrence to justify the author's claim that it is the greatest film ever produced.

"I have always stood for the freest possible expression in motion pictures and the reason why I think interference should take place here is that it is an attack on a race that can in no way control its condition. It is born to it.

"If it were a labor or an industrial picture which portrayed a condition for which individual men were responsible and could be corrected, I should feel very differently.

Fears Race Riots.

"If the picture goes into the South I should think it would bring about race riots. Men might be killed as a result of it.

"It would have a bad effect on white people as well as upon black people. It is going to postpone the approach to a solution of the racial problem much longer. That is why I did not want my name to appear on it.

"I don't exactly approve of a censorship in a strict sense of the word. My theory of the board is an organization to fight where necessary to uphold public opinion."

Mr. Griffith, the producer of the film, has made public his views on a censorship several times. He is against a censorship of "movies" except those intended for children.

It has been said of "The Birth of a Nation" that there is everything to delight the eye and nothing to offend the ear. In the pictures of the story of racial hatred there are two series of episodes, the first representing Sherman's march to the sea and the burning of Atlanta, and the second the assassination of Lincoln, the actual details of the crime being shown.

It was said last night at the Liberty Theatre that the emblem of the National Board of Censorship had never been used with the picture, that when it was first produced [illegible] the emblem of the Pennsylvania State Board was used, but that a request that Mr. Howe's name not be used [illegible]

Sun, Mar. 24, 1915

[illegible] which is at once the most [illegible] of the picture plays shown, [illegible] "Birth of a Nation" shows [illegible] United States now stands at the head of picture production. [illegible]

Morning Telegraph, Mar. 23-15

THE TALK OF NEW YORK.

"Birth of a Nation" at Liberty Theatre Scores Great Success.

The phenomenal success of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theatre, continues the talk of New York and the country at large.

This study in motion pictures has done more to elevate its branch of art than all the things that went before and has set this form of entertainment upon a par with the best the stage offers.

Mail, Mar. 24, 1915

FEARS RIOTS FROM MOVIES

Chairman of Censors Board Opposed to Dixon's "The Birth of a Nation."

Fear of race riots has divided opinion among members of the National Board of Censorship as to the presentation of "The Birth of a Nation" now being shown on the screen at the Liberty Theatre. Frederick C. Howe, chairman of the board, has forbidden the use of his name as approving the film.

After a committee of ten had passed upon the production, which deals with civil war events, protests began to pour into the board. A second vote showed that a majority of the censors were in favor of continuing the film play.

"It is bound to cause race hatred," said Mr. Howe to-day. "I object to the scene of a brutal negro chasing a white girl. If the picture goes into the South, race riots will result and men might be killed."

STAR

New York City

MAR 24 1915

"THE BIRTH OF A NATION" PASSED BY CENSOR.

D. W. Griffith's motion picture production, "The Birth of a Nation," now being shown at the Liberty Theatre, has been approved by the National Board of Censorship. The report says:

"Educationally, dramatically and artistically this should prove a great step forward in motion picture production."

POST

Washington, D. C.

MAR 28 1915

Eve. Post, Mar. 24-1915

HOWE OBJECTS TO THE CLANSMAN FILM

CHAIRMAN OF CENSORS CALLS PICTURE ATTACK ON A RACE.

National Board of Censorship, However, Passes the "Birth of a Nation" Motion Picture Play Over Protest of National Association for Advancement of Colored People—A Strong Minority of Board Had Suggested Many Changes.

That the National Board of Censorship is by no means unanimous in its official approval of the "Birth of a Nation," the picture film based on Thomas Dixon's novel, "The Clansman," has been learned from Frederic C. Howe, United States Commissioner of Immigration, who is chairman of the Board. Mr. Howe has forbidden the use of his name on the official formula, "Approved by the National Board of Censorship, Frederic C. Howe, Chairman," in connection with this film.

The history of the relations between the film and the National Board of Censorship is as follows: The picture was first shown to a committee consisting of ten members of the Board, and was approved by them on January 20. Later, upon protest from the National Association for the Advancement of Colored People, Mr. Howe, as head of the Board, asked that the film be presented to the general committee. This committee passed the first part, subject to minor changes, and condemned the second part "because it was an unwarranted attack upon a race, and, specifically, because of certain incidents which it was felt might create race hatred and prejudice, and which constituted a reflection on ten million citizens."

On March 3, two days later, the general committee decided at a business meeting to reconsider the film, and set March 12 for this purpose. The committee reversed its first decision at this resubmission, and passed the film subject only to changes in two of the subtitles.

Mr. Howe opposed this new move, and it has been learned that a large minority of the Board are with him in his condemnation of the film. It is understood that the following, among others, disapproved of the picture: Dr. J. P. Warbasse, of Brooklyn; Mrs. Joseph M. Price, Mrs. Howard Gans, J. K. Paulding, and Dr. Lewis, head of the Prison Association. Mr. Howe said that his opposition was personal, and was based on the fact that the film was "an unwarranted attack on a race and productive of race hatred and prejudice" unless the objectionable features were removed.

In regard to his connection with the Censorship Board, Mr. Howe said:

"While I have been chairman of the National Board of Censorship for a good number of years, since I took this office as Commissioner of Immigration I have been only nominally connected with the Board, as I have not had the time to devote to it."

TIMES

Brooklyn, N. Y.

MAR 24 1915

Cecil Chesterton, the British publicist who has been studying the interracial problem in this country, was D. W Griffith's guest at "The Birth of a Nation," at the Liberty Theatre, just before sailing last Saturday. Mr. Chesterton will be busy the next six months in presenting to Englishmen his own view of the race question, which bulks large, on account of the conspicuous role of the darker races in the world war. "I was interested in every moment of 'The Birth of a Nation,'" said Mr. Chesterton, on the eve of departure. "The play presents facts it is useless to blink at; indeed, emphasizes the second surrender in the struggle following the first surrender at Appomattox—namely, the withdrawal of the Federal troops and the leaving the South to work out its own destiny. I venture to predict that Mr. Griffith's spectacle will achieve a very great success abroad."

When We Have 'Movie Books'

DAVID W. GRIFFITH, producer of "The Birth of a Nation," says: "In time I believe moving pictures will replace all plays. On the stage one can get only the great moments, the high lights. On the screen we see the gradual development, the little things that crystallize into the big issues. And the modern historian has to have a camera. It is the instrument with which history is beginning to be written. In time it will be used exclusively in place of typewriters.

"We may not live to see it, but one of these days each house will have pillars that open as receptacles of films. When one wants to refresh one's mind about a historical incident, there won't be anybody treking to an encyclopedia to read what happened on such-and-such an occasion; instead, some one will rise and turn on the screen, and a story that needs no words will be flashed before the crowd. By then, I am sure, the motion picture's operation will be as familiar to everybody as putting another record on a phonograph today."

Telegram

READING, Pa.

MAR 24 1915

The national board of censorship has placed its approval on D. W. Griffith's production in motion pictures of "The Birth of a Nation." The board finds the educational, entertainment and artistic [illegible] of the film "excellent" and its mere [illegible] The board went on record that "educationally [illegible]

WILKESBARRE (Pa.) RECORD

MARCH 23, 1915

Different — Answer to inquiry: Is "The Clansman" and the "Klu-Klux Klan" the same play? No. "The Clansman" is based upon the "Klu-Klux Klan." The moving picture production, "The Birth of a Nation," now being shown in New York, is the same as "The Clansman."

STANDARD UNION

Brooklyn, N. Y.

MAR 23 1915

LIBERTY, MANHATTAN—D. W. Griffith's production in motion photography of "The Birth of a Nation" starts its fifth week of unprecedented success at the Liberty Theatre, Manhattan, with two performances this afternoon and night. The artistic scope and the astonishing details of this work, in which the master hand of Griffith is apparent at every turn, have impressed New York theatregoers as nothing the season has provided to date. The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku Klux Klans are the high points of interest in the most absorbing drama of the decade. The comprehensive and atmospheric manner in which the thrilling theme is presented, and the enlargement of this appeal by the musical accompaniment of the big orchestral effects, [illegible] are all further points of the most [illegible]

LETTERS AND ART

THE CIVIL WAR IN FILM

THE FAMOUS FILM, "Cabiria," the product of D'Annunzio's imagination, has taken the front rank in picture-production hitherto. But a newcomer that reproduces the American Civil War in scenes of grandiose splendor makes its predecessor, says the New York *World*, "seem almost insignificant by comparison." Narrative photography has in this work by D. W. Griffith, called "The Birth of a Nation," taken a long step forward. Indeed, *The World* gives Mr. Griffith the easy leadership of motion-picture impresari in this country. For those who are imprest by large numbers it is told that eight months were consumed in transferring the scenes of battle and social turbulence to the reels, and the services of 18,000 persons were employed in one capacity or another, to say nothing of 3,000 horses. Despite all this numerous personnel to stage-manage, it is recorded that the "emotional throb of the story could be followed without the slightest confusion." Hence the "great artistic value" of the production. These are the episodes covered:

"The story begins in the seventeenth century with the bringing of African slaves to North America. Its further progress is closely related to varied phases of slavery and its bearing upon the history of the United States.

"In the wake of the abolition movement comes the Civil War, with its battles and the toll of death and broken hearts; Sherman's march to the sea, the burning of Atlanta, the downfall of Petersburg, Lee's surrender to Grant at Appomattox, the assassination of Abraham Lincoln, the ordeal of the reconstruction period, the Kuklux Klan, the establishment of everlasting peace in the end.

"All of these historic scenes were given in detail. A drama of human conflicts shown with well-drawn characters linked history to romance. For there is plenty of romance and excitement in the play, which is participated in and woven about the adventures of a family of boys, one from the North and the other from the South, whose association is broken up by the Civil War."

The second part of the film, based upon a novel of Mr. Thomas Dixon called "The Clansman," is viewed by the New York *Evening Post* as "an appeal to race prejudice as subtle and malicious as any that has been made in New York." We are given the observations of its reviewer in these terms:

"People were moved to cheers, hisses, laughter and tears, apparently unconscious, and subdued by tense interest in the play; they clapped when the masked riders took vengeance on negroes, and they clapped when the hero refused to shake the hand of a mulatto who has risen by political intrigue to become lieutenant-governor. This remark, made by a typical New Yorker leaving the theater, characterizes the sentiment which was exprest in much of the comment: 'That show certainly does make you hate those blacks. And if it gets that effect on me, when I don't care anything about it, imagine what it would be in the South, with a man whose family was mixed up in it. It makes you feel as if you'd do the same thing.'

"That is the element which mars one of the most ambitious and successful picture-dramas which has yet been attempted; and it is an element which does not seem necessary to the effectiveness of the film. To show the fact that there were individual outrages which roused the Southern whites of the 60's to organized violence it does not appear necessary to characterize a race as either so vicious or so simple-minded that extermination or feudal control was the only method of managing them; and this is the conclusion of 'The Birth of a Nation.' The blame for much of the trouble is shown to have lain upon the unscrupulous or misguided white political leaders of the North, who went to excess in their power to institute radical measures for negro freedom and equality of right. Stoneman, known really under another name, the Congressional leader, who held the reins of influence after the assassination of Lincoln, is represented as the cause of reconstruction turbulence.

The war-scenes in the first half of the play have been photographed with striking realism. Troops charging, artillery trains galloping, flags waving, shells bursting over barricades, the flow of battle over a field miles in length, are shown in full detail; and immediately after the excitement of the charge there is the sight of trenches full of torn and tangled bodies. The truth of the horror of war is not forgotten in presenting its fascination. The assassination of Lincoln has also been well reproduced. The scene in the theater, with the play 'Our American Cousin,' going forward on the stage, is shown in careful accordance with the historical accounts of it.

The Rev. Thomas B. Gregory writes in the New York *Evening Post* a certificate of the verity of the scenes presented in this film-play. "As an educator," he says, "its value is well-nigh inconceivable, and its chief value in this direction lies in its truthfulness." He declares:

"That the story as told by the picture is true I am ready to swear on the Bible, the Koran, the Zend, and the other 'Holy Scriptures' put together.

"I know it is true, because I lived through the actual events themselves. I saw the real carpet-baggers, the real 'New Voters,' the real reconstruction statesmen, the real Kuklux

LINCOLN IN THE BOX AT FORD'S THEATER.

The film now reenacts the scene of Booth's attack on Lincoln. Successive scenes present the play on the stage, the audience, the presidential party, and the moment of the tragedy. If Booth had made this cautious descent, he might have saved his ankle

assassination turbulence.

"The enormous losses of the war will have crippled the industrial efficiency of the chief European nations; in fact, hardly the survivors will be needed at home, and there will be greater opportunities of achievement at home.

LINCOLN AND STONEMAN.

Stoneman represents the politician responsible for the carpet-bagging policy that involved the South in its problems and tragedies of reconstruction.

NORTH CAROLINA ASSEMBLY, 1870.

TRIBUNE
Chicago, Ill.
MAR 28 1915

What Kitty's Seeing Around Los Angeles.

LOS ANGELES, Cal., March 22.—Griffith is the name they conjure with out here in Los Angeles. In any studio, among directors, his work is eagerly given credit as master craftsmanship.

"Griffith never commercialized his productions," said Tom Santschi of the Selig company.

"Griffith can put things across that nobody else ever could," said Burton King of Universal.

Directors look at his opportunities enviously.

"He will take a scene a hundred times if necessary, and if any detail doesn't suit perfectly nothing goes on until it does," explained Mr. Santschi. "It takes time and money to make the kind of pictures he does—and he has both."

Thomas Jefferson stalks about the Majestic studios silently, sleuthlikely—and then all at once some one in a character rôle looks up right into the eye of a round, watchlike affair that is really a "detectuff" kodak with which the venerable actor is amusing himself.

Los Angelesians may well paraphrase the London cab driver and declare "actors ain't no treat for me." Actors here are almost as thick as palm trees, and one is apt to meet them anywhere about.

The other evening at a popular cabaret café I saw Grace Cunard, Francis Ford, Ella Hall, Bob Leonard, Lee Moran, Eddie Lyons, Victoria Forde, J. Warren Kerrigan, Al Christie, and Laura Oakley, eating elbow to elbow and fox trotting shoulder to shoulder with other wanderers who chanced hither.

Hobart Bosworth, Gene Gautier, Adele Lane, and Wellington Playter are new Universal recruits.

And now it is formally, firmly, and officially announced by the Majestic company that Henry Walthall, who shifted over to the Balboa recently, is coming back to stay. His work in "The Avenging Conscience" and "The Birth of a Nation," which Chicagoans have not seen, makes it a matter of importance where he is. He is one of the preëminent picture men.

RECORD
s: Philadelphia, Pa.
MAR 28 1915

D. W. Griffith is a genius in photographic effects. His latest production, "The Birth of a Nation," is now the reigning success in New York.

SAN FRANCISCO (Cal.) CALL & POST
MARCH 22, 1915

Fourth Week of "Clansman" Film at Alcazar Opens

With the matinee today, the Alcazar will usher in the fourth week of D. W. Griffith's film play, "The Clansman." Two performances are given every day, one in the afternoon and the other in the evening. The length of the film play, twelve reels, and the fact that it takes three hours to present it, is the reason for limiting the number of daily performances. Henry Walthal's work as Young Ben Cameron is impressive. Mae Marsh is good as Flora Cameron. Lillian Gish, George Siegman, Ralph Lewis, Mary Alden, Josephine Crowell, Spottswoode Aiken, Jennie Lee, principals and minor characters down to the extras, seem to be players of ability.

EVEMENTS AND FUTURE MOTION PICTURES AS ART SCUSSED BY D. W. GRIFFITH

Authority on Cinematography Sees in Film ductions Great Educational Means and Advan- Over Spoken Drama For Conveying Ideas

Christian Science Monitor from New York Bureau

K—"Cinematography has tegral part of our social just beginning to discover es, and the time will come portance of the motion pic- be expressed in terms of ut in units of constructive elfare accomplished by its

Griffith, the former play- actor, who has been more than any single individual, than any single group of in developing the motion s present status, made this a representative of The ience Monitor at the Hotel in the course of an inter- er two ago. While a man's apacities are not truly ex- dollar signs, yet it is inter- te in this instance that Mr. in receipt of a yearly re- that is considerably greater njoyed by the President of States. Because of the work omplished, because of the has introduced, because of holds he speaks with more n cinematography as an art any man in America today. ked what constituted the otion pictures.

the Film

hesitate to prophesy on an ject," he replied. "Yet in an an's vision may carry him, I t the motion picture is des- one of the greatest construc- nces in our national life. I y this because I am more in- this work than in any other, s I am identified with it, but an individual who now and to take stock of what the oing, and how it is doing it, ating the progress made. The ture industry, considered as ry, has suffered exceedingly t things because of the cir- attending its use, develop- present method of production. stages in the development of nd this is coming to be a true t as great a degree as is the f an art.

that the public opinion most held is that the picture in- essentially a cheap, inchoate commercial affair, and I know in opinion is about as far from it is possible to get. I am that there are cheap pic- some are inchoate, and that o born of commercial parents, imes are changing and the th the times. Five years ago at the motion picture situa- en contrast that with today. that Thomas Edison said he more geography in 15 minutes tion picture machine than a er could with globe and book and I'm sure he spoke truly. e token I think it possible ore of social betterment, hu- e, peace and character with ures than any other form of ure of such expression that

m of Expression

idering motion pictures, we ember that as a means of pression it is a new thing we with. The spoken drama is the pyramids; men from the ays have written their Ideals form, but we have only had ort years of this new dramatic ke many other things, it began elty, developed into an amuse- nd is just now beginning to consideration from serious pro- have the interests of the world Sociology after all is merely a of getting a number of the thinking along the same lines, those lines are right lines, and hey have been trained sufficiently this, their mental educational s begin to externalize themselves ion. Specifically, I mean that if n show a man that there is a condition that ought to be overcome in a certain way, convince him of the necessity for overcoming it, show him how it should be done, and interest him to the point where he wants to do it, and then influence others in the same right direction, you have changed the whole mental outlook of those people, and when the moment comes for action, much of your preliminary work has been done.

"Perhaps the greatest difficulty confronting mankind is to get proper information and education into the human consciousness in the most attractive manner. The motion picture does that better than any similar method of which I know. I don't like the word 'educational pictures,' for they make the average person shy away just a little. People don't go to the theater to be educated, and if you hold that purpose out you've discounted much of your effort, but if you can entertain them—by which I mean hold their interest—and then give them specific object lessons, you have reached them."

Beauty Essential

Mr. Griffith is a firm believer in the need for beauty of expression, whether the work be spoken drama or picture drama, whether it be architecture or music, whether it be brickwork or carpentry. He is convinced that all human beings appreciate beauty, even though many of them may not recognize it as such.

"You cannot succeed in any enterprise unless you take beauty into consideration," he declared. "It is an important factor that must not be overlooked. Poetic instincts are not confined to poets; artistic impulses are not alone expressed by professional artists, but beauty is something that every one needs more of in the daily life. I place beauty high in the motion picture needs; it cannot be too highly estimated. Then high morality is vital, and here I believe I may be at variance with many producers, for I do not believe it is possible to set your artistic mark too high. Producers of pictures who 'play down' to the public are working on the wrong basis. The sum total of public appreciation is far higher than most people have any idea of. Five years ago I began to produce poetic works in the pictures. I did Browning's 'Pippa Passes,' and exhibitors all over the country wrote in to say how their audiences liked it; we've done many such things since then, and I know that you can't make the picture drama too good for the public; you can't climb too high for them; you can't set your artistic standard so high that they won't understand it.

"No man may say where the limit of usefulness in motion photography will be found, and personally I don't think any such limit exists. We hear much of the influence of a great novel, of a fine play, and soon we will begin to hear more of the influence of great pictures. I know of a case where a big cinematograph production is working for peace more strongly than any league that was ever formed. It is speaking to thousands nightly, and speaking in terms that cannot be misunderstood; it is driving home the need for peace; it is convincing thousands of men and women who have only thought of the glitter and panoply of war that is sheer illusion. That is a great reconstructive work."

Appeal of the Screen

To Mr. Griffith was mentioned the situation in New York where an ambitious picture production was drawing crowds nightly, and at prices equivalent to the best dramatic performances, and he was asked what the appeal was.

"I haven't worked it all out," he replied. "That it pulls is obvious; that a picture drama will frequently strike the most blasé individual, who may be left cold and unimpressed by the spoken drama I know to be true. It may be that we may weave a more cohesive story on the screen, but I believe the root lies far deeper. I believe that we are getting closer to the human consciousness by appealing to but one set of functions at a time. The spoken drama requires the use of two of these functions, sight [illegible] not always that [illegible] they should. I have spent much time in the theater, and it has been borne upon me that we seldom get a perfect stage picture. Take 'Romeo [illegible]' as an example. By [illegible]

be said. [illegible] art is really good it will be appreciated, or appreciated fully; if bad it will be left alone, so that the question of what is art cannot to my mind be left in the hands of a few individuals with self-appointed capacity for authoritative discrimination, but must always be the expression of the people themselves. To me good art is always successful—commercially."

The point of writing for the picture drama was brought forward, and here Mr. Griffith expressed himself freely.

"Some day we may have people capable of writing picture drama as they now write stage drama," he observed. "That time is not yet. It will come, however, and a man's thoughts will express themselves adaptable to screen use. Now it is a sort of hybrid thought process that is founded on the spoken drama and warped into the unknown mazes of picture drama. The result is often chaotic and unsatisfactory. I may take another man's basic idea, but I must be permitted to develop it according to my own conceptions. That is my art, and it is one I do not seem capable of transmitting to some one else. Perhaps it only expresses my personal limitations, but whatever poetry there is in me must be worked out in actual practise; I must write it to my own standards.

"Words, after all, are a clumsy method of expressing thought. They [illegible] precision in many ways, and it is only another wonderful proof of the capacity of human kind to overcome obstacles to realize that there can be so much good thought expressed in words, or by their means. The human mind does not think in words; it thinks in ideas; it receives ideas, expresses ideas or their reflection, and if the initial idea is couched in words it must be translated back into ideas in the human mind and absorbed and understood in that form. If couched in the idea form, as in a picture, it is most easily understood so, and only when the idea requires to be reexpressed, as from one person to another, need the transmission be by words. Pictures speak all languages, understanding of emotion is not limited by forms of speech. The Japanese, the South American, the Indian, the Italian; all use the same functional sympathies and feelings, and the language is the same all over the world. Ideas pass current everywhere, and it is by means of ideas expressed that the motion picture reaches the understanding of the people. Let us hope these ideas will grow increasingly better until they have reconstructed the human consciousness. That is the future of the motion picture."

Mr. Griffith believes in his work, and believing in it as he does explains in great measure why he stands at the point of accomplishment he occupies.

Real Life, Mar. 20-19[illegible]

News of the Trade

THE Simplex Company placed two machines in the White House, Washington, D. C., when D. W. Griffith's film masterpiece, *The Birth of a Nation*, was shown there recently. It is reported that the President was very much pleased with the production. The projection of the picture was ideal, the picture being shown with wonderful clearness on the screen. President Wilson had in attendance only his immediate family and the Cabinet members and their families.

An interesting feature of the program was the fact that the operators were attired in evening dress.

Two Simplex machines are in use at the Liberty Theater, New York, where D. W. Griffith's wonderful photoplay, *The Birth of a Nation*, is now being shown to packed houses.

REPUBLIC - MAR. 20 - 1915

Brotherly Love

The Birth of a Nation, a motion picture drama in two acts, founded on Thomas Dixon's story, The Clansman. Presented at the Liberty Theatre, New York.

IF history bore no relation to life, this motion picture drama could well be reviewed and applauded as a spectacle. As a spectacle it is stupendous. It lasts three hours, represents a staggering investment of time and money, reproduces entire battle scenes and complex historic events, amazes even when it wearies by its attempt to encompass the Civil War. But since history does bear on social behavior, "The Birth of a Nation" cannot be reviewed simply as a spectacle. It is more than a spectacle. It is an interpretation, the Rev. Thomas Dixon's interpretation, of the relations of the North and South and their bearing on the negro.

Were the Rev. Thomas Dixon a representative white Southerner, no one could criticize him for giving his own version of the Civil War and the Reconstruction period that followed. If he possessed the typical Southern attitude, the paternalistic, it would be futile to read a lecture on it. Seen from afar, such an attitude might be deemed reactionary, but at any rate it is usually genial and humane and protective, and because it has experience back of it, it has to be met with some respect. But the attitude which Mr. Dixon possesses and the one for which he forges corroboration in history is a perversion due largely to his personal temperament. So far as I can judge from this film, as well as from my recollection of Mr. Dixon's books, his is the sort of disposition that foments a great deal of the trouble in civilization. Sometimes in the clinical laboratory the doctors are reputed to perform an operation on a dog so that he loses the power to restrain certain motor activities. If he is started running in a cage, the legend goes, he keeps on running incessantly, and nothing can stop him but to hit him on the head with a club. There is a quality about everything Mr. Dixon has done that reminds me of this abnormal dog. At a remote period of his existence it is possible that he possessed a rudimentary faculty of self-analysis. But before that faculty developed he crystallized in his prejudices, and forever it was stunted. Since that time, whenever he has been stimulated by any of the ordinary emotions, by religion or by patriotism or by sex, he has responded with a frantic intensity. Energetic by nature, the forces that impel him are doubly violent because of this lack of inhibition. Aware as a clergyman that such violence is excessive, he has learned in all his melodramas to give them a highly moral twang. If one of his heroes is about to do something peculiarly loathsome, Mr. Dixon thrusts a crucifix in his hand and has him roll his eyes to heaven. In this way the very basest impulses are given the sanction of godliness, and Mr. Dixon preserves his own respect and the respect of such people as go by the label and not by the rot-gut they consume.

In "The Birth of a Nation" Mr. Dixon protests sanctimoniously that his drama "is not meant to reflect in any way on any race or people of to-day." And then he proceeds to give to the negro a kind of malignity that is really a revelation of his own malignity.

Passing over the initial gibe at the negro's smell, we early come to a negrophile senator whose mistress is a mulatto. As conceived by Mr. Dixon and as acted in the film, this mulatto is not only a minister to the senator's lust but a woman of inordinate passion, pride and savagery. Gloating as she does over the promise of "negro [illegible] equality," she is soon partnered by a male mulatto of similar brute characteristics. Having established this triple alliance between the "uncrowned king," his diabolic colored mistress and his diabolic colored ally, Mr. Dixon shows the revolting processes by which the white South is crushed "under the heel of the black South." "Sowing the wind," he calls it. On the one hand we have "the poor bruised heart" of the white South, on the other "the new citizens inflamed by the growing sense of power." We see negroes shoving white men off the sidewalk, negroes quitting work to dance, negroes beating a crippled old white patriarch, negroes slinging up "faithful colored servants" and flogging them till they drop, negro courtesans guzzling champagne with the would-be head of the Black Empire, negroes "drunk with wine and power," negroes mocking their white master in chains, negroes "crazy with joy" and terrorizing all the white in South Carolina. We see the blacks flaunting placards demanding "equal marriage." We see the black leader demanding a "forced marriage" with an imprisoned and gagged white girl. And we see continually in the background the white Southerner in "agony of soul over the degradation and ruin of his people."

Encouraged by the black leader, we see Gus the renegade hover about another young white girl's home. To hoochy-coochy music we see the long pursuit of the innocent white girl by this lust-maddened negro, and we see her fling herself to death from a precipice, carrying her honor through "the opal gates of death."

Having painted this insanely apprehensive picture of an unbridled, bestial, horrible race, relieved only by a few touches of low comedy, "the grim reaping begins." We see the operations of the Ku Klux Klan, "the organization that saved the South from the anarchy of black rule." We see Federals and Confederates uniting in a Holy War "in defence of their Aryan birthright," whatever that [illegible] We see the negroes driven back, beaten, killed. The drama winds up with a suggestion of "Lincoln's solution"—back to Liberia—and then, if you please, with a figure representing Jesus Christ in "the halls of brotherly love."

My objection to this drama is based partly on the tenency of the pictures but mainly on the animus of the printed lines I have quoted. The effect of these lines is inforced by adroit quotations from Woodrow Wilson's repeated assurances of impartiality and goodwill. [illegible] arouse in the audience a strong sense of the evil possibilities of the negro and the extreme propriety and godliness of the Ku Klux Klan. So strong is this impression that the audience invariably applauds the refusal of the white [illegible] to shake hands with a negro, and under the circumstances it cannot be blamed. Mr. Dixon has identified the negro with cruelty, superstition, insolence and lust.

We know what a yellow journalist is. He is not yellow because he reports crimes of violence. He is yellow because he distorts them. In the region of history the Rev. Thomas Dixon corresponds to the yellow journalist. He is a clergyman, but he is a yellow clergyman. He is yellow because he recklessly distorts negro crimes, gives them a disproportionate place in life, and colors them dishonestly to inflame the ignorant and the credulous. And he is especially yellow, and quite disgustingly and contemptibly yellow, because his perversions are cunningly contrived to flatter the white man and provoke hatred and [illegible] the negro.

Whatever happened during Reconstruction [illegible] aggressively vicious and defamatory. [illegible] assassination. It degrades the censors [illegible] that white race that endures it.

...aron, Pa.
MAR 13 1915

Colored Folk Resent Movie Films Which Calumniate Race

the whites unquestionably did a great deal of harm; but to present the tendency they represented as the only one is as unfair to the North as to claim that all southerners wanted to express the negroes would be to the South. Then the film shows a ridiculous scene in a southern legislature, to which the election of a majority of negroes has been obtained by defrauding whites of their votes. Negro legislators are shown taking off their shoes at their desks, drinking whiskey from flasks while making speeches, acting in all sorts of uncouth ways. It is laughably false to the whole truth.

"Then there is the impression that is created of the Ku Klux Klan—perhaps ridiculous. The Klan takes the place of the melodrama here, always doing the noble thing and rescuing the heroine in distress. There are the revolting scenes of the pursuit of one white girl, which rouse feeling against the negro; and then there follows a second similar scene of attempted forced marriage between a powerful mulatto politician—there may have been such vicious individuals as this man is shown to be; but they were certainly exceptions—and a white girl. Of course, the Klan breaks in just in time to prevent the success of the design. At every turn the Klan is made to appeal to the enthusiasm of the spectator as the heroic defender of a victimized people. None of the outrageous, vicious, misguided outrages, which it certainly committed, are shown. I am not interested in loading blame for those outrages on the men who made up the Klan; it was natural that in the heat of the times they made mistakes, just as did the men of the North. I am simply contending that what this play tells of it is not the whole truth.

Of course the spectators applaud the Klan; it is not shown to them except to stir their sympathy. Of course they applaud slights and contempt for the negroes; they are shown only as despicable brutes.

"It is certainly to be hoped that such a film can be suppressed. As an appeal to race prejudice, it is full of danger."

"Do you recall any portions of the play that you found particularly objectionable?" she was asked.

"No; it was rather the whole tone of the second part," was the reply. "Of course, there are the unpleasant episodes in which white girls figure;; but the evil is rather in the dominant attitude of mind toward the negro. As I have said, it seems to me an attempt to make him appear worse than childish and brutal and vicious—actually grotesque and primitive and contemptible."

"How far did you observe that this attitude of mind influenced the spectators?"

"It is hard to tell, of course. Certainly I felt that they were made to feel a prejudice against negroes; some showed approval in applause when the hero refuses to shake hands with the mulatto politician, and they were roused to the point of clapping enthusiastically, before the end of the pictures, whenever the Ku Klux Klan appeared That was the noticeable thing about the play—the success of the glorification of the activities of the Ku Klux Klan, contrasted with the base and elemental character of the negroes, misrepresented in the ludicrously perverted scenes of plantation life. The production is the most subtle form of untruth—a half truth."

The National Association for the Advancement of Colored People is now taking active steps to have the play suppressed and has issued a summons out of the magistrate's court against David W. Griffith and Mr. Aitken, the producer and owner of the film, to have them prosecuted for maintaining a public nuisance on the grounds of endangering the safety of the public and offending public decency.

ADVOCATE
ATLANTIC CITY, N. J.
MAR 20 1915

PRODUCERS OF BIRTH OF

...ands of Negroes Object to Picture Play.

...ic City, March 13.—Opposition ... part of persons interested in ... the negroes to the moving ... "The Birth of a Nation," ... produced at the ... crystallized yesterday ... Griffith and Harry Aitken, ... play, were summoned ... Market Police Court ... of the Board of ... of the National Association ... the Advancement of Colored People ... that the play will ... a public nuisance. ... House opened next Monday ... for a hearing in the West ... Police Court, to which he is ... from the Jefferson Market ... Martin Littleton will represent ... and W. J. Osborne the ... members of the Board of ... who oppose the production ... Holmes, Oswald Garrison ... J. E. Spingarn, of ... Kennedy, Charles H. ... H. Sprigman.

... been battered, ... said Mr. Villard ... protestors urge Aitken ... to withdraw the play ... and ... the film ... the ... Stoneman represents the ... which involved the South ...

...TORIAL
...Minneapolis, Minn.
MAR 14 1915

THE BIGGEST MOVIE YET SETS NEW YORK A-QUIVER

By JAMES S. METCALFE.

Correspondence of The Journal.

New York, March 10.

THIS is where the movies score. From both the financial and dramatic point of view the most important amusement production, not only of the current week but for weeks past, is a motion picture. It is not only playing in a regular theater usually devoted to regular theatrical attractions, but it is asking and getting regular theatrical prices—$2 for orchestra chairs and the other seats in the house on the same basis. That this could be done by any motion picture was scouted by the theatrical managers, and the ticket speculators paid absolutely no attention to the new venture. Now that the Liberty theater is twice daily and Sundays holding bigger audiences than ever before in its history and with a big advance sale, the speculators are kicking themselves for their lack of foresight and trying to get even by selling the 25-cent gallery tickets to the unwary at $1, on the assurance that they are the best seats in the house, an assurance the more readily accepted as no one in New York ever heard of motion pictures being shown at regular theater prices.

Biggest of the Movies.

This exceptional attraction is called "The Birth of a Nation" and is to some extent founded on Thomas Dixon's Ku Klux story "The Clansman." A large part of its appeal to all kinds of people is due primarily to the tremendous events in comparatively recent American history with which it deals, and almost as much to the fact that it is produced by D. W Griffiths, who has been in the motion picture business since its very beginning and who knows how to utilize every one of its resources.

On a thread of primitive romance, not important to the experienced theatergoer but dear to the heart of the movie fan, are strung tremendous battle scenes reproduced from the civil war, a remarkable showing of Ford's theater with its audience and performance the evening Lincoln was assassinated, the assassination itself in vivid depiction and, most exciting of all, thrilling episodes during the period of negro domination in the southern states and its final wiping out by the mysterious Ku Klux Klan. For real dramatic interest (and its drama is so intense that it brings the audiences to their feet as no theatrical play has in many, many years) we see in absolute action the great story of the contest between the races, with the whites fighting for the honor of their women and their very lives, ranged on one side and on the other negroes drunk with their new power and urged on by selfseeking politicians of the vilest sort.

Remarkable Set of Films.

More than eight months were consumed in preparatory work before the pictures were ready to show. Thousands of men, women and horses were employed, to say nothing of the costumes, weapons and ammunition that had to be provided. A special theater was built, its interior an exact reproduction of Ford's, in measurements, decorations and arrangement of the boxes, seats and stage. Right here it is proper to say that it must be a very hardened theatergoer and a very small American who does not feel a thrill when Abraham Lincoln enters his box and bows in kindly recognition of the audience that rises to greet him.

The battle scenes, pictured in clear mountain air, are wonders of photographic accomplishment entirely outside of their material bigness and their effective details of men engaged in what it is hard to believe is not the actual fighting of war. There are some of us who are thoroughly familiar with the happenings of this time, some by personal knowledge and others by close contact with those who had participated in them. The more one knows the more one is impressed by the fidelity of the pictures to the things and people they represent and their historical accuracy.

Anyone who was alive and of understanding and remembering age at the time of Lincoln's assassination must feel, as he sees the scenes in Ford's theater on that memorable night brought to his sight in these pictures that he is seeing the tragedy exactly as it happened. Southerners who saw in session the negro legislature of South Carolina, presided over by a negro lieutenant governor, and its membership largely made up of ignorant fieldhands say that the pictures of episodes depicted are in no way exaggerated. The Ku Klux Klan is shown only in its picturesqueness and in its creditable accomplishments, so not so much can be claimed for accuracy in this respect, although the feature, of course, adds much to the effectiveness of the picture play and its dramatic interest.

Effect on Audiences.

It is a curious fact that although the film runs continuously, with an eight minute intermission, for practically three hours, which is longer than the acting time of a more than usually long drama, the audience does not for a moment lose interest and is in a condition of thrill during most of the performance. The great majority of the spectators leave the theater in a state of mental, emotional and physical limpness. This is true of experienced playgoers and those who rarely see moving pictures quite as much as of the regular fans.

In the view of the theatergoers even the careful production has all the characteristic defects of the motion picture. Producers of picture-plays are strenuous in maintaining that their methods are correct and that a study of the motion picture public has shown them that when they try to approach the conventions of the theatrical stage their spectators lose interest in the story that is being unfolded. Therefore they insist on the unnatural speed of the moving characters, upon the interruption in scenes, the quick alternation backward and forward of disconnected episodes and the apparent repetition of things that have been seen before. All these are in a way annoying to the regular theatergoer and, if he is not mistaken in his understanding of himself, diminish rather than enhance his interest.

The secret of the whole thing probably lies in the fact that the largest part of the motion picture public has been educated and developed by motion pictures. It has not been taken from the theaters, but has been created mostly by the pictures themselves. It compares the pictures it sees not with any other way of telling a story, but only with pictures it has seen. Therefore the producers may be right in their viewpoint that they know what their public wants and that it would be a mistake to try to make their methods conform to the requirements of any other kind of intelligence.

The motion picture producer to be successful must be a showman in the sense of studying the public and finding out what it wants. He must also be a photographic mechanician, able to devise the photographic effects the motion picture audiences insist upon having. He must be, too, something of a psychologist to study and learn how to excite and to hold the attention of the human mind of average caliber. With all this equipment he is not a dramatist in the sense of the theater, and his best and most startling accomplishments cannot continuously hold the attention of the playgoer whose intelligence cannot be conquered by the eye alone, even with the aid of his own imagination and the sound supplied by an orchestra and a chorus of voices.

These statements may seem to deny what has been said of the interest created by "The Birth of a Nation," even among playgoers. On the contrary, they simply confirm the fact that this production is a wonderfully exceptional one, because to all the ordinary attractions of the motion picture it adds a new way of beholding and knowing great historical events in which we are all interested. Take them away or derive them from fiction and "The Birth of a Nation" would be simply the usual motion picture better done than usual and therefore attractive to the motion picture public. Take away the artificial romance and the movie tricks for holding interest and this film play would still interest the intelligent American, although it would perhaps and probably not be very highly regarded by the movie fan. However, "The Birth of a Nation" seems to have been produced by a genius to interest all kinds and conditions of Americans, the proof of which is shown by its enormous business.

...ERALD
LOUISVILLE KY.
MAR 14 1915

Two-Dollar Movie Show Arrives.

The pioneer two-dollar moving picture show has come to town. They are getting two greenbacks per seat in parts of the Liberty Theater for the elaborate picture, "The Birth of a Nation," based on Thomas Dixon's novel, "The Clansman."

It is impossible to see "The Birth of a Nation" without getting superlative. The work which must have been done in staging it is staggering. But it is difficult to suppress the feeling that a less factional play might better have been selected for the first movie play to compete on a level with the regular drama. There were near riots in many places several years ago when this story of the South in the days of reconstruction and expose of the Ku-Klux Klan was represented as a play.

Other pretentious and elaborate motion picture dramas have been showing in Broadway in the legitimate theaters for runs of considerable length. "Quo Vadis?" "Cabiria" and "Last Days of Pompeii" are a few that came from foreign producers, and "Neptune's Daughter," that had a run in the Globe Theater, was an example of American workmanship. "The Birth of a Nation" is American in story, in scenes and in production.

Thomas Dixon, author of "The Clansman," spoke before the first audience and gave full credit for the extraordinary production to the director, D. W. Griffith, who stepped before the curtain (or should one say "screen"?) also and made a few remarks about freeing motion pictures from the curb of censorship.

Work For Censors.

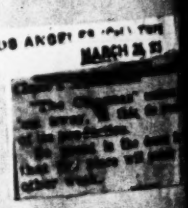
It was reported that "The Birth of a Nation," will being the owner's scissors to portions of the film. Lobby gossip had it that such action was contemplated. The portions said to be objectionable in the second of the two parts in which crazed negroes are shown about to assault white girls. Maybe when "The Birth of a Nation" finds its way to the five and ten cents picture shows such eliminating will be necessary. Meanwhile, the picture effects, some excellent scenes in the original were vividly [illegible] the statement [illegible] in the making of the film, of riots, the [illegible] hundreds of Ku-Klux [illegible] flashed there the [illegible] up hillsides [illegible]

The playing of [illegible] by Lillian Gish, as the heroine, [illegible] as the hero, [illegible] mulatto villain, and Miss Marie [illegible]

Playwrights [illegible]

A number of [illegible] were recently [illegible] their views on the [illegible] and some of [illegible] interesting [illegible] Sir Arthur [illegible] seldom goes to [illegible] that the help of [illegible] be a great gain [illegible] much. The [illegible] should follow [illegible] Rudyard Kipling [illegible] Kipling [illegible] skillful [illegible] time, but he [illegible] have to learn [illegible] for film work [illegible] white p[illegible] movie, and [illegible] a living man [illegible] that the [illegible] up hillsides [illegible]

LOS ANGELES EXAMINER
MARCH 28 1915



TIMES
N. Y. STAR, N. Y.
MAR 15 1915

Unjust Caricature

persons, both white and col-
ve protested in strong terms
a motion picture drama, "The
t a Nation," now being shown
York City, on the ground
is a most unfair caricature of
ored race, as well as of condi-
the South during the Recon-
on period. Miss Jane Addams,
House, whose opinion is en-
to respect and who is in a posi-
be unprejudiced, in a recent
w said of the play:

of the most unfortunate
about this film is that it ap-
race prejudice upon the basis
itions of half a century ago,
have nothing to do with the
e have to consider today.
hen it does not tell the whole
It is claimed that the play is
al; but history is easy to mis-
is undoubtedly true that some
elements of the plot are based
tual events; but they are only a
f the picture. You can use
to demonstrate anything,
you take certain of its facts
phasize them to the exclusion
rest.

body denies that in the haste
fusion of the period after the
ar, the men in control of poli-
d very tyrannical and short-
things and made a great
istakes. The 'carpet-baggers'
e North, who went in and in-
the Negroes against the in-
of the Whites unquestionably
eat deal of harm; but to pre-
e tendency they represented
only one is as unfair to the
s to claim that all Southern-
ted to oppress the Negroes
e to the South. Then the
ws a ridiculous scene in a
legislature, to which the
of a majority of Negroes has
ained by defrauding whites
votes. Negro legislators are
king off their shoes at their
rinking whisky from flasks
king speeches, acting in all
uncouth ways. It is laugh-
to the whole truth.

there is the impression that
of the Ku Klux Klan—per-
diculous. The Klan takes
of the melodrama hero, al-
g the noble thing and res-
heroine in distress. There
evolting scenes of the pur-
e white girl, which rouse
ainst the Negro; and then
ows a second similar scene
pted forced marriage be-
powerful mulatto politician
ay have been such vicious
s as this man is shown to
ey were certainly exceptions
white girl. Of course, the
aks in just in time to pre-
success of the design. At
n the Klan is made to ap-
he enthusiasm of the spec-
he heroic defender of a vic-
people. None of the out-
vicious, misguided outrages,
certainly committed, are
I am not interested in load-
for those outrages on the
made up the Klan; it was
hat in the heat of the times
e mistakes, just as did the
he North. I am simply con-
that what this play tells of
the whole truth."

erson at all familiar with
history knows that to de-
Ku Klux Klan as a chival-
noble institution is mere
There was a certain ex-
it in some sections, it may
igated certain evils, but as a
history was one of cruelty
barity.

National Association for the
ment of Colored People is
ing active steps to have the
ppressed and has issued a
against the producer and
the film to have them prose-
r maintaining a public nui-
the grounds of endangering
y of the public and offending
ecency.

GLOBE
Nashville, Tenn.
MAR 19 1915

"THE BIRTH OF A NATION"

The Censors Reverse Themselves—When Shown That The "Birth of the Nation" Was Harmful—Thousands of Dollars Invested—National Association Found Task Quite Difficult.

New York, Mar. 2, 1915.—The National Association for the Advancement of Colored People has scored a real triumph in New York in succeeding in getting the National Board of Censorship to reverse its approval of the moving picture film called "The Birth of a Nation" which is based on Thomas Dixon's "Clansman."

As soon as advised of the action of the Board of Censorship, at the suggestion of Mr. Paul Kennaday, a member of the Board of the National Association for the Advancement of Colored People, officers of the Association got in touch with the Police Commissioner through Mr. Oswald Garrison Villard, who has been advised by the Commissioner that the entire matter has been placed in the hands of Chief Magistrate McAdoo, and the owners of the film warned not to produce it. It has been extensively advertised for production beginning on the night of March 3 in the Liberty Theatre, Forty-second street, west of Broadway. One hundred thousand dollars has been invested in it. Its owners are Messrs. Aitken and Griffith. The latter is reported to be a Virginian. An advance performance of the production was given in Washington and it is said

(Continued on Page 5.)

(Continued from Page 1.)

that Chief Justice White and President Wilson were present.

The reversal of the decision of the Board of Censorship to approve the film willp robably prevent its production in about eighty per cent of the theatres of this country since many cities have ordinances prohibiting the production of moving pictures when not approved by the National Board of Censorship, and even when there are not such prohibitive ordinances many theatres will not produce films unless they have the approval of the Censorship Board.

The National Association had a very difficult task to perform in suppressing this film since it had already been approved by the Censorship board of it through its Los Angeles branch where a duplicate film had been released and produced in spite of a protest of the branch. The reason given by the Police Department and the City Council for refusing to interfere was that the film had been approved by the National Board of Censorship.

When the National Association first appealed to the Board of Censorship over a week ago, there seemed to be little prospect of getting an unfavorable decision on this film in the limited time left before its advertised public production. The Association communicated with every member of the Board of Censorship and through the latter's courtesy an advance performance was arranged at the Liberty Theatre yesterday afternoon. All the members of the Board of Censorship were present and a small committee from the National Association for the Advancement of Colored People was in the audience. At the close of the performance the Board of Censorship met and unanimously voted to disapprove the film.

In connection with the difficulties that the National Association met in having this objectionable film censored, it is interesting to note the action taken in Atlanta, Ga., in regard to "Uncle Tom's Cabin," which has recently been produced there in moving pictures. To suit the Southern community the name of the production had to be changed to "Old Plantation Folks," and all disagreeable scenes cut out, such as whipping post. LaGrue is made almost a saint. In justifying this action Mrs. Joseph Morgan, of Atlanta, president of the Pioneers, says, "Nobody has any right to [illegible] such sectional prejudice by coloring such a play. The play recalls all the things we have been trying to forget."

[illegible] Moving Picture in Film
Production of "The Clansman."

The pioneer $3 [illegible] show has come to town. They are getting two greenbacks per seat in parts of the Liberty theater, for that elaborate picture, "The Birth of a Nation," based on Thomas Dixon's novel, "The Clansman."

It is impossible to see "The Birth of a Nation" without getting superlative. The work which must have been done in staging it is staggering. But it is difficult to suppress the feeling that a less factional play might better have been selected for the first movie play to cost on a level with the regular drama. There were near-riots in many places several years ago when this story of the South in the days of reconstruction and expose of the Klux Klan was represented as a play.

Other pretentious and elaborate motion picture dramas have been shown in Broadway in the legitimate theaters for runs of considerable length. "Quo Vadis," "Cabiria" and "Last Days of Pompeii" are a few that came from foreign producers, and "Neptune's Daughter," that had a run in the Globe theater, was an example of American workmanship. "The Birth of a Nation" is American in story, in scenes and in production.

Thomas Dixon, author of "The Clansman," spoke before the first audience and gave full credit for the extraordinary production to the director, D. W. Griffith, who stepped before the curtain (or should one say "screen?") also, and made a few remarks about freeing motion pictures from the curb of censorship.

It was reported that "The Birth of a Nation" will bring the censor's scissors to portions of the film. Lobby gossip had it that such action was contemplated. The portions said to be objectionable is the second of the two parts in which crazed negroes are shown about to attack white girls. Maybe when "The Birth of a Nation" finds its way to the 5 and 10-cent picture shows such censorship will be necessary. Experienced theatrical men in last night's audience said that a new epoch in motion pictures is reached in "The Birth of a Nation."

The picture is divided into two parts of six reels each. The first sketches the beginning of the Civil war, shows a great battle scene in which hundreds of men acted before the camera and hundreds of horses took part in the cavalry charge. President Lincoln, picturesquely portrayed by Joseph Henabery, was applauded. His cabinet was pictured, while one of the most dramatic scenes was the assassination of the wartime president in Ford's theater, a program note asserting that every detail of the historic playhouse had been observed in the building of a special theater for picture purposes.

Mr. Griffith has been a progressive from the first in his invention of motion picture effects. In the second part was some excellent cinema photography. Street scenes in the supposed town of Piedmont were vividly portrayed. One may doubt the statement that eighteen thousand actors took part in the making of the drama, but the mobs of rioters, the soldiers in the field and the hundreds of Kuklux Klan members, who dashed thru the woods, across streams and up hillsides would lead one to think so.

The playing of the different parts was more or less subjugated to the ensemble, altho Lillian Gish as the heroine, Henry Waithall as the hero, George Seigmann as the mulatto villian, and Misses Miriam Cooper and Mae Marsh were good.

New York Mail
Mar. 19, 1915

LIBERTY.—"Birth of a Nation," eighth week.

* * *

Another dramatic critic arises to declare that tricks—the cut-back, the close-up, the little human touches—hurt the motion picture.

"The film director," he says, "flushed with the realization that he could move about with a freedom unknown to the stage, has been so delighted with this liberty that he has indulged himself incontinently, without pausing to consider that he might be playing havoc with that precious element called tension."

There are two interesting contrasts—in film production—on Broadway at the present moment. "The Eternal City" is handled without screen tricks and in a thoroughly dramatic way. "The Birth of a Nation" is replete with the film trick. Indeed, it was produced by D. W. Griffith, the father of every one of the so-called tricks.

We maintain that the photodrama requires a certain distinct style of handling—in other words, that the trick is necessary to supplant dialogue in maintaining interest.

Surely "The Birth of a Nation" could not have greater tension. Disregarding every phase of the racial discussion it has aroused, and considering the story only as a scenario, we can't see where a producer could have obtained more vital results.

We're for the screen trick when it's used in the right way at the right

TRIBUNE
Chicago, Ill.
MAR 24 1915

FLICKERINGS from FILM LAND
by KITTY KELLY

Why Don't Chicago Managers Do This?

LOS ANGELES, Cal., March 23.—The success of a good picture isn't wholly in the hands of the maker. It must be well dressed by the displayer in order to have free opportunity to work on the susceptibilities of its audience.

One realizes this with especial keenness after a visit to Clune's theater, which is showing the latest Griffith masterpiece, "The Clansman; or, The Birth of a Nation." As a sample of exhibition de luxe it was highly satisfying from the observer's point of view, and judging from the fact that the system continues, equally so from the box office angle.

MISS LILLIAN GISH
IN "THE CLANSMAN"

This was the way of it: Pretty girls in quaint hoop skirts ushered one in. Then the lights blinked out and the curtain on the wings of southern melodies breathed by a large orchestra in coöperation with an emotion propelling pipe organ, rose slowly, revealing the white pillars of a colonial mansion, dimly seen at first in dawn's mistiness, waxing into the brightness of noontime, fading again into dusk, and finally disappearing from sight except for the yellow glow seeping out from a couple of lamp-lit windows.

music drives them on, and the picture just gets them going."

That is easy to believe. It was a nonchalant matinée audience I was in, awakened from its nonchalance to tears at the pathos of situations which Griffith drove home relentlessly, to storms of relieved applause at the mighty lines of the Ku Klux Klan riding to the rescue at the psychological moment.

The tenseness of situations compelled active sympathetic coöperation by the audience—but that is another story.

It wasn't polite, conventional applause, but the spontaneous, unrestrainable kind that sweeps a crowd along. Emotional sympathy ruled, and how much was due to the picture's self and how much to its setting is impossible to estimate. But while, of course, the picture is essential, this demonstration testifies to the essentialness, likewise of environment even for the inanimate celluloid. I wish we had a double of Clune's in Chicago.

The theater is a large auditorium for years devoted to something the same purpose as our Auditorium—a season of opera, concerts, and the like. For a year no wit has been given over to the presentation of big feature pictures with feature accompaniments.

"You think this way of showing pictures pays enough to recommend it?" I foolishly asked.

"I'll leave that to you to guess," chuckled Manager Brown. And then he rattled off a reel of figures in regard to record-breaking runs that left me plenty of material on which to base affirmative conclusions.

* *

SAN FRANCISCO (Cal.) CHRONICLE
MARCH 22, 1915

ALCAZAR

THE drawing powers of D. W. Griffith's photo-drama, "The Clansman," at the Alcazar show the slightest signs of abating. Indeed popularity seems to grow with every week. Four consecutive weeks have already made motion picture history at the Alcazar and "The Clansman" enters its fifth week today. This, however, will positively be the last week of "The Clansman" film.

RECORD
Philadelphia, Pa.
MAR 26 1915

A film scene in The Birth of a Nation shows a North Carolina assembly in 1870 with a majority of negroes. But is this the Crisis of Tillinghast on a partisan revenge? Florida Times-Union.

Globe, Mar. 26-15

Miss Marion Cooper in "Birth of a Nation" at the Liberty Theatre

Globe, Mar. 27-15

Mail, Mar. 27-15

Mae Marsh "The Birth of a Nation" Liberty.

Sun, Mar. 27-15

Mae Marsh, Whose Spirited Acting Adds Much to the Popularity of the Big Photo Play at the Liberty.

LIBERTY—D. W. Griffith's production in motion photography of "The Birth of a Nation" starts its fifth week with unprecedented success with two performances Sunday afternoon and night. The artistic scope and the astounding details of this work, in which the master hand of Griffith is apparent at every turn, have greatly impressed New York theatregoers. The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku Klux Klans are the high points of interest in this great drama, the most absorbing drama [illegible] The comprehensive and [illegible] manner in which the thrilling [illegible] presented and the entire [illegible] of this appeal in the orchestral accompaniment, so cleverly [illegible] the vital part of the story, are all [illegible] other scenes of the most impressive [illegible]

Mar. 27-15 Eve. World

MAE MARSH IN "THE BIRTH OF A NATION" LIBERTY.

"Birth of Nation" Begins Fifth Week

D. W. Griffith's production in motion photography of "The Birth of a Nation" starts its fifth week at the Liberty Theatre with two performances Sunday afternoon and night.

The artistic scope and the astounding details of this work, in which the master hand of Griffith is apparent at every turn, have greatly impressed New York theatregoers. The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku Klux Klans are the high points of interest in this great drama.

Mar. 27-15 Eve. World

"BIRTH OF A NATION" DRAWS BIG AUDIENCES.

D. W. Griffith's production in motion photography of "The Birth of a Nation" starts its fifth week at the Liberty Theatre with two performances Sunday afternoon and night. The artistic scope of this work has made a deep impression. The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the rides of the Ku Klux Klans are the high points of interest in the spectacle.

Billboard, Mar. 27-15

GRIFFITH'S [illegible]

Beulah Kennard charges [illegible] in The New York Sun that [illegible] Nation is "a film of race hat[illegible] WHAT is a slap at the peo[illegible] It is not, and nobody but [illegible]

Mayor Harrison's [illegible] "What will be done [illegible] asked.

Motography, Mar. 27-15

[illegible] Holding [illegible] Out

[illegible] astonishi[illegible] proven the [illegible] When it [illegible]

DRAMATIC NEWS
New York City

MAR 27 1915

The phenomenal success of D. W. Griffith's photographic spectacle, The Birth of a Nation, at the Liberty Theatre continues the talk of New York and the country at large. This study in motion pictures has done more to elevate its branch of art than all the things that went before and has set this form of entertainment upon a par with the best the stage offers. The offering continues at the Liberty to the biggest business of any regular two-[illegible] attraction now playing New York.

From the Pacific Coast

THE SAN FRANCISCO STAGE

By Wm. M. Klinger.

SAN FRANCISCO.—D. W. Griffith's motion picture production of The Clansman, based on Thomas Dixon's novel of that name, continues its extraordinary success at the Alcazar Theatre, where it is now in its third week. One of the notable artists to appear in this production is Lillian Gish, one of the latest discoveries of Griffith, whose work attracts as hearty applause as that given to popular stage favorites.

New York City
MAR 26 1915

RACE QUESTION IN FEATURES.

As a result of D. W. Griffith's "Birth of a Nation" achieving such great publicity in New York through its showing at the Liberty theatre afternoon and evening and a follow-up by the Fox Film Corporation of a film version of "The Nigger," a negro sentiment has sprung up against the films.

"The Birth of a Nation" is "The Clansman" filmized. Thomas Dixon wrote it and as generally known the story tells of the brutal raping of a little girl by a renegade negro and the attempt of a mulatto to gain physical hold of a white woman of caste. These two story facts are skillfully presented by the Griffith film.

In "The Nigger," taken from Sheldon's play and novel, Fox has followed the script closely and there are "close up" views of a fiendish, mouth-frothing black about to take liberities with a white girl. Other scenes are reported as calculated to start racial prejudice against the negroes.

The National Association for the advancement of colored people is making every effort to stop the Griffith picture on the claim that it openly and flagrantly arouses race hatred and is therefore a public nuisance. The association has had Griffith and Harry Aitken, president of the Mutual Film Corporation, in court. The matter was carried over to this week, when a hearing is slated for the West Farms Police Court.

The association has engaged J. W. Osborn to represent its interests. Griffith and the Mutual will be represented by Martin Littleton.

The National Board of Censors recently passed the picture and in its approval said that "The Birth of a Nation" was both artistic and educational from its viewpoint.

Regarding "The Nigger" a quiet sentiment is on against the picture. The management of the Hippodrome had planned to exhibit it next Monday, following "The Heart of Maryland" presentation but has taken precaution and arranged for another feature in case "The Nigger" is called off before opening.

Whether anything comes of the agitation against the Griffith and Fox pictures, they are going to receive publicity that will mean bigger boxoffice receipts.

"The Birth of a Nation" has played to a trifle under $14,000 each week it has been at the Liberty. That is nearly the entire capacity of the theatre at the scale, for 14 performances. Four hundred and twenty seats sell at $2 each.

One of the men most actively engaged in the movement to eliminate that which is claimed to be directed against the welfare of the blacks is Oswald Garrison Villard, owner of the New York Evening Post. Villard (white) is a relative of Lloyd Garrison and for a long time has been working in behalf of the negro's mental advancement.

Though it is not generally known two big scenes were cut out of the Griffith picture. One was a love scene between Senator Stoneham (white) and his octoroon housekeeper, and the other a fist fight between a white man and a black.

Griffith is not one bit pleased with any sentiment against his picture which he claims is only a photoplay reproduction of what actually occurred and which is down in black and white in the pages of American history.

SAN FRANCISCO (Cal.) CHRONICLE
MARCH 23, 1915

Run of "The Clansman" Continues at Alcazar

The successor of D. W. Griffith's motion picture production, "The Clansman," is [illegible] has indeed the management of that playhouse to announce it for six more days and nights, beginning with the matinee this afternoon. The last performance will occur on Saturday night, April 3d.

A Defense of t

Moving Picture Censorsh

THE EDITOR OF THE EVENING
m: I cannot refrain from ex
surprise and regret at the
the criticisms directed agai
ional Board of Censorship of
tures, which have recently
the *Evening Post*, and, as expressed
the last paragraph of Mr. Hackett's
iew of the film play, "The Birth of
Nation," which appeared in the last
e of the *New Republic*. I do not wish
suggest that I favor the production
such films as represented by the one
rred to. I am concerned rather with
more fundamental elements of prob-
s connected with censorship; and my
tive in writing arises from the feeling
t the efforts of the *Evening Post* and
attitude implied in Mr. Hackett's
iew may result in far more serious
sequences than the production of films
this type.

n view of the fact that an effort is
g directed by a certain group to-
rd the abolition of the National
rd, it seems quite pertinent to ask a
questions concerning the nature of
proposed agencies to be substituted.
he explicit, is it proposed to substi-
State boards or a Federal board?
shall such boards be chosen? What
ll be the number and the salaries of
censors? What character of indi-
uals can be secured to serve in the
acity of censors? If the "legal" board
given a veto power, what shall be the
of demarcation, separating the ac-
table films from those not accept-
? Will the courts sustain a standard
regards theme or subject which dif-
in any material way from that now
blished for the press and the thea-
?

is all very worthy and proper that
should object to the production
s of a type or character which, by
r nature, tend to aggravate serious
al questions, but I hold that it is
wise unworthy and quite as improper
us to demand of a voluntary or even
egalized" Board of Censors that they
and maintain a standard of censor-
which exceeds in its rigidity the
dards already established for the
s or the theatre.

Mr. Hackett's review, he sa

New Picture News
March 27-15

OF A NATION" TURNS THEM AWAY

Griffith's astonishing production,
irth of a Nation," has proven
sation of years in New York
ls. When it was announced that
n picture production was to be
t the regular two-dollar scale of
n the Liberty, skeptics predicted
failure for so daring an innovation.
has not been a vacant seat in the
ince the opening performance, and
normous crowds have been turned
t every presentation that another
could have been filled.
interest has been manifested in the
ion and such flattering comment has
voted to it that all signs point to
ng a record which will mark an
metropolitan stage history.

LIPPER
New York City

ITH'S PICTURE A BIG DRAW.

henomenal success of D. W. Griffith's
phic spectacle "The Birth of a Na-
the Liberty Theatre, continues the
dy in motion pictures has done more
te its branch of art than all the
at went before and has set this form
tainment upon a par with the best
offers. The offering continues at
rty, to the biggest business of any
$2.00 attraction now playing New

JOURNAL
Boston, Mass.
MAR 26 1915

ations are under way to bring
t famous of all the photo-plays,
irth of a Nation," to Boston
nth. New York has been the
to see it so far, and the only
gagement planned for the sea-
e one in Boston. It is the only
picture play being presented
r prices, up as high as $1, but
d to be filling one of the big
y houses twice a day. The story
th the Civil War and
days. In fact, it was
"The Clansman," the novel writ-
Thomas Dixon, who
n Boston twenty years ago

Mar. 28-15

OTION PICTURES.

s to Be Seen in the Films
This Week.

moving pictures on view
include:
rth of a Nation" at the

[illegible] Nation." Is there a [illegible] Board of Censors? Is there a [illegible] Board of Censors? Is there a [illegible] Board of Censors?

The assassination of President Lincoln in Ford's Theater as pictured in Griffith's masterpiece, "The Birth of a Nation."

New York Press - Mar. 28-15

Eve. Telegram March 29-1915

At the Liberty Theatre "The Birth of a Nation," with its crowded scenes and its historic background, is now at the height of its success.

Times, Mar. 29 - 5

During the three weeks the spectacular picture, "The Birth of a Nation," has been shown in the Liberty Theatre it is said 2,138 offers of bookings or of purchase of territorial rights have been received by D. W. Griffith. Many of these were from foreign countries.

Tribune, Mar. 29-15

Another film record has been made at the Liberty Theatre, where "The Birth of a Nation" is settled for a long and prosperous engagement. During the first three weeks 2,138 offers of bookings or purchase of territorial rights for the spectacle were received by D. W. Griffith. None has been accepted.

Careful tally shows how widespread is the demand for "The Birth of a Nation." From Great Britain, Spain, Portugal, Italy, Switzerland, the Scandinavian countries, the Balkan States, Australia, India, China, Japan, South America, South Africa, Persia and Egypt the offers have come, as well as from twenty-six subjects of the warring nations on the Continent.

Telegraph, Mar. 29-1915

Offers for "The Birth of Nation."

During the first three weeks of "The Birth of a Nation" run at the Liberty Theatre, 2,138 offers of bookings or of cash purchase of territorial rights for the film spectacle were received by D. W. Griffith. Mr. Griffith's secretary kept the tally of tenders, which covers every part of the United States and every foreign land where pictures are shown. Among the offers were fourteen from British firms, four from Spain, two from Portugal, six from Italy, two from Switzerland, three from Scandinavian lands, twenty-six from subjects of the warring European powers, two from the Balkan States, six from Australia, four from India, five from China and Japan, eighteen from South American countries, two from South Africa, one from Persia and one from Egypt. The mails, messengers, telegraph, telephone, cables and even wireless were used by the contract seekers.

None of the offers has been accepted, and no negotiations about territory have been entered into. "The Birth of a Nation" will continue exclusively under its present management, all rumors of the disposal of the rights being utterly unfounded.

CLIPPING FROM Chronicle

Date Augusta Ga. 3-28-15

N.Y. Commercial Mar. 29-15

During the first three weeks of "The Birth of a Nation" run at the Liberty 2,138 offers of bookings or of cash purchase of territorial rights for the film spectacle were received. None of the offers has been accepted, and no negotiations about territory have been entered into. "The Birth of a Nation" will continue exclusively under its present management, all rumors of the disposal of the rights being unfounded.

Globe, Mar. 29-15

Flood of Offers for Griffith Film.

During the first three weeks of "The Birth of a Nation" at the Liberty Theatre 2,138 offers to book the film spectacle or to buy territorial rights have been received by D. W. Griffith. These included offers from practically every civilized nation of the world. It is announced that none of the offers has been accepted.

STAGE HISTORY.

D. W. Griffith's astonishing production, "The Birth of a Nation," has proven the sensation in New York theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation.

There has not been a vacant seat in the house since the opening performance, and such enormous crowds have been turned away at every presentation that another theatre must have been filled.

Such interest has been manifested in the production and such favorable comment has been devoted to it that all signs point to it making a record which will mark an epoch in metropolitan stage history.

SAN FRANCISCO (Cal.) BULLETIN MARCH 28, 1915

Sixth Week

Press, Mar. 29 - 15

During the first three weeks of "The Birth of a Nation" in the Liberty Theatre the management has been overwhelmed with offers of bookings. Daniel W. Griffith announces that the production will [illegible] exclusively under its present management.

CITIZEN

Brooklyn, N. Y.

MAR 29 1915

During the first three weeks of "The Birth of a Nation" run at the Liberty Theatre, 2138 offers of bookings or of cash purchase of territorial rights for the film spectacle were received by D. W. Griffith. They come from every part of the United States and every foreign land where pictures are shown. None of the offers have been accepted. "The Birth of a Nation" will continue exclusively under its present management as a first-class theatrical production, all rumors of the disposal of the rights being utterly unfounded.

Eve. World Mar. 29-15

During the last three weeks of the [illegible] "The Birth of a Nation" at the Liberty, 2,138 offers of [illegible] purchase of territorial [illegible] film were [illegible] Many [illegible]

Post Mar. 28-15

Stoneman represents [illegible] this [illegible] involved [illegible]

[illegible] the patrons of [illegible] playhouse who have been finding [illegible] and completely satisfying [illegible]

HE INVENTED "SWITCH BACK" IN THE MOVIES"

D. W. Griffith, Revolutionist of the Photo Play, Expounds Theories and Explains Their Results.

HE is known in the world of motion pictures as the man who invented the "switch back." In the world of the theatre at the moment he is one of the most interesting figures on Broadway. He is the man who put the motion picture business on a $1 basis.

First he revolutionized the mechanics of the motion picture. Now he has revolutionized the policy of their exhibition. "He" is D. W Griffith.

D. W. Griffith presents "The Birth of a Nation." That was what the sign said outside the Liberty Theatre one night about four weeks ago, and about half-way through the exhibition of the picture Mr. Griffith, in a light gray business suit, stepped in front of the curtain and acknowledged the spectators' approval of his picture by making a brief plea for freedom in the picture houses.

You wouldn't know him on meeting him as the man who has contributed as much as any other individual in motion pictures to bringing the cinema to its present high standard. That is to say, the motion picture industry is still too young to have developed its own type. Now you can nearly always tell a physician when you see one; you seldom mistake an actor; the banker has a way that identifies him from his neighbor, the merchant. But the motion picture man is a man for a' that.

Yes, there usually is a mark that distinguishes the motion picture director and producer. His face is tanned by the sun of summer and winter, by long hours in the open air with his players and his photographers. On this account he is likely to possess that qualification so dear to the heart of the novelist, who describes it as "a breezy sort of manner."

Not Too Serious a Man.

Whatever he thinks about his work in motion pictures, D. W. Griffith doesn't take himself too seriously. That was the first impression I received from him in a brief conversation yesterday afternoon in his apartment in the Astor Hotel. It was brief, because Mr. Griffith is a busy man; it was not too serious because—he admits it himself—he is feeling pretty good about the success of "The Birth of a Nation."

If you must know his name in full, it is David Wark Griffith. Some of those who have appeared in motion pictures under his direction declare his middle name should be spelled "Work."

Mr. Griffith isn't a chance producer of motion pictures. He once was an actor and he wrote several plays before, one entitled "A Fool and a Girl" was produced eight years ago, with James K. Hackett and Miss Fanny Ward in the leading roles. "A Fool and a Girl" opened in Washington and closed in Baltimore and never came to Broadway. [illegible] was about this [illegible] made [illegible] turn [illegible] tion [illegible]

D.W. GRIFFITH AND HIS CHIEF CAMERA OPERATOR "BILLY" BITZER IN ACTION. WATCHING THEM ARE MISS BLANCHE SWEET AND MISS DOROTHY GISH.

was directing. This, as events proved, was the field for his best effort.

Making a brief narrative of many incidents, Mr. Griffith in his producing faced a problem one day in the studio which he found impossible to meet by the ordinary methods. So he started to find new means. The result was the first "switch back" picture. The "switch back"—in case you do not already know—is the simple process in motion pictures by which the spectators are cut off from one scene and their attention directed t[illegible] ther in the midst of the action. In [illegible] words, the play [illegible] switch back far [illegible] read of incident [illegible] character or

It was a big thing in motion pictures, as by means of it the motion picture dramatist was able to elaborate on the simple story and begin to tell a longer, more complicated, subtle drama. Instead of one thread—that's the technical word—of incident, the "switch back" made it possible to have two. The result was that the possibilities of the photo drama increased just 100 per cent on the very day of the discovery.

This is what Mr. Griffith related yesterday in leading up to some facts about "The Birth of a Nation." In this extraordinary motion picture, for which the exhibitors are charging (and getting) regular theatre prices of $2 for orchestra seats in the Liberty Theatre, the "switchback" plays an important, in fact, all important, part.

"It's the first time a play of four different threads of plot has been presented in motion pictures," said Mr. Griffith. "Now let me tell you what that means. For the first time we have succeeded in pictures in doing what the novelist has been able to do—maintain and sustain an interest, not in one or two groups of characters and events, but in seven or more. It is not a simple proposition of making the picture twice as long as the ordinary feature play; it is not simply that it was twice as difficult to do. It is that we have been able to accomplish something entirely new in motion pictures and have been able to make a film that shows us unlimited possibilities for the future.

Must Preserve Balance.

"Most difficult of the problems which the 'four thread play' presents to the director and producer is that he must maintain, as his drama reaches its climaxes, equal suspense, equal joy, equal sorrow, or their opposite contrasts, in each and every thread as it develops. Switching back from the first lovers, the spectators must see the second lovers as far along in their affairs; or, switching from a scene of battle to a scene of persons, the second situation must be as tense as the battle scene. There is one thing you cannot do in motion pictures—you cannot let down in your play upon the emotion of the spectators."

Mr. Griffith went on to say he was a year in making preparations for "The Birth of a Nation." The play is based on Thomas Dixon's novel "The Clansman," although the story of "The Clansman" does not really begin until the second half of the picture. It is rather, as Mr. Griffith says, a motion picture play of the reconstruction period in the South.

"Some of the scenes were taken right down in the South," said Mr. Griffith. "It was there, for instance, that we obtained the scenes in the cotton fields. Most of the picture was taken in California. It was there that we built a theatre that was an exact duplicate of Ford's Theatre in Washington for the scene of the assassination of President Lincoln."

The actual taking of the photographs required about two months. When completed Mr. Griffith had about 140,000 feet of motion picture film. Then started the work of elimination. "The Birth of a Nation" was practically made with a pair of scissors, as the 140,000 feet of film finally was brought down to 13,800, which is the length of the film shown at the Liberty.

Defends His Play.

Mr. Griffith was told that there has been criticism in some quarters of the theme of the play, that the story of racial clashing is likely to awaken feeling at this time. His defence was characteristic. Said he:—

"In the first place, the film has been passed twice by the National Board of Censors. On that account I can say what I have long contended about motion picture censorship.

"I believe some proper and well regulated censorship of pictures is needed for the class of pictures which are exhibited in the smaller houses where the attractions change every day, where the man of the neighborhood takes his family in the evening to see a programme of which he knows nothing as to its subject. His only guarantee is the trademark on the films that the subjects are fit for his children to see. But—and this is where I am emphatic—the motion picture which constitutes an entire evening's entertainment, which comes into town with advance advertising telling about its subject, its authors and its [illegible] and draws its audience in competition with the legitimate theatre—that, I say, should not be subject to censorship by any board any more than the first class play with which it competes has to pass a censorship.

"With such a picture production the press and the public are the censors and let me tell you that the day is past here in New York and everywhere in the country when any motion picture play or legitimate play can draw an audience on the strength of its sensationalism or its risqué or perverted. The public doesn't want that kind of thing. But of the historical picture play that tells, showing the truth of war, say, the suffering of the wounded, the heartbreaks and the anguish of those at home, that picture has a right to command attention. Because, if we as a people don't know in all the years that have passed, how are we going to know how to treat in the future identical situations that we may face? I see for truth in motion pictures."

And he is.

PPING FROM NEW YORK MAIL
Variety 4-30-15
What Thomas H. Ince said when he viewed "The Clansman:
.....
What David Wark Griffith will say when he sees "The Sign of the Rose:
.....
Blank space indicates deletions by censor of words violatory to U. S. postal laws.

Variety
New York City
APR 2
NO "NATION" STATES RIGHTS.
There will be no state's rights sold for D. W. Griffith's "The Birth of a Nation," at least not just yet. Last week a former advance agent in behalf of a party of men made the Griffith concern a flat offer of $25,000 for the "Nation" rights for one state. The offer was declined.
Over in the general offices of the Griffith film, J. J. McCarthy, general manager, is getting ready to shoot out a raft of road outfits playing the picture.

Pictures and Views

[illegible] Commanding Offi-
[illegible] New Governor,"
[illegible] Were Twenty-
[illegible] Death of Arabby,"
[illegible] City," the famous
[illegible] drama based
[illegible] novel, opens at the
[illegible] on April 12.

"The Birth of a Nation" is still
[illegible] business at the
[illegible] its fifth week is substan-
[illegible] I watched the
[illegible] afternoon and
[illegible] with the mar-
[illegible] of D. W. Griffith.
[illegible] of Bethulia" has
[illegible] to stand alone in
[illegible] Perhaps it still
[illegible] in my estimation.
[illegible] "The Birth of a
[illegible] has greater popular appeal
[illegible] ever made. The
[illegible] runs through the
[illegible] days, through the actual
[illegible] of the Rebellion, and through
[illegible] period of the reconstruction
[illegible] has genuine grip. The
[illegible] interesting.
[illegible] battle scenes splen-
[illegible] perspective, the de-
[illegible] Ford's Theatre at the
[illegible] of Lincoln's assassination is
[illegible] and no more stirring
[illegible] have been picturized than
[illegible] when the masked white
[illegible] riders charge through the
[illegible] streets of a little southern
[illegible] "The Birth of a Nation" has
[illegible] than the whole past three
[illegible] There are moments
[illegible] are theatrically obvious, incl-
[illegible] that dip deeply into past ran-
[illegible] scenes—is following Thomas
[illegible] story—that paint a too one-
[illegible] story of southern wrongs. Some
[illegible] sub-titles are a bit florid. But
[illegible] Birth of a Nation" stands alone
[illegible] interest.
[illegible] direction is masterly. Hundreds
[illegible] little details—human touches—hold
[illegible] interest. Big scenes are done
[illegible] big way. Griffith is past master
[illegible] and detail. The effects of
[illegible] and shade, the use of the "close-
[illegible] the tricks of double exposure, are
[illegible] as only he can handle them.
[illegible] the acting. Henry Walthal plays
[illegible] "Little Colonel" admirably. We've
[illegible] considered Walthal the most ar-
[illegible] of our screen actors. Mary Al-
[illegible] makes the pretty mulatto girl a
[illegible] picture. It is one of the best bits
[illegible] of characterization the film has ever offered. Lillian Gish is pretty as the "Little Colonel's" sweetheart, and Mae Marsh plays her tomboyish sister most effectively.

See "The Birth of a Nation," and realize the possibilities of the photodrama.

* * *

A certain able theatrical critic, possibly unfamiliar with pictures, said in commenting upon the Griffith picture:

"Tricks in the manipulation of the films do not enhance but destroy interest. The constant shifting of scenes, the intrusion of things that are not essential, the prolongation of action that may be remarkable from the picture maker's point of view but not in the dramatic sense, repetitions of the same action, all these things are to be reprehended."

Most of these very points are part of the life of the photodrama. The constant varying of scenes opens a field for the film impossible to the drama. Again, following a character from scene to scene supplants dialogue. Everything must be clearly visualized to be understood. The "unessentials" noted by the critic are the simple things that endear the film to the masses. For instance, in "The Birth of a Nation" the camera reveals the characters sitting upon the steps of the old southern home, and then gradually shifts downward to the floor, showing some puppies at play. This is an "unessential" unnecessary technically to the advancement of the story, but it is vital in sustaining the interest. These little touches take the place of the bright lines of a play.

* * *

Morning Telegraph March 30-1915

NOW IN ITS FIFTH WEEK.

"Birth of a Nation" Continues to Draw at Liberty Theatre.

D. W. Griffith's production in motion photography of "The Birth of a Nation" has started its fifth week of unprecedented success at the Liberty Theatre.

The artistic scope and the astonishing details of this work, in which the master hand of Griffith is apparent at every turn, have impressed New York theatregoers as nothing the season has provided to date.

Evening Mail Mar. 30-1915

2,138 Offers for Movie.

New York's indorsement of "The Birth of a Nation" at the Liberty Theatre has resulted in 2,138 offers of bookings or of cash purchase of territorial rights for the film spectacle. "The Birth of a Nation" will continue exclusively under its present management as a first-class theatrical production, playing the larger cities under the same conditions as a regular theatrical organization.

Press, Mar 30-1915

"The Birth of a Nation" continues to draw crowded houses to the Liberty Theatre, where it is now in its fifth week.

Telegram Mar. 30-15

At the Liberty Theatre "The Birth of a Nation," with its crowded scenes and big historic background, is now at the height of its success.

Sun Mar. 31-1915

D. W. Griffith's film spectacle "The Birth of a Nation" continues at the Liberty Theatre, where hundreds of persons are turned away daily.

STANDARD UNION

Brooklyn, N. Y.

~~31 1915~~

During the first three weeks of "The Birth of a Nation" run at the Liberty Theatre, Manhattan, 2,138 offers of bookings or of cash purchase of territorial rights for the film spectacle were received by D. W. Griffith. Mr. Griffith's secretary, John A. Barry, kept the tally of tenders which covers every part of the United States and every foreign land where pictures are shown. "The Birth of a Nation" will continue exclusively under its present management as a first-class theatrical production, all rumors of the disposal of the rights being utterly unfounded.

STAATSZEITUNG

New York City.

Mayor als Filmreiniger.

Mayor Mitchel hat gestern den Film „The Birth of a Nation", gegen den bekanntlich der Nationalverband zur Hebung der farbigen Rasse Opposition gemacht hat, als ein „großes Rassenvorurtheil" charakterisirt und angeordnet, daß der Vorführung des Films Einhalt geboten werde oder mindestens die anstößigen Szenen, in denen angeblich Neger als Barbaren gekennzeichnet werden, ausgemerzt werden. Das eigentliche Verhör über diese Angelegenheit wird am nächsten Donnerstag vor Polizeirichter McQuade im Jefferson Market Polizeigericht stattfinden. Vermuthlich wird die ganze Sache aber unter den Tisch fallen, da D. W. Griffith, der den Film produzirt, bis dahin die erforderlichen Aenderungen vorgenommen haben dürfte.

The Eve. Sun APR 2 1915

MANY "REPEATERS" AT "BIRTH OF A NATION"

Bronx Man One of Hundreds Who Revisit the Liberty.

Persons who return again and again to see more of the 200,000 details of the picture are common among the crowds that see "The Birth of a Nation" at the Liberty Theatre. Charles V. Halley of 756 East 175th street was in the long queue again yesterday after having seen the picture twice earlier in the run. Mr. Halley, who is prominent in Bronx realty affairs and whose son is a practising attorney in that borough, told a reporter some of the reasons why he is a "come back."

"I have felt special interest in Mr. Griffith's play because I had kin on both sides of the civil war. Three of my brothers fought for the North, one of them in Gen. Meagher's Irish Brigade. The other brother went to New Orleans, joined the Louisiana Tigers and fought four years for the confederacy. Thus having ties on both sides I am perhaps in a better position to speak. It seems to me that D. W. Griffith in this film depiction of civil war and reconstruction times has been fair both to the North and the South. I thought at first such a play might revive bitter memories, but as I got further realized its reconciling tendency. The people of both sections will be benefited by it. The establishment of the new nation and the message of lasting peace are the great predominating themes in it."

"Personally I cannot see," continued Mr. Halley, "why the Afro-Americans or their friends should object to the play. The facts recited are true history. I followed the reconstruction controversies closely, and to my mind Mr. Griffith is not in error. These events happened forty-five years ago. The negroes have made marked advances since those days, and no one identifies their present progressive status with the ignorance and lawlessness of that period. I consider the play so educative that I am taking my family to see it, for the younger generation should see and know the things that happened during the great crisis of American history."

Evening Sun, March 31-1915

GOES THRICE TO SEE SPECTACLE

Bronx Man One of Many Who Revisit "Birth of a Nation."

Persons who return again and again to see more of the 200,000 details of the picture are common among the crowds that see "The Birth of a Nation" at the Liberty Theatre. Charles V. Halley of 756 East 175th street was in the long queue again yesterday after having seen the picture twice earlier in the run. Mr. Halley, who is prominent in Bronx realty affairs and whose son is a practising attorney in that borough, told a reporter some of the reasons why he is a "come back."

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Stoneman repre[illegible]

Brooklyn Times

(o)

Martin W. Littleton, representing D. W. Griffith, owner of the photo play, "The Birth of a Nation," appeared before Mayor Mitchel at the City Hall yesterday, in reply to the attacks made on the film. Mr. Littleton was able to get into the record of facts before his Honor the exact attitude of the National Board of Censors toward the film story. The original committee from the Board passed the picture in January. At an invitation presentation on March 1 another committee saw the picture and recommended certain modifications in the presentation. These changes were made, and on March 12 the Committee of Twenty-three, by a vote of 15 to 8, passed the picture.

(o)

APR 2 1915

(o)

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(o)

Morning Telegraph March 30-1915

APR 2 1915

National Board Set Right.

A statement was issued yesterday from the offices of D. W. Griffith, whose motion picture production, "The Birth of a Nation," has been the subject of considerable newspaper comment the past several days. This statement was in answer to the charges of the opponents of the picture that the film had not been passed by the National Board of Censors.

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Mail APR 2 1915

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APR 2 1915 Eve. Sun

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APR 2 1915 - My. Commercial

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Journal of Commerce

APR 2 1915

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APR 2 1915

The Unfair Customer

March 23, 1915.

To the Editor The Tribune,
New York City.

Dear Sir: Seeing the enclosed advertisement in your paper under amusements, I decided to go to the Liberty Theatre, and instead of seeing actors perform as the advertisement implies, it was only a Motion Picture Show, and I feel this advertisement should say so.

You will see by the seat stubs that this is a price big enough for a good performance and entirely too much for movies.

Hoping you will have this "ad" changed for the benefit of the future readers of The Tribune amusement columns.

Respectfully,
(Unsigned.)

As we see it

As we see it, this claim is entirely beyond the bounds of fairness. D. W. Griffith is known through his picture plays in hundreds of thousands of homes, not only in America but in Europe as well. His name is synonymous with moving pictures. Yet The Tribune would have refunded the full price of the seats had the letter not been anonymous.

Perhaps our readers will, from this instance, understand more fully The Tribune's Moneyback Guarantee. It is as simple and as complete as the mind of man can make it. We will refund in full any amount paid out by you to any concern who advertises in The Tribune—save only on real estate and investments, where your own judgment must be final.

The mere fact that you want your money refunded is enough for us. We will give it to you—even though the claim be far-fetched, and in that case there will be never a word to the advertiser concerned.

It Pays to Advertise in

The Tribune

APR 8 1915

"The Birth of a Nation" continues at the Liberty Theatre upon its sixth phenomenal week with the matinee and night performances on Easter Sunday.

Journal of Commerce
APR 3 1915

D. W. Griffith's wonderful picture, "The Birth of a Nation," starts its sixth week to-morrow. Even Holy Week seemed to have no effect upon the attendance at the Liberty Theatre and the house was crowded at every performance. So far nearly 90,000 persons have viewed the film and the management expects to record at least one million visitors before the run ends.

Morning Telegraph
APR 3 1915

Since "The Birth of a Nation" opened at two per sit. everybody in the producing line is announcing a forthcoming "two-dollar" feature. Concentration on twenty-five-cent pictures will bring bigger results, say we.

Mg. Clipper
APR 8 1915

"BIRTH OF NATION" STILL BIG.

D. W. Griffith's production in motion photography of "The Birth of a Nation" started its fifth week of unprecedented success at the Liberty Theatre with two performances Sunday afternoon and night. The artistic scope and the astonishing details of this work, in which the master hand of Griffith is apparent at every turn, have impressed New York theatregoers as nothing the season has provided to date. The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku Klux Klans are the high points of interest in the most absorbing drama of the decade. The comprehensive and atmospheric manner in which the thrilling theme is presented, and the enlargement of this appeal in the musical accompaniment of the big orchestral effects, so cleverly made a vital part of the story, are all further points of the most impressive kind.

WALTHALL REJOINS GRIFFITH.

Henry Walthall, the distinguished film player, after a brief absence, has returned to the Griffith-Mutual fold, and in forthcoming Reliance and Majestic three and four reel features he will be starred.

For his first appearance he will portray a dual role in a four reel adaptation of Ibsen's "Ghosts," prepared by Russell E. Smith. In the early part of "Ghosts," Walthall, the master screen actor, plays Oswald, the young son, and later Alving, the old man, which allows him ample opportunity to display his versatility.

Walthall was absent from the Griffith studio for a short while, and during that time was missed very much by his studio associates, with whom he is a great favorite. His most recent success as "The Little Colonel," in D. W. Griffith's "The Clansman," has set filmland talking, and his performance as John Howard Payne in Griffith's immortal classic, "Home, Sweet Home," has convinced many that he, as a photoplay artist, is a mountain in the film game.

He will long be remembered for his characterizations in Griffith films.

Director George Nicholls will direct Walthall in the picturization of Ibsen's "Ghosts," and his supporting cast will be exceptionally good.

Mr. Walthall, when asked as to how he felt now that he was back at the Griffith studio, replied:

"There is no place like home, and I was very lonesome for my dear friends—but I tell you they will never get me away again."

The manner in which this usually clever screen actor delivered the above remarks convinced the listeners that Henry Walthall, once again, was where he belonged.

THE BIRTH OF A NATION—Historical [illegible] in two acts, founded on Thomas Dixon's "Clansman." Produced by D. W. Griffith. Photography by G. W. Bitzer. Music by Joseph Carl Briel. Liberty Theatre, New York.

Colonel Ben Cameron.....Henry Walthall
Margaret Cameron, the elder sister.....Miriam Cooper
Flora, the pet sister.....Mae Marsh
Mrs. Cameron.....Josephine Crisp
Doctor Cameron.....Elmer Clifton
Wade Cameron, the second son.....J. A. Berry
Duke Cameron, the youngest son.....John Fox
Mammy, their faithful old servant.....Jennie Lee
Hon. Austin Stoneman, leader of the House.....Ralph Lewis
Elsie, his daughter.....Lillian Gish
Phil, his elder son.....Elmer Clifton
Tod, the younger son.....Robert Harron
Jeff, the blacksmith.....Wallace Reid
Lydia Brown, Stoneman's mulatto housekeeper.....Mary Alden
Silas Lynch, mulatto Lieutenant Governor.....George Siegmann
Gus, a renegade negro.....Walter Long
Abraham Lincoln.....Joseph Henaberry
John Wilkes Booth.....Raoul Walsh
General U. S. Grant.....Donald Crisp
General Robert E. Lee.....Howard Gaye
Cabinet members, generals, military aides, attaches, Secretaries, Senators, Representatives, visitors, soldiers, Abolitionists, Ku Klux Klansmen, plantation crowds and mobs.

Three hours of beauty and emotion; the finest stagings of battle scenes yet accomplished; the most poetic handling of nature and man in the large; the biggest "thrill" on Broadway—that is the monster photoplay, "The Birth of a Nation."

Not the least marvelous thing about "The Birth of a Nation" is that it succeeds in "putting over" at last Thomas Dixon's "Clansman." Mr. Griffith, a Southerner himself, has kept the theme of the book, a picture of the sufferings of the South under the atrocities of reconstruction. But he has so ennobled it historically and so massed the whole struggle of the Civil War about it that the result achieves a dignity and interest that Mr. Dixon is not at all responsible for.

The story is as romantic and impossible as in the book. The Northern cousins meet the Southern cousins before war breaks out and acquire attachments both friendly and sentimental. The best two pairs of them, meet on the battlefield. The men and women, two more pairs, fall in love and wed. But all this commonplace romance is driven into the background by the power and terror of the scenes of war.

After preliminary views of the South Carolina town of Piedmont, resting in the soft, leaf-flecked light of the rosy dawn before the war, the film throws us headlong into the most remarkable battle scene ever staged. One shows us the taking and burning of Atlanta, swinging the vision of the lense from a ruined mountain shack down a 10-mile valley of Sherman's charging army, to the flame licked streets of the city. Still more remarkable is the final battle where the cousins meet. The camera shows alternately the battling trenches of the opposing armies and the sweep of the ranks across another great valley, taking the after line of entrenchments, and fallen to the last man as "The Little Colonel" rams the flag of his State down the smoking cannon in a Federal breech.

The handling of crowds—18,000, the management tells us; and it looks fully as many—is marvelous. The intensity and yet the clocklike and perfect precision of the sweep of the armies and mobs, and yet the myriad individual detail of falling men, stricken horses, bursting shells.

The acting—never obtrusive, always perfect, even when Lincoln, Grant and Lee are on the screen—is a thing to admire for itself. But it fades before the handling of mass. In the last act, devoted mainly to the vengeance of the Ku Klux Klan, the white array of the marshalled knights as they gather in a great field and then whirl past at the charge is only a final proof of the wonderful art that lies before the cinematograph in the creation of scenes of sweeping, stirring beauty.

Federation of Women's Clubs—Mag. Apr. 1915

The Item APR 2 1915

Liberty Theatre, New York.

D. W. Griffith's production in motion photography of "The Birth of a Nation" started its fifth week of unprecedented success at the Liberty Theatre, Manhattan, with two performances on Saturday last. The artistic scope and the astonishing details of this work, in which the master hand of Griffith is apparent at every turn, have impressed New York theatregoers as nothing the season has provided to date. The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku-Klux Klans are the high points of interest in the most absorbing drama of the decade. The comprehensive and atmospheric manner in which the thrilling theme is presented, and the enlargement of this appeal in the musical accompaniment of the big orchestral effects, so cleverly made a vital part of the story, are all further points of the most impressive kind.

Motion Picture Mag. Apr. 3-15

CLEVELAND (Ohio) PRESS
APRIL 1, 1915

Going Up!

FIVE-DOLLAR movies are now being planned for the Metropolitan opera house in New York.

This announcement sounds improbable. But it sounds no more so than did the first announcement of the prices to be charged for "The Birth of a Nation," the film play now showing in New York with the best seats selling at $1.50 and $2.

Cleveland, Ohio PRESS
APR 1 1915

FIVE-DOLLAR movies are now being planned for the Metropolitan opera house in New York.

This announcement sounds improbable. But it sounds no more [illegible]

NEWS
BIRMINGHAM, ALA
MAR 28 1915

Lasky Has Big Plans.

Griffith's "Birth of a Nation" has stirred the motion picture industry, and Jesse L. Lasky announces plans for a forthcoming production to rival this big American feature.

Mr. Lasky has been out in California the last several weeks and has just returned to New York. He announced the intended spectacle, but would not go into details. He did say, however, it was going to be handled like "The Birth of a Nation," at $2 prices. Many believe [illegible]

EVENING MAIL
New York City
APR 3 1915

90,000 Saw Film Play.

D. W. Griffith's marvelous spectacle, "The Birth of a Nation," continues the film sensation of the season at the Liberty Theatre. It starts in upon its sixth week with the matinee and night performances Sunday. Nearly [illegible] have already seen the [illegible] by the [illegible] million.

What's What—and Why

By TARLETON WINCHESTER

THE heights of Motion Picture production and presentation have been reached in D. W. Griffith's masterpiece, "The Birth of a Nation." Nothing so elaborate, so thrilling and so stupendous has ever before been made by an American director. As a spectacle, as an historical document and as art it is unequaled.

It has been said that Mr. Griffith, as a Southerner has made his scenes in the latter part of the picture more horrible than the facts. This is hardly true. It has also been said that he has made an attack upon the North. This is foolish.

In a cast of such excellence it is difficult to pick those who shine above the others. Henry Walthall comes first; then Mae Marsh, Ralph Lewis, George Seigmann, Lillian Gish and Miriam Cooper. Joseph Henaberry as Abraham Lincoln, Donald Crisp as General U. S. Grant, and Howard Gaye as General Robert E. Lee win individual applause. "The Birth of a Nation" marks an epoch in the history of Motion Pictures.

[illegible] not been [illegible] the house since [illegible] formance, and such [illegible] have been turned [illegible] presentation that an [illegible] have been filled [illegible] been manifeste[illegible] that such flatte[illegible] been devoted t[illegible] to it maki[illegible] will mark an [illegible] a stage histo[illegible]

Morning Telegraph

APR 4 1915

D. W. Griffith's marvelous spectacle, "The Birth of a Nation," continues the sensation of the season at the Liberty Theatre. It starts in upon its sixth week with the matinee and night performances there on Easter Sunday. Even Holy Week, just passed, usually the worst period in a theatrical season, was no exception to the rule of crowded houses.

THE TWO-DOLLAR PICTURE NOW AND IN THE FUTURE

Its Success Has Been Brought About By People of Film Studio and Not of the Legitimate Show Shop.

By ROBERT GRAU.

Not since that day in July, 1896, when the Cinematograph was first shown to the general public of this big town at the Union Square Theatre has there been so much discussion in theatrical circles as to the trend of motion pictures, as has been heard at every turn since March 3 of this year when D. W. Griffith fulfilled a prophecy which the present writer was emboldened to place in type just five years before, while picture plays were yet utilized in the cheaper theatres as "chasers."

"It may be five years before some intrepid producer hands down a photo-spectacle which will not only attract the multitude at the highest prices for seats charged to see a spoken play, but that day will usher in a new era in the field of the theatre, wherein a new type of showman will enter the arena making his impress so positive that theatrical history will assume a new aspect."

These were the words written in 1910. prophecies are still being ventured as to the future of this infant art and industry, but the two-dollar photo-spectacle (mark well the term "spectacle" for the first two-dollar picture cannot be called a photoplay) brings the camera man to his goal. One may but conjecture as to what is yet to come—but let no man doubt that March 3, 1915 will be recorded in theatrical history as that day when a new epoch in public entertainment was inaugurated.

Not even Griffith himself approached the problem of two-dollar seats with absolute confidence—the master and his business associates hesitated more on this point than on any other. A glance at the first advertisements and the original billboard announcements well reveal with what timidity they undertook to establish the precedent. It was not until after the third day following the premiere that they were forced to quadruple the number of two-dollar seats, in fact, the prices were practically doubled all over the house. Even in the balcony, seats were two dollars, and where the majority of the matinee seats were originally 25 and 50 cents, now there are more dollar seats than those of the lower rates combined.

It was simply the great public's way of demonstrating that it knows what it wants. What Griffith had hesitated to establish in the way of prices was really accomplished through a clamor for the highest priced seats. There is no use denying it, playgoers of the staid sort, most of whom never buy seats at a box office, had at last capitulated to the cameraman. The spectacle of men and women standing in line not at the box office alone but at the larger ticket bureaus where seats are sold at a premium, is now daily in view. On the fourth Monday of what is destined to be an all Summer run, the line approaching the Liberty box office extended to Seventh avenue.

And now the query in all pictureddom is, "What of to-morrow?"

Let no man be fooled as to the two-dollar-a-seat picture. Already one may hear of elaborate plans on the part of old established producers and even the newcomers are impressed. If one may believe the gossip of the Rialto, another season will witness a veritable epidemic of two-dollar releases, but we may have to wait a long time before there will come into filmdom a worthy successor of "The Birth of a Nation."

It may be well too to remind those who contemplate an onrush into the two-dollar film field that Mr. Griffith attained his goal not with a stage success in which the names of stage celebrities were utilized to attend patronage instead of following the modern trend. Griffith sought his triumph along the same lines as has been his wont ever since, in sheer desperation, he turned from the stage to the film studio.

Griffith's achievement is a triumph for all that the motion picture art has stood for since it was discovered that a story could be concretely told in pictures and those who shared in the master's conceit were, to a man and woman, real products of the infant art—not one was known to that class of playgoers who are besieging the Liberty box office for two-dollar seats. Even now the players, Walthall, Gish, Marsh et. al., are attracting attention mostly through wonder as to their previous experience.

Not one in a hundred who pay theatre prices at the Liberty ever heard of Billy Bitzer, a cameraman, and an artist. Time was when directors, authors and players alike were relegated into similar oblivion, but no one can doubt that if the vital era of film production is at hand it will be greatly due to a recognition of men and women who rely not on their stage fame—who represent a far greater asset to the producer than those players who came reluctantly into the studios in an effort to convert their stage fame into cash.

The writer does not wish to assume that stage triumphs are not repeated on the screen, yet how many of the celebrities of the older field have made the transition from stage to screen with grace and dignity? The great Bernhardt herself does not hesitate to proclaim that her artistry—such as gave her fame—was not transmitted to the screen.

How many stars of the speaking stage have appeared with such success in pictures but they were induced to remain permanently? Ask the millions of patrons if they would exchange their idols of the screen for a choice of the world's stage stars.

It was the motion picture brain of D. W. Griffith, aided by the products of the environment he has created in the film studio that brought about the first two-dollar picture production, and it will be in just such an environment that others will be achieved.

New York City

APR 4 1915

Anwalt Littleton erschien am vergangenen Donnerstag als Vertreter von D. W. Griffith, dem Schöpfer des herrlichen Films „The Birth of a Nation", vor Bürgermeister Mitchel und brachte den Beweis bei, daß — entgegen den Angaben gewisser Herrschaften! — der National Board of Censors seine Erlaubnis zum Zeigen der vielbesprochenen Films gegeben habe.

PRESS

Philadelphia, Pa.

APR 1 - 1915

AT THE OPERA HOUSE

At the Chestnut Street Opera House, beginning to-morrow afternoon, D. W. Griffith's startling motion picture, "The Avenging Conscience," will be presented. This film drama was suggested by Edgar Allan Poe's famous story of "The Tell-tale Heart" and by his poem of "Annabel Lee," and it is said to provide the biggest thrill that has ever been accomplished.

The photoplay was produced by D. W. Griffith, who is on the screen recognized master of dramatic and photographic effects in the motion picture world. He has made "The Avenging Conscience" a most powerful and intensely dramatic photoplay. He has skilfully blended a mixture of mystery, horror and romance. Poe was weird and tragic, and the photoplay likewise embodies these characteristics.

Mr. Griffith's latest production, "The Birth of a Nation," now playing at the Liberty Theatre, New York, is the biggest success in the history of motion pictures and marks the first time that a motion picture production has been shown at two dollars a seat. Unusual interest therefore attaches to the production of "The Avenging Conscience" in this city.

Performances of "The Avenging Conscience" will begin at three and nine P. M. and will be preceded by a comedy bill beginning at 1.30 and 7.30 P. M.

DISPATCH

Pittsburgh, Pa.

APR 1 - 1915

DAVID GRIFFITH, who put on the film, "The Birth of a Nation," in New York and "sold out" on a $2 seat scale, says that in future millions will be spent on a film and seats will sell as high as $5. He says:

The public is quick to see values. If they are willing to pay five cents to see a picture that costs $100 to produce and 25 cents to see a picture that costs $25,000 to produce they are willing to pay $2 to see one that costs $50,000 to produce. And when we can put on a picture that will cost $1,000,000 to produce the public will be willing to pay $5 a seat for it.

"What will happen to the average theater when its prices are being cut while yours are advancing?" he was asked.

"The regular theater," Mr. Griffith replied, "will always exist, I think, I believe, as now. The pictures will eliminate from the regular theater the spectacular features of production. Plays will never again appeal to the public for their scenery, or their numbers of actors and supernumeraries. Pictures have replaced all that.

"The only plays the public will care to see in the regular theater will be the intimate, social plays that can be staged in one or two settings within four walls, and in which the setting is unimportant, while the drama will be largely subjective. Objective drama, the so-called melodrama, will be absorbed in the pictures."

STANDARD UNION

Brooklyn, N. Y.

APR 4 - 1915

Manhattan Theatres

LIBERTY, MANHATTAN.—D. W. Griffith's marvelous spectacle, "The Birth of a Nation," continues the sensation of the season at the Liberty Theatre, Manhattan. It starts in upon its sixth phenomenal week with the matinee and night performances there to-day. Even Holy Week, just passed, usually the worst period in a theatrical season, was no exception to the rule of crowded houses. The attendance last week set up a new record. More distinguished persons have seen the production than ever attended any other motion picture in Manhattan. Nearly 90,000 patrons have kept the Liberty Theatre filled at every performance. Judging by the interest and the sale it is now estimated that over a million patrons will see the picture production before the end of the run across the river.

Evening News, Newark, N. J.

APR 2 1915

LIBERTY, 43d St. near 6th Ave.—"The Birth of a Nation." Very impressive picture drama, based on Thomas Dixon's novel, "The Clansman." Vivid reproductions of events during the Civil War and the reconstruction period. Instructive and intensely interesting.

Citizen, Brklyn APR 4 1915

"THE BIRTH OF A NATION"

Has Already Been Seen by Ninety Thousand People.

D. W. Griffith's marvelous spectacle, "The Birth of a Nation," continues the sensation of the season at the Liberty Theatre. It starts in upon its sixth phenomenal week with the matinee and night performances there on Easter Sunday. Even Holy Week, just passed, usually the worst period in a theatrical season, was no exception to the rule of crowded houses. The attendance last week set up a new record.

More distinguished persons have seen the production than ever attended any other motion picture in New York. Nearly 90,000 patrons have kept the Liberty Theatre filled at every performance. Judging by the interest and the sale it is now estimated that over a million patrons will see the picture production before the end of the New York run.

DISPATCH

Pittsburgh, Pa.

APR 4 - 1915

D. W. Griffith, the producer of "The Birth of a Nation," taught her the art of acting before the camera when she was a member of his company, which she was for several years. She is loyal to Griffith, ascribes all her success to him and says that he is the nonpareil among producers.

Morning Telegraph

APR 4 1915

WITH THE LEADING MOVING PICTURE HOUSES

D. W. Griffith's spectacle "The Birth of a Nation" continues the sensation of the season at the Liberty Theatre. It starts in upon its sixth week with the matinee and night performances to-day.

APR 4 1915

The Sun

SEEN ON THE SCREEN.

Attractions of the Week in Motion Picture Theatres.

Among the motion pictures to be seen this week are D. W. Griffith's spectacle "The Birth of a Nation" at the Liberty Theatre, which continues its success and is playing to capacity audiences. It is now in its sixth week and has been performed about 90,000 persons.

The Tribune

D. W. Griffith's spectacle "The Birth of a Nation" continues at the Liberty Theatre. It starts in upon its sixth week with the matinee and night performances there on Easter Sunday. Even Holy Week, just passed, usually the worst period in a theatrical season, was no exception to the rule of crowded houses. The attendance last week set up a new record. More distinguished persons have seen the production, it is said, than ever attended any other moving picture show in New York. Nearly 90,000 patrons have kept the Liberty Theatre filled at every performance. Judging by the interest and the sale, it is now estimated that over a million patrons will see the picture production before the end of the New York run.

N. Y. American

D. W. Griffith's marvelous spectacle, "The Birth of a Nation," continues the sensation of the season at the Liberty Theatre. It starts in upon its sixth phenomenal week with the matinee and night performances there on Easter Sunday. Even Holy Week, just passed, usually the worst period in a theatrical season, was no exception to the rule of crowded houses. The attendance last week set up a new record.

APR 4 1915

Herald

"BIRTH OF A NATION" BEGINS SIXTH WEEK

"THE BIRTH OF A NATION," D. W. Griffith's motion picture spectacle, based on Thomas Dixon's novel, "The Clansman," is proving its claim to a newer standard of motion picture by the crowds that [illegible] twice daily in the Liberty Theatre. It will begin the sixth week of its [illegible] to-day. Meanwhile the [illegible]

Apr. 4

Leader-Herald, Cleveland, Ohio

The producers of "The Birth of a Nation," which is a moving picture inflation of T. Dixon's "The Clansman," are planning a summer run for Chicago, charging $2 for the best seats.

Globe

APR 4 1915

"The Birth of a Nation" is in its sixth week of capacity business at the Liberty.

WASHINGTON (D. C.) HERALD

APRIL 4, 1915

Phenomenal Success.

The phenomenal success of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theatre [illegible] the talk of New York and the country at large. This study in motion pictures has done more to elevate its branch of art than all the things that went before and has set this form of entertainment upon a par with the best the stage offers.

Enquirer

APR 4 1915

Press

A nine-reel [illegible] the "Birth of a Nation" by Thomas R. Dixon, Jr., [illegible] from a [illegible]

BOOKMAN

New York City

APR 1915

The very extraordinary motion-picture film entitled *The Birth of a Nation* and depicting, among other scenes, the activities of the Ku Klux Clan during the Reconstruction days in the South, recalls a time when the discretion of Sherlock Holmes reached heights that were ludicrous. It was in "The Adventure of the Five Orange Pits." Holmes had been busy tracing the movements of the American barque *Lone Star* and was reporting the results of his labour to Watson in the seclusion of their rooms in Upper Baker Street. It was only after a cautious look about him and then in a whisper that he asked the question: "Have you ever heard of the Ku Klux Clan?" As a matter of fact, the query was one that at the time could have been shouted with perfect safety by any man, woman or child in any part of the United States. The work of the Ku Klux had been done, and the men who had worn its mystic insignia had gone back to their various peaceful occupations of farming, clerking, and building. To English readers the precautionary glance and the lowered tone may have brought a thrill; to Americans they were nothing more than a source of mild amusement.

PUBLIC LEDGER

Philadelphia

APR 1915

ature.

Photoplays

COURT. ST. OP. HOUSE—D. W. Griffith's startling motion picture, "The Avenging Conscience," will be presented here tomorrow. This film drama was suggested by Edgar Allan Poe's famous story of "The Telltale Heart" and by his poem, "Annabel Lee," and it is said to provide the biggest thrill that has ever been accomplished in a motion picture theatre. It was produced by Mr. Griffith, who is the recognized master of dramatic and photographic effects, and he has made "The Avenging Conscience" powerful and intensely dramatic. Poe was weird and tragic and the photoplay likewise embodies these characteristics.

Mr. Griffith's latest production, "The Birth of a Nation," now playing at the Liberty Theatre, New York, is the most important success in the history of motion pictures, and marks the first time that a picture has been exhibited at $2 a seat. Unusual interest, therefore, attaches to the production of "The Avenging Conscience" here.

RECORD

Philadelphia, Pa.

APR - 1915

Griffith's latest production, "The Birth of a Nation," now playing at the Liberty Theatre, New York, is the biggest success in the history of motion pictures, and marks the first time that a picture has been exhibited at $2 a seat.

Leader

Cleveland O.

4-4-15

The producers of "The Birth of a Nation," which is a moving picture inflaction of T. Dixon's "The Clansman," are planning a summer run for Chicago, charging $2 for the best seats.

SAN FRANCISCO (Cal.) CALL & POST, 825

APRIL 1, 1915

"Clansman" Film to Stay at Alcazar

"The Clansman," D. W. Griffith's picture drama, is to continue at the Alcazar the coming week until further notice. Despite the fact that this motion picture already has been run for weeks, the management of the Alcazar succeeded in arranging for "The Clansman" to be run Thursday night, and it will be run one of the features. The drama is that it permits the audience to gaze upon a battlefield as it really is. This shows actual warfare. The starving soldiers are seen in trenches. The hand-to-hand encounters of the opposing armies are depicted. "The Clansman" presents of the most powerful scenes of the great peace that ever came to America.

New York theatergoers paid $2 to see "The Clansman" when it is offered to the Alcazar patrons. The production is playing in this city for several weeks, and the management is taking advantage of the popular prices.

New York City

APR 3 1915

If you have not seen the wonder film of the moving picture world, *The Birth of a Nation*, now running at the Liberty Theatre, do so at once—or as soon as you can procure seats. As a production it is almost beyond criticism. Some of the scenes are soul harrowing, but people love to have their souls harrowed, evidently, as the theatre is packed to capacity at each of the two daily performances. The useless assassination of President Lincoln, by a mad Englishman, is very realistic; but the scene of greatest historical importance is that in which the mulatto woman bends a Cabinet Minister to her will—in other words, while he is acting as ad interim President of the United States he was influenced by this woman—she was virtually the President of the United States for several weeks. The much maligned Ku Klux Klan is received with unstinted enthusiasm. It is a wonderful spectacle when the Klan comes rushing to the rescue of the poor little South Carolina town. One may not accept all the situations as being true, but no one will deny that as a photo-play it surpasses anything yet flashed on the screen.

COLUMBUS (O.) CITIZEN

APRIL 2, 1915

FIVE DOLLAR MOVIES!

Five dollars for a seat at a movie.

The day is coming when the public will be willing to pay that. Take it from D. W. Griffith, the film genius who produced "The Birth of a Nation," that is now crowding a New York theater at $2 for the best seats.

Theater men scoffed at Griffith's suggestion that anybody would pay his price to see his big film, but the box office returns turned the laugh on them.

Griffith figures the $5 proposition thus:

"The public is alert to values. They have shown themselves willing to pay five cents to see a film that cost $500 to produce, 50 cents to see one that cost $50,000 and $2 for one that cost half a million.

"And when we can put on a film that cost $2,000,000 to produce, the people will be willing to pay $5 to see it."

Southern Theatre

Dallas Texas

April 1915

TWO DOLLAR PICTURE SHOW

"The Birth of a Nation" is the subject played at the Forty-second Street Theatre, New York City, for which admission of $2 was charged. The promoters say this production is absolutely the greatest ever attempted in the moving picture line, over eight hundred people taking part in it.

Columbus O.

4-4-15

"The Birth of a Nation" management has declined [illegible] to take the film spectacle on tour this season. Touring is not a simple matter. At the Liberty Theater, New York, nearly 100 persons are employed in the musical and mechanical effects incidental to the great spectacle.

DES MOINES (Ia.) REGISTER-LEADER

APRIL 5, 1915

While people interested in the amusement business are still gasping at the spectacle of "The Birth of a Nation" produced in motion pictures and drawing crowded houses at regular theater prices in the heart of New York's theater district, the announcement is made there that negotiations are in progress for the leasing of the Metropolitan opera house for the production of joint film and musical dramas at regular Metropolitan prices. This means that the 10-cent motion picture has leaped to the importance of the most expensive grand opera. In fact, the announcement of the negotiations in progress contains the statement that the prices of admission charged for the production to be given there [illegible]

BROOKLYN (N. Y.) EAGLE

Zanesville, O.

APR 4 - 1915

MOVIE FILMS WILL PERPETUATE WAR'S GLORIES SAFELY

"The Birth of a Nation" Will "Out-Cabiria" Famous Cabiria

18,000 MEN AND 3,000 HORSES EMPLOYED

Must the glories of war, its plumed pomp and steel-tipped grandeur, depart from earth after peace extends its universal sway?

His majesty, Mars, must be disarmed and reduced to a milk diet, it is agreed. But now it is asked: Is it not possible that Mars may still delight the eye, his helmet and cuirass agleam, his plumes freshly curled, his shield polished, his spear filed blunt, and bearing the pennon of peace among nations?

"Ay, ay," it is affirmed, "wars will still be waged when international courts of arbitration have abolished hate and bloodshed. There will still be war, glorious, soul-inspiring conflict. But it will be bloodless war, devoid of death, suffering and anguish. It will be war replete with superb and thrilling charges of horse and foot, war of melodramatic onslaughts, doughty defenses, blood-tingling clashes more tremendous than Waterloo, Balaklava, Gettysburg and Aix-la-Chappelle.

Wars of Peace.

"It will be war in which nobody will be hurt. War which will leave no widows desolate, no little ones fatherless and at the mercy of the wolf. It will be war in which thousands of warriors may withstand the battle's shock and live to tell the tale and eat a hearty dinner. It will be war—."

It will be Movie War, to make a short cut of it.

"Moving picture corporations of great wealth will undertake the reproduction of all the vast and picturesque conflicts of history. Millions of dollars will be expended financing huge "campaigns," illustrating the bloody but spectacular crisis in the legends and records of every race and nation. Men will don rich uniforms armor and accoutrements, will gird themselves with weapons of destruction and march before the domineering gaze of the ruthless conqueror but of the moving picture director. And whilst batteries of artillery utter blankshell broadsides more important batteries of motion cameras will imprint the stirring scenes for the delight of peaceful playgoers.

The Bloodless Era.

The prediction of an age of bloodless movie wars is largely based on the recent achievement of an American moving picture director. He is D. W. Griffith, the man who has cutcabiriaed Cabiria." The spectacle he has produced, which is said to open a new world of possibilities in his art, is entitled, "The Birth of a Nation."

For some of the scenes in "The Birth of a Nation" Mr. Griffith employed 18,000 persons and 3,000 horses. With this real army he has staged the most memorable [illegible] rences of the civil war, following closely the story in Thomas Dixon's novel, "The Clansman." It is the most pretenious moving picture ever attempted. As finally assembled it runs 13,000 feet in length, or more than 1,000 feet longer than the epoch-making "Cabiria." For many of the scenes the "stage" has been five miles in length. In order to secure one effect of war's havoc a village the size of thousands of communities throughout America was constructed in solid manner and then destroyed.

Record Portworth apr 4, 19

Admission of Two Dollars Is Charged To See Feature Film

"The Birth of a Nation" management has declined all offers to take the film spectacle on tour this season. Touring is not the simple matter it seems to the average exhibitor, that is, merely making more copies. At the Liberty theater, New York, nearly 100 persons are employed in the musical and mechanical effects incident to the great spectacle. Three months were occupied in getting ready for the production, after the film was completed. The ceaseless labor of D. W. Griffith and his assistants in putting forth a film drama [illegible]

Philadelphia Pa.

April 4, 1915

See notice to managers of playing concert on the Liberty, New York.

PACKENSACK

APRIL 1915

FIVE DOLLAR [illegible]

D. W. Griffith, the pioneer of movie pictures, says the time is coming when the public will be paying $5 and $6 a seat to see movie films just as does now for metropolitan grand opera.

"Some people are doing it now," he declares. "They pay $2 to speculators in New York for good seats in my new $2 film."

And that film itself shows the trend. Until it was produced, the public and the profession supposed that 50 cents was the most anybody would ever pay to see a movie show. But patrons were quick to see that it was purely a question of paying for value.

They had been willing at first to pay five cents to see a picture that cost $500 to produce. Why, then, shouldn't they pay 50 cents—those of them that had the price—to see a picture that cost $50,000?

"And when we can put on a picture that will cost $2,000,000 to produce," says Griffith, "the public will be willing to pay $5 a seat for it."

He expects soon to see the day, too, when producers will be willing to spend so vast a sum on one picture drama. A few years ago it was considered rashly extravagant to spend $500 on a film. The jump to $2,000,000 now is less difficult than was the jump from $500 to $50,000.

The movies will grow, he prophesies, until they include everything of an instructive or entertaining nature that is objective—capable of being seen. They will rob the "legitimate stage" of its melodrama, leaving for the regular actors of the regular theatre only "the intimate, quiet plays that can be staged in one or two settings within four walls, and in which the setting is unimportant, while the drama will be largely subjective.

"The audiences for these old-fashioned theatres will be drawn from old-fashioned people who remember the days of old, and how plays were produced by Belasco and Frohman 'when I was a boy.'

The new generation will be wedded to the movies. You won't be able to satisfy them with anything else."

It's a startling and revolutionary prophecy. Seeing whether it comes true or not is one of the many things worth living for. And even those who lament the probable truth of it needn't put on such doleful faces. We may be sure that if the new drama wins over the old, and wins for keeps, it will be because it is superior, satisfying mankind's dramamtic demands more fully than any other drama has ever done.

Evolution works forward in art as in other things. In spite of Solomon's doleful croak, there are "new things under the sun," and most of them are better than the old.

PORTSMOUTH

APR 4 - 1915

TWO DOLLAR MOVIE DRAWS BIG HOUSE

D. W. Griffith's astonishing production, "The Birth of a Nation," has proven the sensation of years in New York theatricals. When it was announced that a motion picture production was to be given at the popular two dollar scale of prices at the Liberty theatre, skeptics predicted instant failure for so daring an innovation. There has not been a dark or vacant seat in the house since the opening performance, and such tremendous crowds have been turned away at every presentation that another theatre could have been filled. Interest has been manifested in the production that such flattering comment has been devoted to it, and signs point to it making a record which will mark an epoch in Metropolitan stage history. "The Nation" is talked

The New York Press THE STAGE
PART IV. SUNDAY, APRIL 4, 1915.

Tired Business Man Wishes Joffre Could See "Birth of a Nation" Film

It Would Do European Generals' Hearts Good to See How the Movie Actors Carry a Trench or Storm Breastworks.

ADDS TO LIST OF BEST KNOWN MEN

BY A TIRED BUSINESS MAN.

The March Through the Shenandoah Valley as Shown in "The Birth of a Nation."

IT had been a long time since I had seen moving pictures. I think the last ones were those of the war between the Japs and the Russians, and the pictures plainly showed the Japs, each with a battle flag or two, chasing the Russians from crag to crag. The Russians dashed on and on down the mountain passes of Riverside Park and were lost to view, which meant that the picture machine operator had to stop operating or he would have caught a string of New York Central freight cars on the film.

Naturally I demurred at going to see "The Birth of a Nation," which is being shown at the Liberty Theatre every time there is an afternoon and evening. Not only was I haunted by the horrors of the Russ-Jap war, which was brought home to me so close as Eleventh avenue, but having been engaged in legitimate criticism for several weeks, I feared for the effect of such a wholly artificial production on my temperament, which I have been training to become highly artistic.

Weapons of Revolution.

"You ought to go," said Baltasar Meneses, who is the president of the Twentieth Century Culture and Uplift Club and is interested in such matters. "It would be a revelation to you."

[illegible] revolution is a [illegible] verite way of entertaining a Northern visitor was to take him out to the cotton fields and show him how it grew and was picked. Of course they also [illegible] and looked at the pictures in the album, but the visitor had to see the cotton grow. Thanks to science, which hasn't made the talkie-movies prevalent just yet, I couldn't hear the said hands sing "Old Black Joe," but I'll bet Mr. Griffith had them singing it when the pictures were taken, on the right atmosphere.

Films Cause the War.

[illegible] Southern visitors, after [illegible] would be shown with plenty of Abolitionists, Ku-Klux Klansmen, crowds and mobs.

"The Reconstruction Period," he explained, "was the time when the North sent down a lot of experts to put the South in shape again after the war."

"Expert whats?" I inquired.

"Well," he said, "men who pretended that they knew how to do it; how to fix up everything that the South had been [illegible] and put the whole country on its feet."

"What did they call these men?" I inquired.

"Carpet-baggers," said the doorman.

[illegible] had not [illegible]

Soldiers in the Trenches in "The Birth of a Nation" Film.

Klan Has No Terrors.

"You'd better wait and see the Ku-Klux Klan," said the doorman. "The pictures of them are simply wonderful."

But, being a business man, the terrific Ku-Klux could be nothing to me but comedy. When you have stood up year after year and paid a house tax, a personal property tax, a school tax, a dog tax, an automobile tax, a State stock tax, a Government corporation tax, an income tax and a tax on beds, there is nothing left in the world to scare you with except a visitation from the Ku-Klux Klan. The Ku-Klux only have been great, great, but at last they have met their match in the tax gatherers.

IPPING FROM

LOS ANGELES (Cal.) EXAMINER

APRIL 4, 1915

Sensational Run of Clansman Scene to End

The Clansman, entering on Monday afternoon upon its last week at Clune's Auditorium theater, is the sensation of the country at large. In New York it is as popular as in Los Angeles, and the Liberty theater there is not nearly large enough to accommodate the great crowds that seek admission. And this is not surprising, for while there have been motion picture productions which have appealed to the eye, never before has there been one that demonstrates so forcefully the statement that to the screen all things are possible. As a spectacle, as a thrilling historical document and as an appeal to the lovers of beauty in pictures, moving or otherwise, The Clansman stands unequalled. Others have been exciting. Others have been beautiful. But none have combined the elements of the photodramatic art as it does.

STAATSZEITUNG

s: New York City.

APR 4 1915

Wandelbilder.

D. W. Griffith's sensationell grossartige Wandelbilderserie "The Birth of a Nation", nach Thomas Dixon's berühmter Erzählung "The Clansman", ist die Roiofal-Attraktion zweimal täglich, mit einem Symphonie-Orchester von 40 Mann, im Liberty Theater zu sehen. 18,000 Personen und 3000 Pferde sind in dieser glänzenden Serie zu sehen.

HERALD

Washington, D. C.

APR 4 1915

"The Birth of a Nation" continues at the Liberty Theater, New York. It is a pictorial version of Thomas Dixon's novel, "The Clansman," and was made by D. W. Griffith.

LIPPING FROM APR 4 1915

PHILADELPHIA (Pa.) INQUIRER.

The Film Drama

OPERA HOUSE—Beginning tomorrow afternoon, D. W. Griffith's startling motion picture, "The Avenging Conscience," will be presented. This film drama was suggested by Edgar Allen Poe's famous story of "The Tell-tale Heart" and by his poem of "Annabel Lee," and it is said to provide the biggest thrill that has ever been accomplished in a theatre. The photoplay was produced by D. W. Griffith, who is the recognized master of dramatic and photographic effects in the motion picture world. He has made "The Avenging Conscience" the most powerful and intensely dramatic photoplay ever seen. He has skilfully blended a mixture of mystery, horror and romance. Poe was weird and tragic, and the photoplay likewise embodies these characteristics. Mr. Griffith's latest production, "The Birth of a Nation," now playing at the Liberty Theatre, New York, is the biggest success in the history of motion pictures, and marks the first time that a motion picture production has charged $2 a seat.

PHILADELPHIA (Pa.) INQUIRER

APR 4 - 1915

AVENGING CONSCIENCE BASED ON POE

What might have been called the bringing of Edgar Allan Poe's story of the murder of a helpless old man by an overwrought and presumably sane young man into a motion picture has been avoided by the adaptation of D. W. Griffith. In "The Avenging Conscience," to be seen at the Chestnut Street Opera House, Griffith, utilizing the story of Poe's "The Tell-Tale Heart," and the author's poem "Annabel Lee," has discovered a method that is equally effective in providing thrills and in stirring to great excitement, but resolves itself into a thing of beauty and of many visual delights.

Fancy has almost run riot as the film nears the close and the succession of beautiful effects obtained by superior photography approach the ideal in motion picture art. To realize the processes that are involved and the turn that is given the Poe story would be futile and would rob the only one of some of the pleasure of surprise. It might be said that Griffith's "The Avenging Conscience" is of the same standing as his more elaborate and longer production, "The Birth of a Nation," now causing a sensation in New York by attracting crowds and seat charges reaching two dollars.

In "The Tell-Tale Heart," the murderer is brought to a confession of his crime by reason of the beating of the dead man's heart heard distinctly by the youth as his disordered mind makes effort to deceive the inquisitorial officers of the law. Poe, in his story, relates this incident in a most absorbing way.

JOURNAL

MERIDEN, CONN.

MAR 8 1 1915

FIVE DOLLAR MOVIES.

Most folks thought that the limit had been reached when "The Birth of a Nation" was produced as a film and presented at the Liberty theatre as a $2 show but if the Wolf Film plan goes through New Yorkers will have the unique experience of having a $5 motion picture show at the Metropolitan opera house. It seems that the promoters of the plan are quite serious in their scheme and it also seems likely that the directors of the opera house will agree to the plan for they wish to build a newer and better opera home further up town.

Of course the movie promoters are planning more than just pictures, what they are going to have, if the arrangement goes through, the finest feature films that have ever been made. There will also be a grand orchestra led by Hertz or Toscamni and there will be grand opera soloists. There will be no chorus.

This is interesting as it will show whether or not the motion picture limit has been reached. It was thought not long ago that once the prices were raised from the five and ten cent admission that the motion pictures would fail. They were raised to twenty-five cents, to fifty, to a dollar and now the big show in the Liberty is playing to crowded houses at $2 performances at $2.

Will New York pay $5 for the movies? That is the gamble that the promoters are going to make.

Newspaper Cutting Bureau in the Year

JOURNAL

COLUMBUS, O.

APR 4 1915

A Prophecy.

David W. Griffith, the producer of the picture, "The Birth of a Nation," which people are paying $2 to see at the Liberty Theater, New York, says:

"In time I believe moving pictures will replace all plays. On the stage one can get only the great moments, the high lights. On the screen we see the gradual development, the little things that crystallize into the big issues.

"And the modern historian has to have a camera. It is the instrument with which history is beginning to be written. In time it will be used exclusively in place of typewriters.

"We may not live to see it, but one of these days each house will have pillars that open as receptacles of films. When one wants to refresh one's mind about a historical incident, there won't be anybody trekking to an encyclopedia to read what happened on such and such an occasion; instead, some one will rise and turn on the screen, and a story that needs no words will be flashed before the crowd.

"By then, I assure you, the motion picture's operation will be as familiar to everybody as putting another record on a phonograph is today."

TIMES-PICAYUNE

ss: New Orleans, La.

Apr. 4/1915

When the "movies" first began to impress themselves upon the amusement loving American public, it was customary to plank down the minimum five cents to witness the screen dramas. This was gently raised to ten cents, and later the maximum was reached when a film production was presented at twenty-five cents a head. The limit has been reached at the Liberty Theater, where "The Birth of a Nation" is crowding the house at every showing. Prices ranging from twenty-five cents to two dollars, are the rule.

And they—the critics—say that it is "worth the money." This production is reputed to have cost $500,000 in the making. An army of 18,000 people is shown, along with 3000 horses. Tickets are being sold four weeks in advance, and ticket speculators—the bane of New York theatricals—are said to be reaping a harvest. The film has to with a number of epochal events in the history of the United States, and the various characters and scenes are shown with painstaking accuracy.

LOS ANGELES (Cal.) EXAMINER

APRIL 4, 1915

Moving Pictures

CLUNE'S AUDITORIUM—"The Clansman," entering tomorrow afternoon upon its last week at Clune's Auditorium Theater, is the sensation of the nation. In New York it is as popular as in Los Angeles, and the Liberty Theater there is not nearly large enough to accommodate the great crowds that seek admission. And this is not surprising for, while there have been motion picture productions which have appealed to the eye, never before has there been one that demonstrates so forcefully the statement that to the screen all things are possible. As a spectacle, as a thrilling historical document, and as an appeal to the lover of beauty in pictures, moving or otherwise, "The Clansman" stands unequaled. In every way, from the finest detail in the picture to the finishing touch of its presentation, "The Clansman" is a pronounced success.

SAN FRANCISCO (Cal.) CALL POST

APRIL 2, 1915

'CLANSMAN' FILM CROWDS ALCAZAR

The film portrayal of Thomas Dixon's famous novel, "The Clansman," which has surprised and pleased the entire continent, continues to be shown at the Alcazar Theater until next Thursday.

With Miriam Cooper, the dark eyed beauty of the "movies," playing the leading role of Margaret Cameron, the Southern girl, the play has proved one of the most popular yet presented to Alcazar audiences.

Capacity houses witness each performance.

Kan Castle, some days Ku-Klux, some days Luther Burbank. Years ago, when I was younger and lived in Brooklyn, they thought Jack McAuliffe was the best known man in the world. Over in Switzerland, they tell me, the elections are so frequent and the population so small that every citizen dies of a broken heart unless some time or other he becomes president. I guess the world is like that and that every Dye citizen, whether it be Rae Tanner or Will Brydn, can be the best known citizen of his city. When anybody wants to be the part of any certain day Tom Edison acts as

that required the most study and ar- [illegible] as if they were [illegible] that I wish [illegible] that was why I [illegible] I would have wanted to chase them very far. What is one State more or less, unless its bank clearings happen to be very big?

Next came the war, with all the Southern cavaliers hopping into their nice gray uniforms and galloping off with bluejaws of handsome Northern girls in their inside pockets. There had to be battles, of course, and the [illegible] as he saw it. Griffith [illegible] Southern [illegible] I'd [illegible] Southern [illegible] Northern [illegible] Southern [illegible] Northern [illegible] Southern [illegible] Northern

"The Birth of a Nation"

UNQUESTIONABLY the biggest thing in moving pictures produced so far by American brains is D. W. Griffith's new screen drama, "The Birth of a Nation," now drawing capacity houses at the Liberty Theatre, with a maximum price of two dollars for the best seats. While not surpassing, in artistic merit, the great Italian film "Cabiria," the Griffith photo play is certainly a remarkable achievement of the camera, and of special interest to Americans depicting as it does some of the most vital chapters in their national history. The fact that it is based upon Thomas Dixon's story, "The Clansman," a book bitterly uncompromising in its attitude to the colored question tends to weaken rather than strengthen it as delectable public entertainment. What good end is accomplished by stirring up all the racial bitterness and rehashing all the blunders that marked the Reconstruction period is not readily explained. With this one criticism, however, "The Birth of a Nation" compels the highest praise. It stands on its own merit if only by the sheer beauty of its marvellous pictures.

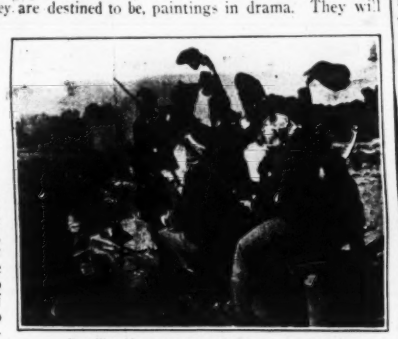
Bangs
D. W. GRIFFITH

It is impossible to describe all the scenes. Those showing battles are on a scale never before attempted.

From a hilltop, we see thousands of armed men fighting in the valley below. We see Sherman and his veterans on their historic march to the sea, we see the blue and the grey repelling desperate assaults in their respective trenches, and we see General Lee, strangely life-like, signing the treaty of surrender in the court house and shaking hands with the equally life-like Grant. We are present with Lincoln at the fatal performance of "Our American Cousin" at Ford's Theatre. We witness Booth shooting the President and the tumult that followed.

Made at Los Angeles, this film play is 1,385 feet in length. It cost twenty months of preparation. It required the services of 18,000 persons and its cost was a half a million dollars.

"I believe the motion pictures of the future," said Mr. Griffith to a THEATRE MAGAZINE representative, "will deal with big themes and have an epic quality. They will cost, in the making, a million dollars, and people will be glad to pay five dollars for a seat to witness them. They will become what they are destined to be, paintings in drama. They will have the dignity of grand opera and command the respect that grand opera does. It is because I have that vision of them that I produced the largest motion picture yet made."



Repelling desperate assaults in the trenches

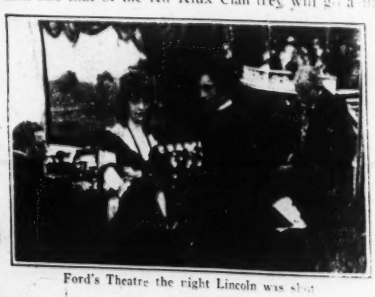
The lean, tall, youthful looking man across the table ceased his long, slow puffs at a cigar and smiled. He had been asked to put the toil of twenty months into the space of a nutshell. It is characteristic of David W. Griffith that he tried. His experiences are well worth the telling.

"The Clansman" was submitted to me and I read it. The story was the first step. I kept it in mind while directing other pictures. It was forming in my mind for a year. I wrote it it now and then, but the actual labor of writing it was done in a month. The next step was to select my cast. That required three months. My principal difficulty was in finding a leading man. I reviewed in my mind at least two hundred men. I made a survey of all the leading men on the stage. My choice fell upon Henry Walthorne. The South, I know, is full of big men. But while Walthorne is a small man he had, otherwise, the appearance, and an heroic soul that would comprehend big issues. I called him 'The Little Colonel' to fit his stature. Lincoln was more difficult. I tried possibilities of Lincoln for three months, until I found the right man. It was the same with Sumner and Stanton, and Lee and Grant. The women were not so hard to find. One of them worked in pictures a year, playing unimportant parts and receiving little attention, because I was holding her for that part. And so of the other two leading women.

"The army of supernumeraries I secured through the large floating population of California. The motion picture business is so tremendous in Los Angeles that six thousand persons are constantly employed in the studios in the capacity of supernumeraries. We had to import from San Francisco recruits from the unemployed.

"The three thousand horses were the hardest to [illegible] It took a month. The State of California and adjourning States [illegible] secured for them.

"There is grave danger in handling horses. Once they get going in a dash like that of the Ku Klux Clan they will go a mile without stopping. While we were directing that dash the automobile in which we [illegible] taking the [illegible] was overturned by them. Fortunately no one was hurt. But there was always that chance.



Ford's Theatre the night Lincoln was shot

"The actual taking of pictures consumed eight months. We travelled far and performed dangerous feats."

ARRIVAL OF A NEW STAGE IN THE ART OF THE MOVIES

AS a picture-play "The Birth of a Nation" impresses the Reverend Dr. Thomas B. Gregory, writing in the N. Y. *American*, sufficiently to make him affirm that it is by all odds the greatest thing that has ever come to New York. In this masterpiece of motion-picture production, he says, we may see something of the possibilities of the art as an educator of the human race through the most royal of the senses, the eye. The historical drama called "The Birth of a Nation," presented through the medium of moving pictures in the Liberty Theater (New York) just eight years after Thomas Dixon's dramatic arrangement of his novel, "The Clansman," from which this new piece was made, was acted on the same stage for the first time.

To create this wonderful spectacle of "The Birth of a Nation," Mr. D. W. Griffith, the producer, employed the services of eighteen thousand men and women, and over three thousand horses. Miles of film were used to catch every detail. Cities were built and scenes of historical interest were reproduced in every particular. Battlefields were again laid out and registered upon the camera. Mr. Griffith and his forces were eight months making the pictures. They traveled over the sections in which the story is located, and reproduced the scenes with rigid fidelity. Thousands of works of historical and official value were carefully read to get all the full and exact particulars. It is no wonder, notes Dr. Gregory, in the light of these facts, that the making of the great picture involved the expenditure of more than $150,000.

The scenes represent the welding of a loose union of sovereign states into a real nation in the Titanic forge of the Civil War. They cover scenes North and South preceding the war (life in the South on a cotton plantation and anti-slavery meetings in the North), lurid battle-scenes of the war itself, and the throes of the reconstruction period. To quote further from Dr. Gregory:

"The trench fighting before Petersburg is also represented by a series of pictures that are simply amazing in their production of warfare as we know it in books and war pictures. No photographs that have come from Europe of the present war can compare for thrilling horror and sobering effect with these Mr. Griffiths 'composed' and which were 'fought' under his direction with that of the military officers who helped him with their technical knowledge.

THE MAN WHO STAGED A PLAY WITH 18,000 CHARACTERS IN IT

D. W. Griffith, producer of "The Birth of a Nation."

"The assassination of President Lincoln, which brings the first part to a close, also shows some extraordinary pictures of the interior of Ford's Theater with Our American Cousin being acted, the movements of the actors on the stage, the throng comprising the audience suggesting nothing but the great tragedy itself, with never a blur of artificiality anywhere in the pictures.

"The second part, with Reconstruction scenes and the machinations of Austin Stoneman and his mulatto satellite, Silas Lynch; the riding of the Ku Klux Klan and the saving of both the Cameron and Elsie Stoneman by this organization, is equally remarkable for its effectiveness as pictures and as dramatic representations of the course of the story. The assembling of the masked riders and their riding through the country and into the town of Piedmont had the spectators of the play on their tiptoes with excitement; and no melodramatic trooper riding in with the reprieve at the last moment ever received heartier applause than did these pictured riders as they rescued the Cameron and Elsie Stoneman just in the nick of time."

That the story as told by the pictures is true the Reverend Doctor Gregory is ready to swear on the Bible, the Koran, the Zend and all the other "Holy Scriptures" put together. He knows it is true because he lived through the actual realities themselves. He saw the real carpet-bagger, the real "New Voters," the real reconstruction "Statesmen," the real Ku Klux Klanners. He is prepared to say that not one of the more than five thousand pictures that go to make up the wonderful drama is in any material way an exaggeration. They are one and all faithful to historic fact, he says, so that, looking upon them, you may feel that you are beholding that which actually happened.

SAN FRANCISCO (Cal.) CHRONICLE
APRIL 5, 1915

Long Run of "Clansman" Continues at Alcazar

"The Clansman," D. W. Griffith's spectacular film drama, in two reels, will be continued at the Alcazar Theater during the coming week up to Thursday. This motion picture production has already had a run of five weeks, and the management of the Alcazar has succeeded in arranging that "The Clansman" shall be continued until Thursday night.

LOS ANGELES, CAL.
APR 1 - 1915

From accounts of returned visitors to New York, Mr. Griffith's "Birth of a Nation" photo-drama is the most important production there in the way of popularity.

It has been doing capacity business ever since it opened. It is said that the only sure way of getting good seats is to buy from speculators, who have their prices at $3 and $4 a ticket.

New York Globe
Apr. 5, 1915

"The Birth of a Nation" [illegible] sixth week of capacity business at the Liberty.

Brooklyn, (N. Y.) Standard-Union
APR 5 - 1915

[illegible] ing to big audiences in the Manhattan.

CLIPPING FROM
BIRMINGHAM (Ala.) AGE-HERALD
APRIL 4, 1915

GOSSIP OF THE Movies

BY PETTERSEN MARZONI

JUST a few weeks ago a sensation was created when seats to a motion picture sold as high as $2. Now the man who produced the big feature at such exhibition prices, D. W. Griffith, is prophesying the time when seats for features will bring prices as high as $5 and $6 per seat.

"The ticket speculators are getting that much now," Mr. Griffith is quoted in a recent interview in The New York Times.

He went on to explain that he was laughed at when he set $2 as the price for his "Birth of a Nation." Now seats are sold out for the big picture several weeks in advance, and the speculators hold the few seats they control at high prices and are getting them, according to reports.

Mr. Griffith was talking about the super-productions, not the present features released on programs. He has always been called a dreamer, until he has made his dreams realities, and now he is dreaming again. This time he envisions a picture costing as much as $2,000,000. His "Birth of a Nation" cost $500,000, and he is talking of spending four times that much.

What he will do with that much money, only D. W. Griffith knows. W. A. Brady characterized him as the man who could spend more money than anyone else, without giving him credit for achievements no other man has equalled. Practically all of the really big things in motion pictures have been evolved by him, and what he will do in the future is awaited with interest.

The pictures at $5 and $6 may or may not come, but bigger things are bound to appear in an industry that is only ten years old. One does not have to wait for superfilms to learn that. The big companies are turning out films every day that show improvement over those that have gone before. Let the high-priced features come. They will appear at long intervals, and the regular pictures will benefit by the new discoveries shown in the big productions.

"The Clansman" has taken New York by storm. It seems that New York cannot equal the record made at Chase's Auditorium where "The Clansman" is now playing its seventh week. So far over 210,000 people have seen "The Clansman." True in every detail, illustrating conditions existing at that time better than has ever been done before, this picture is making history in dramatic world.

CLIPPING FROM
Date

[illegible] wonderful the spectacle, [illegible] infinite pathos and tragedy.

Many Offers for Pictures

More than two thousand offers for purchase playing rights to "The Birth of a Nation" have been received consequent on the showing of D. W. Griffith's masterpiece drama at the Liberty Theatre, New York. Although as yet [illegible] ject, the demand is [illegible] ent from abroad than here. [illegible] firms in Great Britain, [illegible] tugal, Italy, [illegible] via, the Balkans, South Africa, Australia, India, China and Japan [illegible] the wires hot and busy. All told, the bidders for the [illegible] represent a daily [illegible] 900,000 motion picture "fans."

Telegraph
APR 6 1915

At the Liberty Theatre.

D. W. Griffith's marvelous spectacle, "The Birth of a Nation," continues the sensation of the season at the Liberty Theatre. It has entered in upon its sixth week.

Even Holy Week, just passed, usually the worst period in a theatrical season, was no exception to the rule of crowded houses.

SAN FRANCISCO (Cal.) CHRONICLE
MARCH 29, 1915

[illegible] have gone to the Alcazar [illegible] D. W. Griffith's film production, "The Clansman," but none [illegible] a strong mood-[illegible] stirring story [illegible] motion pictures [illegible] its battle [illegible] music [illegible] Dixon's novel [illegible] and in [illegible] it may be [illegible] other [illegible] of [illegible] interest [illegible] the picture is making history [illegible] dramatic world.

Stoneman re[illegible] involved [illegible]

Examiner
Los Angeles Cal
Date 3-25-15

[illegible]om EVENING TELEGRAM
[illegible]ddress: Philadelphia, Pa.
[illegible]te APR 3 [illegible]

At the Opera House, beginning Monday afternoon, D. W. Griffith's motion picture, "The Avenging Conscience," will be presented. This film drama was suggested by Edgar Allen Poe's story of "The Tellitale Heart," and by his poem, "Annabel Lee," and it is said to provide the biggest thrill that has ever been accomplished in a motion picture theatre. The photoplay was produced by D. W. Griffith, who is a recognized master of dramatic and photographic effects in the motion picture world. He has made "The Avenging Conscience," it is alleged, the most powerful and intensely dramatic photoplay ever seen, and has skilfully blended a mixture of mystery, horror and romance. Poe's genius was weird and tragic, and the photoplay is designed to embody these characteristics. Mr. Griffith's latest production, "The Birth of a Nation," now playing in New York, marks the first time that a motion picture production has charged $2 a seat. Performance will begin at 3 and 9 P. M., and will be preceded by a comedy till beginning at 1.30 and 7.30 P. M.

Stockton, Cal.

APR 9 1915

"THE CLANSMAN" AT THE YOSEMITE

"The Clansman," or "The Birth of a Nation," which will be the Yosemite Saturday matinee and night photo drama throws into direct view of the eye events which are stupendously great. Mr. Griffith mingles with his heroic story a powerfully simple love tale that is concerned with all the throbbing events of the Civil war period of our history.

Nothing like this drama could be shown on the speaking stage; nothing like it has ever been approached on the photo-drama stage. It is overwhelming in its power, delightful in its beauty of lyric incisiveness and cohesive with the maximum of educative enlightenment.

The matinee will be at 2:30 with the night exhibition at 8:30. Popular prices of 25 and 50 cents will prevail with a special matinee price of 10 cents for school children.

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om LEADER

Address: Cleveland, Ohio

te APR 5 1915

The World Film Company has announced that it is willing to spend $250,000 on a motion picture if it is possible to lease the Metropolitan Opera House in New York to show it. Grand opera soloists and orchestra would be introduced and box office prices may scale up to $5. "The Birth of a Nation" film will soon be exhibited in Chicago at $2 top price.

New York Telegram Apr 2, 1915

Cincinnati, Ohio

APR 10 1915

The influence of the fine exploitation of D. W. Griffith's Birth of a Nation is to be observed now at every turn, thus proving that a new type of showman is in evidence. Business at the Liberty Theater has varied little since the opening, the gross exceeding $12,000 a week. On Saturdays and Sundays enough people are turned away to fill the house over again at matinees as well as nights.

D. W. Griffith's gigantic spectacle, "The Birth of a Nation," continues to crowded houses at the Liberty Theatre.

New York Press Apr 6, 1915

There is no decrease in attendance at the Liberty Theatre, where "The Birth of a Nation" is now in its [illegible] week in a film [illegible]

National News Service Apr. 3, 1915

TENSBORO (Ky.) MESSENGER

APRIL 2, 1915

FIVE-DOLLAR MOVIES.

D. W. Griffith, the wizard of moving pictures, has the audacity to say that the public will soon be paying $5 and $6 a seat to see movie films, just as it does now for metropolitan grand opera.

"Some people are doing it now," he declares. "They pay it to speculators in New York for good seats for my new $2 film."

And that film itself shows the trend. Until it was produced, the public and the profession supposed that 50 cents was the most anybody would ever pay to see a movie show. But patrons were quick to see that it was purely a question of paying for value.

They had been willing at first to pay five cents to see a picture that cost $500 to produce. Why, then, shouldn't they pay 50 cents—those of them that had the price—to see a picture that cost $50,000?

"And when we can put on a picture that will cost $2,000,000 to produce," says Griffith, "the public will be willing to pay $5 a seat for it."

He expects soon to see the day, too, when producers will be willing to spend so vast a sum on one picture drama. A few years ago it was considered rashly extravagant to spend $500 on a film. The jump to $2,000,000 now is less difficult than was the jump from $500 to $50,000.

The movies will grow, he prophesies, until they include everything of an instructive or entertaining nature that is objective—capable of being seen. They will rob the "legitimate stage" of its melodrama, leaving for the regular actors of the regular theater only "the intimate, quiet plays that can be staged in one or two settings within four walls, and in which the setting is unimportant, while the drama will be largely subjective.

"These audiences for these old-fashioned theaters will be drawn from old-fashioned people who remember the days of old, and how plays were produced by Belasco and Frohman 'when I was a boy.'

"The new generation will be wedded to the movies. You won't be able to satisfy them with anything else."

It's a startling and revolutionary prophecy. Seeing whether it comes true or not is one of the many things worth living for. And even those who lament the probable truth of it needn't put on such doleful faces. We may be sure that if the new drama wins over the old, and wins for keeps, it will be because it is superior, filling mankind's dramatic demands more fully than any other drama has ever done.

Evolution works forward in art as in other things. In spite of Solomon's doleful croak, there are "new things under the sun," and most of them are better than the old.

REPUBLICAN

Gloversville, N. Y.

APR 1 - 1915

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From CHRONICLE

Address AUGUSTA, GA

Date APR 2 1915

Five-Dollar Movies.

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And that film itself shows the trend. Until it was produced, the public and the profession supposed that 50 cents was the most anybody would ever pay to see a movie show. But patrons were quick to see that it was purely a question of paying for value.

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"THE BIRTH OF A NATION."

All New York is obsessed by the craze for the Griffith drama, which as presented in "The Birth of a Nation" at the Liberty Theatre discloses a new art. The entertainment combines 12,000 feet of film, with magnificent symphonic and vocal music and many novel mechanical effects, the whole constituting an "eye-and-ear" picture of the high peaks of American history, with special reference to the Civil War and Reconstruction periods. The public seems to have waked to the fact that a big motion picture of this new sort offers far more that is worth while than the average "indoor" $2 drama. The Liberty is packed twice a day, including Sundays, and literally thousands of would-be patrons are turned away. Two points stand out in Director Griffith's extraordinary achievement. He has succeeded in making the pictured history plausible, dignified and interesting, using all the resources of outdoor photography in battle scenes of wonderful vividness and realism. He has likewise imparted an emotional "punch" to the pictures. His photoplay screen is justly compared to a "harp of a thousand strings." No chord of sentiment or feeling is left untouched. The beautiful love story running through the play is derived from Thomas Dixon's "The Clansman," but the scenario and the working-out are Griffith's own.

M. F. A.

EVENING NEWS

ss: Baltimore, Md.

MAY 2 - 1915

MARY ALDEN POPULAR

As Soon As She Finishes With One Part She Gets Another.

Mary Alden is in more demand at the Griffith-Mutual studios in Los Angeles than any other woman portrayer of character parts. No sooner was she finished with the part of the mulatto, employed by Stoneman as a housekeeper in D. W. Griffith's "The Birth of a Nation," than four directors producing feature pictures asked for her services. For the last six months she has not had a day to herself. Some of her more recent performances have been with Robert Edeson in "Man's Prerogative," and as the mother in Russell E. Smith's "Tee Nun." Later she appeared, first as the young girl, and then as the aged woman with John Emerson in Ibsen's [illegible]

SALT LAKE CITY (U.) TRIBUNE
APRIL

$500,000 SPENT TO PRODUCE BIG RACE PROBLEM MOVIE FILM

Delving into history, unearthing pictures of places known to all students of great American events, determining such infinitesimal problems as whether General Lee rode a white horse or a black one, and overcoming the difficulty of directing great crowds of people in directing great crowds of people in mammoth battle scenes, David W. Griffith, producer of "The Clansman" motion picture film, after many [illegible] incessant labor, has given to the world a picture which is a valuable aid to the student, a splendid visualization of a page out of the book of American facts.

Three former West Point men assisted in untangling the military tactics necessary to the enacting of the big war scenes. A whole town was built in order to have the correct setting for staging the Southern scenes.

And then there was the great difficulty of finding a man to play the role of Abraham Lincoln. Six different players assumed the part before one exactly suited could be found.

Six months were consumed in working out the picture and $500,000 spent. But the showing of the film, already, has broken all records.

David W. Griffith, producer of "The Clansman," a movie drama.

CLIPPING FROM Chronicle
LOS ANGELES (Cal.) TIMES
APRIL 25, 1915

WILLIAM SHAW IN THE CLANSMAN COLISEUM AUDITORIUM

LOS ANGELES (Cal.) EXAMINER
APRIL 25, 1915

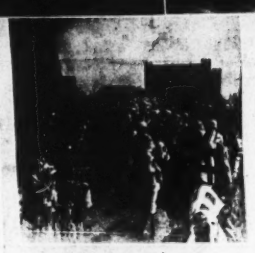
CLANSMAN AUDITORIUM.—D. W. Griffith's monstrous picture production, "The Clansman," will open for a week week at Coliseum Auditorium Theater tomorrow afternoon. Based on the famous novel by Thomas Dixon, Jr., the film deals more broadly on its historical side, with the life of the American nation than does the play or book. "The Clansman" represents the very acme of art and realism in motion pictures. It includes the most spectacular battle scenes ever staged, showing thousands of soldiers in action, including infantry, artillery and cavalry. In "The Clansman" explosive shells are used for the first time in the history of motion pictures. These shells are hurled from the same huge mortars that were used by the federal troops during the American Civil War. Each shell cost $50, and more than 500 were used in the battle. The night battle scenes represent the greatest feat in photography in the history of motion pictures. The burning of the entire city of Atlanta at night is graphically shown in the picture. The famous raids of the Ku Klux Klan with thousands of these white-hooded raiders in action are shown. Lee's surrender to Grant and Sherman's historical march from Atlanta to the sea are also graphically depicted. The assassination of President Lincoln by Wilkes Booth is one of the principal features. Historically and technically, "The Clansman" is perfect. A well-known professor of history in one of the California colleges worked three months in securing historical data for this remarkable picture.

March 13, 1915. MOTION PICTURE NEWS 49

SCENES FROM "THE BIRTH OF A NATION," ITS PRODUCER AND THE CO-STARS OF THE BIG PRODUCTION

ALLEGORICAL GROUP DEPICTING THE WARS OF THE AGES

INSERT ABOVE: HENRY B. WALTHALL



THE KU KLUX KLAN

D. W. GRIFFITH

LINCOLN RECEIVING VISITORS

ONE OF THE STIRRING BATTLE SCENES OF THE CIVIL WAR REPRODUCED ON THE SCREEN

INSERT ABOVE: MAE MARSH

ABOVE: PANORAMA OF ONE OF THE BATTLEFIELDS

GRIFFITH'S "BIRTH OF A NATION" IS A MASTERPIECE

AND the greatest of these is D. W. Griffith, whose magnum opus, "The Birth of a Nation," was shown to specially assembled spectators at the Liberty theatre, New York City, on Monday, March 1, two days before its public presentation in the same theatre.

As a spectacle D'Annunzio's "Cabiria" will never be made to appear foolish. Probably the strongest story yet seen on the screen is that of "Judith of Bethulia," taken from the Apocalypse, that part of the Bible which appears between the Old and New Testaments in old versions.

But for a combination of spectacle and story (and emotional appeal follows the latter as the night follows the day), "The Birth of a Nation" has never been approached.

An attempt to criticise "The Birth of a Nation" would be utter folly. The word criticism is odious and is reserved for cub reporters with its implication of superior knowledge. A review of the picture might be attempted. But the proper frame of mind in which to attack the typewriter is the one adduced by seeing the picture and that is appreciation and reverence.

In the reviewer's mind, as he follows scene after scene of this greatest of photo dramas, every one of the whole gamut of screen essentials and possibilities is met and fulfilled. Historically it is magnificent; it is a great, true, artistic photograph of the crisis of a great war. Educationally it takes rank with, and excels in vital ways, our best war records.

True Greatness Is Its Emotional Appeal

In dramatic and photographic technique, it is beyond our present day criticism. These are surpassing accomplishments; but these are not all. The true greatness of this production lies in its emotional appeal, an appeal so forceful that it lifts you out of your seat and thrills you as the speaking stage never did and never can. This is the greatness of the motion picture, at last realized. And did any one of us ever believe it could be done—like this?

Griffith is the present day Homer of the motion picture industry. Remember what Kipling said about Homer?

When Homer smote his blooming lyre
"He made men sing by land and sea
"And what he thought he might require
"He went and took the same as me."

For "The Birth of a Nation" Griffith has taken Thomas Dixon's novel "The Clansman" as a foundation. On this foundation he has builded a structure lists of which [illegible] and possibly suggested [illegible] works of art and [illegible] These are woven together with pictorial motion picture technique into a harmonious whole. [illegible] ninety per cent. Growth and ten per cent other great [illegible]

There are bits which remind one of "Cabiria," such as the silhouette of the Klu Klux Klan crossing the brow of a hill in the moonlight as the camels did in "Cabiria." There is a wonderful man-to-man encounter, mainly speaking, in the fight which overshadows the remarkable fight in "The Spoilers." There is an allegorical [illegible] which reminds one of the famous painting "War," with [illegible] on a great horse [illegible] ruling roughshod over all human bodies. [illegible] whole picture is Griffith's. Griffith is the master [illegible] the screen.

Historical Value of Scenes Is Marked

Too much [illegible] can not be [illegible] of the picture as a spectacle and on the [illegible] scenes of Lee's surrender, [illegible] assassination [illegible] before, or cannot, by photographs or by [illegible] the great gratitude of the Civil War [illegible] graphically [illegible] The Civil War scenes of the [illegible] of the picture, [illegible] Sherman's march to the sea, the burning of Atlanta, the [illegible] Petersburg, and the gathering of the Klu Klux Klan [illegible] half and the small-made [illegible] to save the [illegible] ted whites are spectacles unsurpassed. The stage [illegible] brick walls did never [illegible] them. No [illegible] ever been produced which [illegible] meaning and interest [illegible] scenes do [illegible] have the scenes [illegible] surpassed by the [illegible] element in any other motion picture.

At the conclusion of the performance [illegible] for "Griffith" brought the producer before the curtain, for a little speech which ended in a choking voice.

The theme of "The Birth of a Nation" is taken from which "The Birth of a Nation" is taken is [illegible] Mr. Griffith has dealt with [illegible] along the lines of the old instructions on grasping a nettle [illegible] has handled the theme [illegible] that its sting is crushed. "The Clansman" dealt with the conflict between the whites and negroes in the reconstruction period of the South. "Birth of a Nation" devotes its second half to that theme. The first half deals with the Civil War itself.

CLIPPING FROM Gazette
St. Joseph, Mo.
4-25-15

mother's old home.

Mae Marsh, whose genius made her famous in "The Birth of a Nation," and "The Clansman," plays the role of the girl of the slums. The story portrays the cruelty of human justice and man made laws, a vital subject handled in a masterful manner by a great writer, full of excitement and thrill, laughter and tears. Monday and Tuesday, "The Eagle's Nest," an elaborate and spectacular drama featuring Edwin Arden and Romaine Fielding, a companion piece to "The Spoilers," will be shown. The Paramount Travel weekly, showing the old city of St. Augustine, Jamaica scenes, Pelican Islands, and some clever cartoon work, will be shown Sunday, Monday, and Tuesday in addition to the features mentioned.

SYRACUSE (N. Y.) HERALD
APRIL 25, 1915

THE VERSATILE MR. GRIFFITH

David W. Griffith, [illegible] in Louisville, Ky., [illegible] for "The Birth of a Nation," [illegible] Thomas Dixon, Jr., [illegible] down in Kentucky. As he worked [illegible] different Southern air [illegible] self for each character in the [illegible] story. Joseph Carl Brial [illegible] the hundred [illegible] Mr. Brial [illegible] essayed the [illegible] the thousands [illegible]

Sun - N. Y. Apr 25 1915

One of the pictures [illegible] ways received by large audiences [illegible] a day [illegible] Birth of a Nation [illegible] the Liberty [illegible]

...ock...

"The Clansman," D. W. Griffith's spectacular photo play, conceded to be the greatest motion picture production, will be the attraction at the Yosemite Saturday afternoon and evening. "The Clansman" is adapted from the famous

MIRIAM COOPER
In "The Clansman"

...ther the play or the book. In "The Clansman" are seen the greatest scenes ever staged with thousands of soldiers, including troops of cavalry, artillery and infantry.

...the length of the picture, only one exhibition will be given afternoon and evening. Matinee will take place at ... the evening performance at 8:30. The popular prices of 25 and 50 cents will prevail with a special price of 10 cents for school children during the Saturday matinee.

NEW YORK COMMERCIAL
New York City
APR 7 1915

Griffith's film spectacle, "The Birth of a Nation" continues to hold the ... capacity houses at the Liberty, beginning its sixth week, and has played to nearly 100,000 per-

STAR
New York City
APR 7 - 1915

Griffith, of "The Birth of a Nation," a big picture spectacle, is ... arrange with the management of the Illinois Theatre for a run of the film, at a top price of $2.

EVENING GLOBE
New York City
APR 7 - 1915

...recent photographic exhibition ... city some striking examples ...tic "still" camera work were ...d. There were pictures with ...tion and real art. Somehow ...us think of the multitude of ...that are missed by the motion ...camera.

...s in lighting and settings ... impossible to the stage are ... the film. We believe that ... of the photodrama's develop... hardly been touched upon.

... Griffith has visualized a ... of poems and stories with ...rtistic photography. We still ...er some of his old productions ... Biograph company. A num... scenes in "The Birth of a Na... show genuine artistic discern...

...In actual photography itself ... next field for motion picture ... The speed of producing a ...mount of film each week has ... handicap in the past. There ...ime to experiment. Producers ...n devoting their attention to ...ario (not enough, yet) and to ...er. But the big men of "the ...e coming to realize the value ...s work. Here the motion ...as something far beyond the ...rama. It offers nature it... ...hat a mere imitation.

NEW YORK SUN
APR 7 1915

Griffith's film spectacle "The Birth of a Nation" continues to hold the ... capacity houses at the Liberty Theatre. It is now beginning its sixth week and has already been seen by 100,000 persons.

LOS ANGELES (Cal.) EXAMINER
APRIL 25, 1915

...novel by Thomas Dixon, but it deals more broadly with the historical side than does either the play or book. In "The Clansman" are seen the greatest battle scenes ever staged, with thousands of soldiers, including troops of cavalry, artillery and infantry. The artillery duels provide one of the most spectacular features in "The Clansman." The siege before Petersburg, Sherman's historical march to the sea, the assassination of President Lincoln, Lee's surrender to Grant, the formation and raids of the famous Ku Klux Klan, and the period of reconstruction in the south are graphically shown in "The Clansman." Owing to the length of the picture, 12 reels, only one exhibition will be given during the afternoon and one during the evening. The matinee will take place at 2:30 o'clock, with the evening performance at 8:30 o'clock. The popular prices of 25 and 50 cents will prevail, with a special price of 10 cents for school children during the Saturday matinee.

Amusement Herald
(no date)

New York movie lovers are experiencing the delightful pleasure of witnessing the greatest motion picture masterpiece ever presented the American public, "The Birth of a Nation," a film adaptation of Thomas Dixon's "The Clansman," staged by the wizard of film producers, David W. Griffith.

...magazines' periodicals

...om JOURNAL
...ldress COLUMBUS, O.
...te APR 25 1915

DAVID GRIFFITH

To be under 40 and to be the most talked of producer of motion pictures in the United States is the distinction of David W. Griffith, whose "Birth of a Nation" has been pronounced the greatest picture spectacle and whose "Avenging Conscience," a picturization of Poe fiction and poetry, is being seen for four days at the Colonial.

Mr. Griffith was born near Louisville and his father was a general in the Confederate army. He was formerly an actor and played in a revival of "Caste," which was produced by the same firm that put out "The Clansman," on which Ku-Klux play by Thomas Dixon, "The Birth of a Nation" is based. Some of the best reviewers in New York, however, are frank to confess that they like the Griffith position of the spectacle-play much better than that which was supplied by Mr. Dixon.

This director has originated a number of elements in photo-play technique which have become current throughout the movie world. One of these is what is known as the "cut back," whereby the teller of a film story drops his main narrative for a moment to go back to some other incident in the characters' lives to explain motives or throw light on later happenings. Many merely photographic and lighting effects have come from this man, who is reported to be worth $100,000 a year in cash to his employers, the Mutual Company.

Some of the movie stars that Mr. Griffith has developed are Mary Pickford, Arthur Johnson, Ford Sterling, Walter Miriam, Kate Bruce and the ...

...The Birth of a Nation" says that 2,125 offers of bookings for the rights of territory have been received by D. W. Griffith.

NEWS TRIBUNE
Detroit, Mich.
apr 25, 1915

By A. L. WEEKS.

To one who thinks of the theater as a place where the people—all the people—go to be entertained, amused, thrilled, perhaps instructed, the development of the motion picture and the place that it has come to occupy in the public mind is of incalculable importance. To attempt to cover the theatrical field in this country and to omit from consideration the cinematograph is comparable to discussing conditions in Europe without mentioning the war. For the motion picture is upsetting conventions in the drama as completely as the war is upsetting conventions in Europe. And yet during the session of the Drama League of America in this city last week the motion picture not only received no consideration, but it was spoken of with contempt whenever it was mentioned. A motion picture, "The Birth of a Nation," is now on exhibition in New York and Boston in theaters in which the best seats sell for $3. This fact, if no other fact about the movies, should bring students of the drama to the realization of the significance of the form from the practical standpoint of dollars and cents. It is inevitable that if thousands will pay $3 to see a motion picture, the time is not far distant when our best dramatists will devote their energies to writing for the screen as well as the stage just as our best actors and our most powerful producers have turned their attention to film plays.

SAN FRANCISCO (Cal.) CHRONICLE
APRIL 25, 1915

...om EAGLE
apr 25, 1915
...ldress: Brooklyn, N. Y.

D. W. Griffith's film, "The Birth of a Nation," continues at the Liberty Theater, where it is now in its third month. Plans are now being completed to make the summer run a feature of the season. A new system of cooling the theater is being installed and whenever the weather makes it necessary the management will be able to reduce the temperature indoors at least 15 degrees.

BERKELEY (Cal.) GAZETTE
MAY 17, 1915

THE CORT

The Clansman, or Birth of the Nation, ... its successful engagement at the Cort Theater this afternoon. Interest in this phenomenal film remains unabated.

It takes three hours to project the twelve reels of "The Clansman," but they are three hours packed with thrills. Interest never flags for an instant. Historically and educationally it is a wonderful achievement.

In the performance at the Cort the introduction of old Southern songs by a singing chorus and the playing of the special music by an augmented orchestra are happy features. There at a matinee at 2 o'clock every day, in addition to the evening performances.

LOS ANGELES (Cal.) TIMES
APRIL 25, 1915

...whom Manager Fiedlander, himself, recently discovered.

Clune's Auditorium.

"The Clansman," the noted D. W. Griffith production, will open its tenth week at Clune's Auditorium tomorrow afternoon. The reason for the second engagement is that a large number of theatergoers in the city were unable to obtain seats during the recent engagement.

The photodrama deals with the civil war and the reconstruction period, and carries the spectator through many intensely thrilling and dramatic scenes, the assassination of President Lincoln, including battle scenes, mob riots, and daring feats of the Ku Klux Klan. A story of keenest human interest runs through the photodrama.

BROOKLYN, (N. Y.) CITIZEN
APR 25 1915

IN FOR A LONG RUN.

"The Birth of a Nation" Is Still at the Liberty.

D. W. Griffith's epic film, "The Birth of a Nation," continues at the Liberty Theater, where it is now into its third month. This wonderful production has been establishing a record for attendance, which is the talk of the town. Plans are now being completed at the Liberty Theatre to make the summer run a feature of the season. A new system of cooling the theatre is being installed, and whenever the weather makes it necessary the management will be able to reduce the temperature indoors at least fifteen degrees. A film production does not demand the silence of an audience like the spoken drama, so on this account a system of exhaust fans and electrical appliances is being installed which will keep a current of cool air distributed over all part of the house during the entire performance.

...lyn, (N. Y.)
APR 25 1915

Manhattan Theatre

LIBERTY, MANHATTAN—D. W. Griffith's film, "The Birth of a Nation," continues at the Liberty Theatre, where it is now in its third month. This wonderful production has been establishing a record for attendance which is the talk of Greater New York. Plans are now being completed at the Liberty Theatre to make the summer run a feature of the season. A new system of cooling the theatre is being installed, and whenever the weather makes it necessary the management will be able to reduce the temperature indoors at least fifteen degrees. A film production does not demand the silence of an audience like the spoken drama, so on this account a system of exhaust fans and electrical appliances is being installed which will keep a current of cool air distributed over all part of the house during each performance.

NEW YORK TELEGRAM
apr 25, 1915

AT THE LEADING MOVING PICTURE

D. W. Griffith's epic film, "The Birth of a Nation," continues at the Liberty Theatre, where it is now in its third month. This wonderful production has been establishing a record for attendance which is the talk of the town. Plans are now being completed at the Liberty Theatre to make the summer run a feature of the season. A new system of cooling the theatre is being installed, and whenever the weather makes it necessary the management will be able to reduce the temperature indoors at least fifteen degrees.

"CLANSMAN" BEGINS SECOND WEEK AT THE MACDONOUGH

Scene showing assassination of President Lincoln, taken from "The Clansman."

"The Clansman," the great Griffith's film, started its second week at the Macdonough theater today. D. W. Griffith's spectacular film, which is adapted from the well known novel by Thomas Dixon, has been playing to capacity houses at the theater the past week.

A feature of the play which is particularly interesting to women is a quaint old dress worn by Miss Lilian Gish, leading lady. An accident to this dress caused the film producers a loss of $500 during the production of the picture, the entire company being forced to remain idle while the dress was being mended.

World, N.Y. Apr. 25, 1915

At the Liberty Theatre the motion picture version of Thomas Dixon's novel, "The Clansman," known on the screen as "The Birth of a Nation," ...

...: New York City
APR 25 1915

Der phänomenale Erfolg des grokartigen Lichtspieldramas „The Birth of a Nation", das D. W. Griffith jetzt tagtäglich im Liberty Theater vorführt, hat Denen Recht gegeben, die in dieser Filmproduction einen neuen Sieg der Entwickelung der kinematographischen Kunst erkannten, die sich damit auf gleicher Stufe mit den in den zwei Dollar-Häusern aufgeführten „bedeutenden" dramatischen Kunst stellt.

Morgen Telegraph, N.Y. Apr. 25, 1915

D. W. Griffith's epic film, "The Birth of a Nation," continues at the Liberty Theatre, where it is now into its third month. This wonderful production has been establishing a record for attendance which is the talk of the town. Plans are now being completed at the Liberty Theatre to make the Summer run a feature of the season. A new system of cooling the theatre is being installed and whenever the weather ...

MAE MARSH IN "THE CLANSMAN"

[illegible] Griffith, the acknowledged master of the photo-drama, by his production of "The Clansman" or "The Birth of a Nation," the photoplay which is [illegible] at the Yosemite April [illegible] for one day only, has placed himself supreme. He has done with these productions of the most potent events of our history what only the greatest poets of the world have done [illegible]. For he has introduced the public to the ugliest of the most appalling events and at the same time pictures a love story which rivals the sweetest and most touching ever written.

No American can understand what [illegible] means, what it cost and what its future is unless he sees this drama. By this picture the South is made to understand the North, and the North is made to comprehend the South as no history, no poetry, no story has ever been able to bring about. And with all this exact reproducing of the most potent facts of our history, Mr. Griffith has woven in the texture of our country a love story that is well comparable to that of the great bard's best effort, the immortal story of Romeo and Juliet. The matinee will be held at 2:30, with the night exhibition at 8:30. Popular prices of 25c and 50c will prevail, with a special matinee price of 10 cents for school children.

PRESS

Cleveland, Ohio APR - 8 1915

[illegible] Birth of a Nation," the [illegible] still drawing [illegible] in New York with the [illegible] the best seats $2, is to [illegible] soon in Cleveland. [illegible] it is to be seen in its [illegible] with parts of it suppressed [illegible] certain [illegible] for several [illegible] there. In [illegible] have been [illegible] and absurd. [illegible] it is to be [illegible] according to announcement Wednesday.

City, on M[illegible] Clarke H. Harrison of [illegible] the city censors [illegible] and had the film [illegible] his wife. All the [illegible] and indorsed that part of t[illegible] Harrison.

Tes ments in [illegible] made to "The Birth [illegible] are similar to those [illegible] "The Nigger," [illegible] Cleveland After [illegible] in Ohio for longer [illegible] "The Nigger" has [illegible] by the state censors, [illegible] announcement [illegible] the Grand, where it [illegible] another film was [illegible] on Thursday.

In t[illegible] great[illegible] essen[illegible] magni[illegible] of a [illegible] vital [illegible] True [illegible]

In c[illegible] ent da[illegible] these a[illegible] its en[illegible] your [illegible] never [illegible] realiz[illegible] like t[illegible] Griff[illegible] Remem[illegible]

THE BIRTH OF A NATION

Movies to Music.

It is a peculiar transition to go from the best screen in town to the best stage, each one operated by the peer producer in his line. The one has about as many advantages and disadvantages as the other. The stage cannot picture the enlarged features portrayed by the screen and the screen cannot give the accompanying speech and flesh of the stage. Again the screen is confined to a very skimpy compass when it does present heroic sizes, but permits far greater expanse when showing motion views at a distance. The stage has much wider proportions, but its perspective of action is limited. Of course, the great difference between the two in the last analysis is human emotion. But again the screen finds certain fans who bring that commodity with them by virtue of their creative imaginations.

Judged as a motion picture, this work undoubtedly represents the last syllable in cinematic art. It is not only on the score of huge cast and historic

6—ANTHONY

import that it surpasses. It is superlative even at its own game—photography and picturization.

Appended to the first part of this picture is a dramatization of Thomas Dixon's novel "The Clansman" which has little or nothing to do with the birth of any nation, but recalls in fictitious and disgusting detail a factional strife between blacks and whites in South Carolina. Quotations from Woodrow Wilson's writings are thrown on the screen to apologize for the disunity, and as much time is devoted to it as all the rest of the nation's history. It is a blight on the truly great picture that precedes, which in itself is wonderfully well balanced and complete. It detracts in its untruthfulness from the Unity and technical perfection of the first part. Why it should be given in the same evening with "The Birth of a Nation" is hard to discern. For even as an advertisement for Mr. Dixon's novel it might do better peddled apart.

The power of Act I is marvelous. It is difficult to believe that mere photography can produce such a punch. And the strange part of it all is, that we of the North surrender our sympathies most wholesomely to the wrongs of the South. The entire trend of this Act is toward a truer realization of the bitter sufferings inflicted upon the Confederate States. But then the salutary influence yields to a second Act of unnecessary race hatred. The spectator is asked to believe that this Ku Klux Klan was a prime factor in the incubation of our nation. Sympathy for the South is now substituted by scenes plainly intended to malign the negro. Every emphasis is placed upon his supposed inherent criminal genius, but nothing is shown of the white man's part in it all. It has about as much place in labor pains of the birth of this nation as a coal strike of Colorado. Both are local blemishes, but neither one is a dominant factor in the history of these United States. Each could be omitted from all commemoration to the moral uplift and inevitable benefit of man.

The first Act is effective and finished as a whole. It furnishes your money's worth to the verge of fatigue and leaves no man in a mood to behold a long and tedious tract on the justification of spilling black blood. This early portion of the picture exceeds the ideals of almost any critic. But the latter half excels only in subtle suggestion of malicious race prejudice. It is evidently an enlargement of Mr. Dixon's pet "Jim Crow" theory and should not be allowed to despoil the artistic and truthful impression of the original concept. The second Act is an excellent example of movies used to pervert the public. The first Act is an unparalleled triumph in motion picturing employed to gratify, instruct, regenerate and glorify. It carries with it a subconscious message of the profit of peace. Music plays no meagre part in its perfection. The instrumental war effects are a welcome substitute for the blank cartridge of military drama.

[illegible] movie [illegible] showed at last. That [illegible]

you may go to the Liberty, and by [illegible] a seat at the door of the house for "The Birth of a Nation," you can have the privilege of paying just six months for it [illegible] paid to see Douglas Fairbanks in "Comes Up Smiling" from the same point of vantage.

"But is it worth two dollars?" you [illegible]

Well, if you consider that the pictures are said to have taken eight months in the making, and that fifteen thousand people posed for them, five dollars a seat would not seem to be an exorbitant charge. Whether you will get two dollars' worth of enjoyment out of seeing "The Birth of a Nation" must be left for individual decision. But enjoyment is scarcely the word to apply to what is, in its best features, a historical sketch of the Civil War period in the United States. Tragedy dire and dreadful stalks through the film from the vivid hand-to-hand fights in the trenches before Petersburg to the assassination of Lincoln in Ford's Theater just fifty years ago.

Marvelous in its realism is the presentment of the latter episode. We see the auditorium, and portions of the play; we watch the President arrive and receive the greetings of the audience. We note that he draws a cloak about his shoulders as the April air turns chill. We get a glimpse of the guard seated just outside the Presidential box, and see his desertion of his post in order to peep at the play. Then Wilkes Booth enters the box, fires the fatal shot, and makes his twelve-foot leap to the stage. All this is of the tensest possible interest, and a scene which, with its wealth of detail, would be quite impossible to present in the ordinary way.

Even more wonderful than this are the battle episodes, with a vista of [illegible] which troops gallop, armies depart, charges are made. Picturesque [illegible] galore are attained by the wizard of the silent drama, David W. Griffith, who is said to have invented most of the [illegible] moving pictures, and is rated the highest salaried man in the business. He is presenting "The Birth of a Nation" on his own account.

Mr. Griffith is under forty, and was born near Louisville, Kentucky, his father having been a general in the Confederate army. He was formerly an actor, at one time appearing in a revival of "Caste," under the [illegible]

firm which produced "The Clansman," on which Kuklux play by Thomas Dixon was done at the same Liberty Theater in [illegible] "The Birth of a Nation" was based. The scenes that are wholly Griffith's are much better than the Dixon part of the story that it is a pity the latter should have been included at all. "The Clansman" partakes of the cheap "class" [illegible] which have done more than anything else to belittle the motion-picture industry; this is confined to the second half of the bill, however, you may leave behind you on, if you like, and still feel that you have had the worth of your money. It [illegible] perhaps be mentioned that the [illegible] tariff applies to only a small part of the house; most of the seats cost one dollar less.

Evening Post. N.Y.C. Apr 9

Next week will be of unusual interest in screen circles. "The Eternal City" comes to the Astor Theatre for an indefinite engagement with matinee and evening, the Strand celebrates its anniversary week, and "The Birth of a Nation" starts another week of its capacity run. And the Metropolitan, Broadway, and Hippodrome will have unusual programs.

Variety N.Y.C. Apr 9

Preparations are afoot to open "The Birth of a Nation" within the near future at the Tremont, Boston. Much the same difficulty that has just arisen from the negro source is being encountered in the Hub.

TIMES
SEATTLE, WASH.
APR 9 1915

No State Rights.

There will be no state rights sold for the D. W. Griffith picture, "The Birth of a Nation." The Griffith company will send out a lot of road companies playing the picture.

EVENING NEWS
Newark, N. J.
APR 9 1915

LIBERTY, 42d St., near 8th Ave.—"The Birth of a Nation." Very impressive picture drama, based on Thomas Dixon's novel, "The Clansman." Vivid reproductions of events during the Civil War and the reconstruction period. Instructive and intensely interesting.

RECORD
PRIL 9, 1915

ANSMAN" AT THE YOSEMITE

ansman,' or 'The Birth of ," which will be the Yo- turday matinee and night nd throws into direct view events which are stupend- Mr. Griffith mingles with story a powerfully simple hat is concerned with all the vents of the Civil war pe- history.

like this drama could be e speaking stage; nothing ever been approached on drama stage. It is ex- in its power, delightful in f lyric incisiveness and ob- h the maximum of educa- ment.

nce will be at 2:30 with the ition at 8:30. Popular and 50 cents will prevail cial matinee price of 10 hool children.

Amusement Herald, Pittsburgh, Pa. April 19 1915

"Five-Dollar Movies Coming?"

David W. Griffith, today the biggest figure in the moving picture world, believes that the movies are yet in their infancy. In a recent interview the film wizzard said:

"I predict," said Mr. Griffith, "that a moving picture will be made within three or four years for which the entrance money will be $5.00 and $6.00 a seat. It is easy to predict that."

"It is foolish to think that the moving picture has reached its climax of development. We have the moving picture theatre as well built and as well run as any other theatre; we have the moving picture show that brings $2 a seat; we have the foremost actors and the foremost authors of the world working for us. So people are prone to think we have gone the limit and there is nothing more to be done. But I tell you that moving pictures are still only in their swaddling clothes.

"I am not a dreamer in the sense that I see fantastic things unlikely of realization," he explained. "I haven't dreamed an impossible thing in seven years—since I started in pictures. That is the beauty of this work. It makes dreams come true."

Mr. Griffith then predicted the five-dollar movie.

"But will the public pay $5.00 a seat merely to see a picture?" he was asked.

"They are already doing it to ticket speculators. When I first proposed asking $2.00 a seat for my new film not a single man in the theatrical business could be found to say I was making a sound business move. Regular theatres on all sides were cutting prices, not advancing them, and 50 cents a seat had always heretofore been considered a record price for the best films.

"The public is quick to see values. If they are willing to pay 5 cents to see a picture that costs $500 to produce and 50 cents to see a picture that costs $50,000 to produce, they are willing to pay $2 to see one that costs half a million to produce.

"And when we can put on a picture that will cost $2,000,000 to produce the public will be willing to pay $5 a seat for it."

Mr. Griffith doubtless is a master at his craft, and aside from his genius as a producer, he possesses unquestioned business skill and foresight. However, we doubt the soundness of his reasoning as to the $5.00 movies. The high-priced moving pictures may take here and there at intervals, but they are contrary to the very forces and conditions which have brought the moving picture its popularity and wonderful success as an amusement enterprise.

The $5.00 pictures will take in New York and some of the larger cities, but as a general proposition we cannot believe they will be a success. It is our opinion that when the price for the "movie" hits the $1.00 mark, it has gone far enough.

We realize the great cost of producing elaborate pictures, but we are constrained to believe the producers in their eagerness to put over "big cases" are going too far, at least in some cases, in the matter of salaries. The professional base ball magnates have long ago realized their mistake in paying fabulous sums for ball players and we venture to predict that in the future the promotors of photoplays will come to realize their mistake in this direction.

When the average motion picture is presented for more than 5, 10 or 25 cents, the time will have arrived when this "the people's" amusement, will cease to appeal to the masses.

The American Press Association (no. Date)

SCENE FROM "THE BIRTH OF A NATION."

The photo entertainment, "The Birth of a Nation," combines a pictorial survey of civil war history and of Kuklux Klan days with a love story based on Thomas Dixon's "The Clansman." The battle scenes, engaging thousands of combatants drilled with the well known Griffith elan and realism, are particularly effective. After seeing it some optimists are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences. It cost to produce nearly $500,000.

D. W. GRIFFITH.

A development no one would believed possible a few year seen in the establishment York, Griffith's "The Birth of a N regular Broadway attrac to absolute capacity on scale. "The Birth of a deed more than a film persons are employe ical effects and musi unreeling of its 12,00

National Magazine (no date)

LIBERTY

"The Birth of a Nation"—The most elaborate moving picture ever produced. Founded upon history of Civil War.

"The Birth of a Nation," the big D. W. Griffith production based on Dixon's book, "The Clansman," is now in its eighth week at the Auditorium theater, Los Angeles, and will continue to run indefinitely at that house.

Telegraph N.Y. Apr. 19

GRANT AND LEE CHEERED.

Audience at Liberty Theatre, Remembers the Golden Anniversary.

On April 9, 1865, General U. S. Grant and General Robert E. Lee arranged the terms of surrender which closed the Civil War.

Upon the fiftieth anniversary of that event yesterday afternoon, when the lifelike pictures in Griffith's story appeared to view at the McLean cottage on the screen at the Liberty Theatre, the audience, realizing that it was the golden anniversary of that event, and stood impressively quiet as the historic event passed before its vision. When Grant and Lee clasped hands, after signing the terms of surrender, a cheer was given.

N.Y. American Apr. 10, 1915

With the matinee tomorrow afternoon, "The Birth of a Nation" begins its seventh week in the Liberty. Yesterday's presentations of the story took on an added interest, it being the fiftieth anniversary of Gen. Lee's surrender to Gen. Grant at Appomattox.

Westfield Leader Apr. 21, 1915

Liberty—"The Birth of a Nation."

D. W. Griffith's gigantic spectacle, "The Birth of a Nation," which is taken from Thomas Dixon's famous novel, "The Clansman," entered its ninth week on Monday, at the Liberty, in West 42d street. The production which is the largest that has been put forth by the Mutual Film Corporation, embraces 18,000 people and three thousand horses and is said to have cost over half a million dollars. An added attraction is a Symphony Orchestra of 40 pieces.

TIMES

Brooklyn, N. Y.

APR 10 1915

"The Birth of a Nation.

D. W. Griffith's production "The Birth of a Nation" continues the sensation of the season in New York. With the matinee to-morrow afternoon this motion picture spectacle begins its seventh week in the Liberty Theatre. The weekly receipts have averaged $14,000. Last Friday's presentation of the story took on an added interest, it being the fiftieth anniversary of Gen. Lee's surrender to Gen. Grant at Appomattox, April 9, 1865. When the reproduction of this scene was flashed upon the screen the audience rose

"BIRTH OF A NATION."

Private Presentation of the Much Discussed Picture Play at the Tremont Tonight.

Today, the 50th anniversary of Gen Lee's surrender to Gen Grant at Appomattox, has been selected for the first performance in Boston of D. W. Griffith's motion picture drama, "The Birth of a Nation," in which this historic scene is shown. The performance this evening is for invited guests only, the first public presentations at the Tremont Theatre taking place tomorrow afternoon and evening.

Mr Griffith is said to have reproduced every detail of the great event. The room in which the document is signed is a facsimile of the actual Wilmer-McLean house interior at Appomattox. Donald Crisp and Howard Gaye, in the roles of Grant and Lee respectively, bear a marked resemblance to the great Generals. The costuming is exact—Grant in fatigue clothes, dusty and travel stained, and Lee, the vanquished, scrupulously arrayed in full dress.

Moving Picture World N.Y.C. Apr. 10, 1915

"The Birth of a Nation" Passed in Chicago.

"The Birth of a Nation" will be shown in Chicago without a single foot of film being cut out. Notwithstanding the widespread discussion over these films in New York, where some of the members of the National Board of Censors refused to give their sanction to the running of the pictures without certain excisions, Griffith's big photoplay will be shown in its entirety here.

Not even the Chicago Board of Censors were permitted to use their cutting implements in this instance. Mrs. Carter H. Harrison and Charles Fitzmorris, the mayor's secretary, passed on the films, and the secretary reported to Major Funkhouser that they should be shown in their entirety. This official indorsement by the mayor's secretary assured the presentation of the films in this city without mutilation.

It is said that "The Birth of a Nation" will open soon at the Illinois theater, where "Cabiria" had its big run, at $2 prices.

Journal of Commerce Apr 10.

"D. W. Griffith's production of "The Birth of a Nation" continues to be the most popular film in the city. Beginning tomorrow, the production enters upon its seventh week here. The receipts have averaged $14,000 weekly since the opening, which is the capacity of the Liberty Theatre. An added interest was given Friday, which was the fiftieth anniversary of the surrender of Lee at Appomattox, a truthful representation of which is given in the film.

Billboard Cinc. Ohio Apr. 10, 1915

GRIFFITH FEATURE SETS RECORD

New York, April 2.—D. W. Griffith's marvelous spectacle, The Birth of a Nation, continues the sensation of the season at the Liberty Theater. It starts in upon its sixth phenomenal week with the matinee and night performances there on Easter Sunday. Even Holy Week just passed, usually the worst period in a theatrical season, was no exception to the rule of crowded houses. The attendance last week set up a new record. Nearly 90,000 patrons have kept the Liberty Theater filled at every performance.

N.Y. Evening Sun Apr. 10, 1915

LIBERTY—D. W. Griffith's wonderful spectacle, "The Birth of a Nation," continues as one of the sensations of the season. It begins its seventh phenomenal week with the matinee and night performances to-morrow. Attendance reached high water mark during the present Easter week. More distinguished persons have seen the production than ever attended any other motion picture in this city.

Motography

Address CHICAGO, ILL.

Ashes of Dreams—Paramount.—A three reel drama of distinct drawing power. Henry B. Walthall, famed for his work in "The Birth of a Nation" and other big features, plays the leading part and is surrounded by a strong cast. [illegible] make will be made in [illegible] ject.

who is responsible for [illegible] Nation, has launched another [illegible] called The Avenging Con[illegible] on exhibition at the Chestnut Street Opera House in Philadelphia.

[illegible] story of The Clansman still [illegible] its remarkable run at the Al[illegible]. This is the fifth week, and the demand for seats is beyond the capacity of the house.

Moving Picture World Apr. 10, 1915

"The Celebrated Scandal." Close upon this will come the "Birth of a Nation," "The High Hand," "What Happened to Jones" and "The Pageant of San Francisco."

REVIEW

New York City

APR 10 1915

[illegible] are born to unity ma[illegible] run fire and exhale powder. [illegible] would rather swagger [illegible] about in blue and gray, with [illegible] over them, than eat. [illegible] have afore mentioned, there [illegible] We have seen "Secret [illegible] rehearsed fifty times because [illegible] results in "super" blue and [illegible] it still remains the marvel of [illegible] century that Mr. Griffith [illegible] managed to thrash thousands of [illegible] into such magnificent [illegible] smashing wartime movie, [illegible] of a Nation."

NEW YORK COMMERCIAL

New York City

APR 10 1915

[illegible] matinee tomorrow afternoon, [illegible] Birth of a Nation" begins its seventh [illegible] the Liberty. Yesterday's presenta[illegible] the story took on an added in[illegible] being the fiftieth anniversary of [illegible] surrender to Gen. Grant at [illegible]

New York Journal of Commerce

Date APR 10 1915

[illegible] production of "The Birth [illegible] Nation" continues to be the most [illegible] film in the city. Beginning [illegible] the production enters upon its [illegible] week here. The receipts have av[illegible] $14,000 weekly since the opening, [illegible] the capacity of the Liberty Thea[illegible] An added interest was given Friday, [illegible] was the fiftieth anniversary of the [illegible] of Lee at Appomattox, a truthful [illegible] of which is given in the

DRAMATIC NEWS

Address: New York City

APR 10 1915

Albert Sterner, the artist, will have twelve beautiful models as pages and heralds for the special professional numbers at the ball of the Allied Arts at the Hotel Astor Thursday evening for the benefit of the Actors' Fund of America.

D. W. Griffith, who is responsible for The Birth of a Nation, has launched another big thrill called The Avenging Conscience. It is on exhibition at the Chestnut Street Opera House in Philadelphia.

EVENING GLOBE

New York City

APR 10 1915

LIBERTY.—D. W. Griffith's production "The Birth of a Nation" continues the sensation of the season in New York. With the matinee Monday afternoon this motion picture spectacle begins its seventh week in the Liberty Theatre. The weekly receipts have averaged $14,000, which is the absolute capacity of the theatre.

BROOKLYN, (N. Y.) CITIZEN

Apr. 10, 1915

[illegible] impressive incident out of the ordin[illegible] in connection with "The Birth of a Nation" took place yesterday [illegible] Liberty Theatre. On April 9, [illegible] General U. S. Grant and General [illegible] arranged the terms of sur[illegible] E. Lee. On the fiftieth anniversary of [illegible] yesterday afternoon, the life[illegible] event in Griffith's thrilling story [illegible] characters at the McLean cottage [illegible] into viewing the peace terms, [illegible] after [illegible] hands.

Telegraph N.Y. Apr. 10, 1915

[illegible] Griffith's marvelous spectacle, [illegible] of a Nation," continues the sen[illegible] at the Liberty Theatre, [illegible] upon its sixth phenomenal week [illegible] matinee and night performances [illegible] Easter Sunday.

EVENING NEWS

Buffalo, N. Y.

APR 10 19[illegible]

[illegible]S MOVIE IS COMI[illegible] GRIFFITH BE[illegible]

Says Audiences Will Willi[illegible] High Prices.

Seven years ago David W[illegible] was a penniless actor, knock[illegible] New York trying to get so[illegible] listen to his scheme for produ[illegible] ing pictures on a large scal[illegible] he is the leading figure in t[illegible] picture world, with an ann[illegible] that runs into six figures. [illegible] clares that within the next [illegible] four years moving pictures w[illegible] duced to which the price of [illegible] will be $5 and $6. In supp[illegible] assertion he points out tha[illegible] years ago an expenditure of [illegible] single film was thought to be [illegible] as the business would stand. [illegible] cents was considered the [illegible] that could be asked at a thea[illegible] the only attraction was pictu[illegible] came the $50,000 picture, f[illegible] theater managers asked and [illegible] 50 cents. He is now exhibiti[illegible] ture in New York which co[illegible] and he is asking $2 a seat. T[illegible] not only is paying the price, [illegible] buying tickets from speculate[illegible] much as $5. "And when you [illegible] on a picture that will cost $[illegible] produce, the public will be [illegible] pay $5 a seat for it," he ad[illegible]

He predicts that in time [illegible] drama will entirely disappear [illegible] list of regular plays. To pe[illegible] not be satisfied with views [illegible] corners of the world and of li[illegible] will demand great, sweeping s[illegible] possible of production on any [illegible] the last picture produced by [illegible] fith he used 18,000 people [illegible] horses and 7000 words of ex[illegible] matter, including four pag[illegible] Woodrow Wilson's history of [illegible] ted States. The people, he [illegible] can get history better in this [illegible] through books. And if they [illegible] history they can get litera[illegible] drama without end. Of cours[illegible] ance must be made for the em[illegible] of a man who has proved hi[illegible] to perform wonders with pict[illegible] it seems that the possibilitie[illegible] moving picture have by no me[illegible] exhausted.—Indianapolis News

From T[illegible]

Address RACINE

Date APR 1[illegible]

Scissors and Pa[illegible]

FIVE DOLLAR MOVIES.

David Griffith, one of the leading fi[illegible] moving picture world, has recently d[illegible] within the next three or four years mov[illegible] will be produced to which the price [illegible] will be $5, or may be more. This does n[illegible] the cheaper pictures will pass out of [illegible] only shows a tendency which Mr. Griff[illegible] have recognized in this matter.

The great producer argues that a fe[illegible] $500 was a large expenditure for the pr[illegible] single film, and 5 cents was the current [illegible] mission. Nowadays it is nothing for m[illegible] to put $50,000 into a picture, and th[illegible] these have gone up from 5 to 10 centa[illegible] quarter and a half dollar. A picture [illegible] shown in New York at $2 as the price [illegible] This film cost $200,000 to produce, and [illegible] the cost of a good seat, it is said that s[illegible] tors have sold some of them as high as [illegible]

The men who make such pictures fig[illegible] amounts. Mr. Griffith predicts the time [illegible] will cost as much as $2,000,000. This is [illegible] theorizing of a dreamer and allowance m[illegible] for such enthusiasm, but the expensive[illegible] ferred to now being shown in New Yo[illegible] have taken 18,000 people and 1,500 horse[illegible] kee News

CLIPPING FROM [illegible]

LOS ANGELES (Cal.) [illegible]

APRIL 25, 1915

PHILADELPHIA (PA.) RECORD.

Date ..... APR 11 1915

BIG MOTION PICTURES

D. W. Griffith, a Master Photo Play Producer, Employs Original Methods.

D. W. Griffith, who is among the greatest of producers of motion pictures, is the "man of the hour" just now in the amusement world, on account of the success of his latest production, "The Birth of a Nation," now playing at the Liberty Theatre, New York. This photo-play is founded upon American History and upon Thomas Dixon's story of the Reconstruction Period, "The Clansman." Some of the scenes that have aroused much discussion and commendation are the assassination of President Lincoln in Ford's Theatre, Washington, D. C.; the burning of Atlanta, Civil War battles and the surrender of General Lee to General Grant.

Another of Griffith's master productions is "The Avenging Conscience," now at the Chestnut Street Opera House here.

Griffith resorts to unique and original methods in accomplishing his dramatic and photographic effects. He is the inventor of several devices, one of which is that which permits the dissolving of one scene into another. He is said to be the first producer to succeed in taking motion pictures at night. His productions are always made on a very large scale. In "The Birth of a Nation" he is said to have utilized 18,000 people and 3000 horses. In staging the battle scenes he used regiments of various National Guards. His operations often extended over an area of many miles, and in order to direct personally every bit of action he had a mass to telephone wires extending underground to all parts of the battlefield, so that he could give directions by telephone. He would sit on a high, elevated platform and would direct as far as possible by means of a megaphone. In fact, for all large exterior scenes, Griffith invariably directs from such a platform. In "The Avenging Conscience" he staged the thrilling man-hunt and capture scene on the platform, from which he could view a circuitous chase of several miles over mountains and valleys. When he photographed the famous charge of the Ku Klux Klan in "The Birth of a Nation," wherein thousands of horsemen dash across country, he rode in a high-power racing car accompanied by his photographer with the motion-picture camera, directly in front of the horses, which was a hazardous undertaking, for if anything happened to slacken the speed of the car the horses would have dashed into it.

In reproducing the assassination of President Lincoln, Griffith was assisted by a man who had been present on the fateful night of the shooting. Griffith had his carpenters and scene painters erect an exact replica of Ford's Theatre, Washington, D. C., from a photograph taken on the night of the murder. He also had constructed a complete village from a photograph of Piedmont, S. C., and all other scenes, furniture and costumes were reproductions of the things as they actually existed. All artillery effects in the battle scenes were loaned by the Ordnance Department of the United States army for use in the picture. All the battle scenes were photographed at night, which made possible the red effects. Under the glare of giant illuminators a line of trenches stretching over a territory of three miles was photographed.

PUBLIC LEDGER

ess: Philadelphia, Pa.

APR 11 1915

The Two Davids

For years David Belasco has been the recognized wizard of stagecraft, his productions having been noted for their unique effects, and it is somewhat of a coincidence that the genius of the photoplay, David W. Griffith, should have the same first name as Mr. Belasco. In Mr. Griffith's productions, "The Avenging Conscience," now playing at the Chestnut Street Opera House, and "The Birth of a Nation," at the Liberty Theatre, New York, he has provided many novel and startling effects, which are causing much comment in both cities.

N.Y. Tribune apl 11,

D. W. Griffith's production, "The Birth of a Nation," continues the sensation of the season in New York. With the matinee this afternoon this motion picture spectacle begins its seventh week in the Liberty Theatre. The weekly receipts have averaged $14,000, which is the capacity of the theatre. Last Friday's presentation of the story took on an added interest, it being the fiftieth anniversary of General Lee's surrender to General Grant at Appomattox, April 9, 1865. When the reproduction of this scene was flashed upon the screen the audience rose and stood impressively quiet.

EAGLE

ress: Brooklyn, N. Y.

APR 11 1915

Brooklyn, (N. Y.) Standard-Union

April 11, 1915

Manhattan Theatres

STRAND, MANHATTAN—D. W. Griffith's production, "The Birth of a Nation," continues the sensation of the season in Manhattan. With the matinee this afternoon this motion picture begins its seventh week in the Liberty Theatre. The weekly receipts have averaged $14,000, which is the capacity of the theatre. Last Friday's presentation of the story took on an added interest, it being the fiftieth anniversary of Gen. Lee's surrender to Gen. Grant at Appomattox, April 9, 1865. When the reproduction of this scene was flashed upon the screen the audience rose and stood impressively quiet as the historic event passed before its vision. When Grant and Lee clasped hands, after signing the terms of surrender, a great cheer was given.

DISPATCH

Pittsburgh, Pa.

APR 11

THEATER TOPICS

D. W. Griffith's production, "The Birth of a Nation," begins its seventh week in the Liberty Theater. The weekly receipts have averaged $14,000, which is the capacity of the theater.

REVUE

ress: New York City

APR 11 1915

Der phänomenale Erfolg des grosartigen Lichtspieldramas „The Birth of a Nation", das D. W. Griffith jetzt tagtäglich im Liberty Theater darbietet, hat Denen Recht gegeben, die in dieser Filmproduction einen neuen Aufschwung der kinematographischen Kunst erblicken, die sich somit auf gleiche Stufe mit der in den zwei Vorjahren gebotenen „realistischen" cinematographischen Kunst stellt. „The Birth of a Nation" bleibt auf dem Programm des Liberty Theaters.

THE WIZARD OF THE "MOVIES"

He is D. W. Griffith, With "The Birth of a Nation" and "The Avenging Conscience" Among His Masterpieces

PHILADELPHIA, (PA.) RECORD.

Date ..... APR 11 1915.

N.Y. Telegram apl 11 1915

D. W. Griffith's production, "The Birth of a Nation," continues the sensation of the season in New York. With the matinee this afternoon this motion picture spectacle begins its seventh week in the Liberty Theatre. The weekly receipts have averaged $14,000, which is the capacity of the theatre.

N.Y. American apl. 11, 1915

D. W. Griffith's production, "The Birth of a Nation," continues the sensation of the season in New York. With the matinee this afternoon this motion picture spectacle begins its seventh week in the Liberty Theatre. The weekly receipts have averaged $14,000, which is the absolute capacity of the theatre.

Last Friday's presentations of the story took on an added interest, it being the fiftieth anniversary of Gen. Lee's surrender to Gen. Grant at Appomattox, April 9, 1865. When the reproduction of this scene was flashed upon the screen the audience rose and stood impressively quiet, as the historic event passed before its vision. When Grant and Lee clasped hands, after signing the terms of surrender, a great cheer was given.

ABLE ADDRESS CLIPSURG

PING FROM

NEW YORK PRESS

APR 11 1915

THE LIBERTY.

With to-day's matinee the popular photo-spectacle, "The Birth of a Nation," enters upon its seventh week in the Liberty Theatre. The capacity of the house is said to be taxed at every performance and the many stirring scenes in the picture are received with marked approval.

N.Y. Morning Telegraph apl 11, 1915

D. W. Griffith's production, "The Birth of a Nation," continues the sensation of the season in New York. With the matinee this afternoon this motion picture spectacle begins its seventh week in the Liberty Theatre. The weekly receipts have averaged $14,000, which is the absolute capacity of the theatre. Last Friday's presentations of the story took on an added interest, it being the fiftieth anniversary of General Lee's surrender to General Grant at Appomattox, April 9, 1865. When the reproduction of this scene was flashed upon the screen the audience rose and stood impressively quiet.

PRESS

Philadelphia, Pa.

APR 11 1915

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theater.

AT THE OPERA HOUSE

D. W. Griffith's remarkable motion picture production, "The Avenging Conscience," will enter upon its second week at the Chestnut Street Opera House, to-morrow afternoon. This unusual photoplay, which is based on Edgar Allan Poe's thrilling story of "The Tell-Tale Heart," scored an instantaneous success among Philadelphia theatergoers, by virtue of its extraordinary photographic effects and its powerful story. It is the most thrilling and startling production that has been seen here in many a day, equaling "Dr. Jekyl and Mr. Hyde," and "The Relic," Henry Walthall, who portrays the leading character, does some excellent acting. He also has the leading part in Mr. Griffith's New York success, "The Birth of a Nation." The other principals are supported by Blanche Sweet, Lillian Gish, George Seigmann, Spottiswoode Aitken and Ralph Lewis, who are members of the stock company and are seen in his pictures.

D. W. Griffith Directing Camera-Man.

Fertility of resource and an imagination keeping pace with the development of a fascinatingly weird tale, resulted in the creation of D. W. Griffith, one of the foremost of motion picture producers, of "The Avenging Conscience," a sensational film that is the legitimate precursor of Griffith's masterpiece, now in New York, "The Birth of a Nation." The difficulties that Griffith overcame in the making of "The Avenging Conscience" were greater than are found by producers who have photographed enactment of such stories as "The Eternal City," "The Christian" or "The Spoilers." In each of the instances given, the story had been created and there was only necessary the adaptation. The mere going to remote places to obtain authentic localities as a background for action, meant only expense and the consuming of time. There were no calls upon ingenuity of the producer—at least no calls that could not readily be met by the exercise of the usual skill. But in the case of "The Avenging Conscience" there must have been required unusual photographic skill and, because of the desire to bring about weird effects, resourcefulness and inventiveness were constantly under

N.Y. Telegram apr 11, 1915

INQUIRER

s: Philadelphia, Pa.

APR 11 1915

—The cast appearing in D. W. Griffith's photoplay, "The Avenging Conscience," at the Chestnut Street Opera House, is made up of the same principals who enact the leading character in Mr. Griffith's big New York success, "The Birth of A Nation," now in that city at the Liberty Theatre at two dollars a seat. Henry Walthall essays the leading role in both productions, and Miss Mae Marsh, George Seigmann, Spottiswoode Aitken and Ralph Lewis appear in both pictures. These people form the nucleus of Mr. Griffith's several stock company and are seen in his pictures.

STAATSZEITUNG

dress: New York City.

APR 11 1915

date

Wandelbilder.

D. W. Griffith's sensationell grosartige Wandelbilderserie "The Birth of a Nation", nach Thomas Dixon's berühmter Erzählung "The Clansman", in der Kolossal-Attraktion zweimal täglich mit einem Symphonie-Orchester von 40 Mann im Liberty Theater an einem 18,000 Personen und 3000 Pferde in dieser glänzenden Szenerie.

New York. Herald apl. 11, 1915

HISTORIC EVENT IN 'MOVIES'

IN the Liberty Theatre D. W. Griffith's big film production, "The Birth of a Nation," will begin its seventh week to-morrow. Additional interest was given to the motion picture spectacle last Friday, the fiftieth anniversary of General Lee's surrender to General Grant at Appomattox.

RTH OF A NATION"

Seventh Week at the Liberty Theatre.

ffith's production, "The Birth of a Nation," continues the sensation of the season in New York. With this afternoon this motion picture begins it seventh week in the Liberty Theatre. The weekly receipts have averaged $14,000, which is the capacity of the theatre.

Last Friday's presentations of the story took on an added interest, it being the fiftieth anniversary of General Lee's surrender to General Grant at Appomattox, April 9, 1865. When the reproduction of this scene was flashed upon the screen the audience rose and stood impressively quiet, as the historic event passed before its vision. When Grant and Lee clasped hands, after signing the terms of surrender, a great cheer was given.

N.Y. Telegram apr. 11, 1915

KAMINER

Chicago, Ill.

APR 11 1915

wonder if the high salaries to leading moving-picture performers and at the enormous cost of such productions as 'Les Miserables,' 'The Birth of a Nation,' 'Quo Vadis,' 'The Inferno.' They lose sight of the fact that the initial cost of production is the only factor in the film production that is costly. When a film is made it lasts forever, and may be used a million times if

Birth of the Nation,' $150,000 to produce, is playing at a New York theater to capacity week for fourteen performances. D. W. Griffith, the director of the moving-picture production, is renting the theater for the week. You can imagine what profits are when he has no rent and no properties to pay

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LYN, (N. Y.) CITIZEN

APR 11

GRIFFITH FILMS

READY FOR BOOKINGS

Avenging Conscience" and "The Escape," Now Both Available for New York.

"The Birth of a Nation" has opened a phenomenal run in New York, it is decided by the Wm. Brady Enterprises are booking these features for exhibition in the East, in preference to other masterpieces, such as "The Avenging Conscience" and "The Escape." These two exceptions, neither of which has been released to exhibitors in New York, the Strand Theatre and others having played "The Avenging Conscience," whereas "The Escape" has been successfully released at other theatres.

These films at this time given the advantage of a two-reel medium, which has become as well known as "The Birth of a Nation" and "The Hundred Days."

N.Y. Herald apr. 11, 1915

Griffith's production "The Birth of a Nation" begins its seventh week at the Liberty Theatre. It is playing to capacity houses as usual and will have averaged $14,000

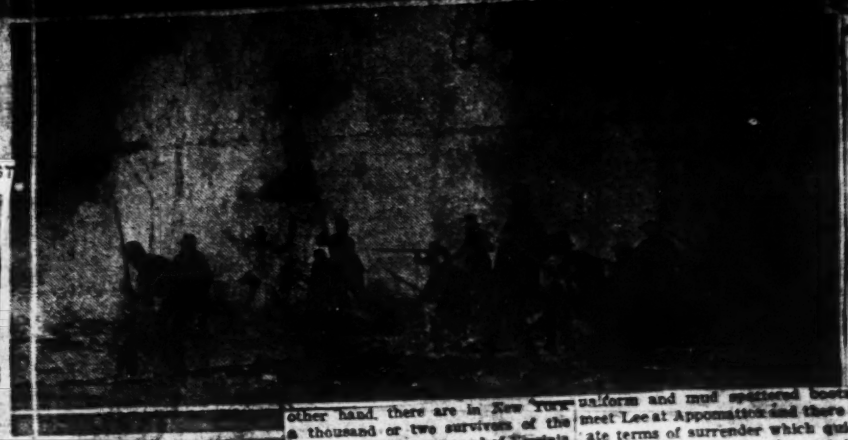
NING TELEGRAPH

w York City

1 1 1915

RECORD
APRIL 13, 1915

SAN FRANCISCO CALL & POST
APRIL 13, 1915



N.Y. Tribune
Apr. 25, 1915

FEATURE FILMS.

D. W. Griffith's production "The Birth of a Nation" continues at the Liberty for the third month. This production has been establishing a record for attendance and plans are now being completed to make the summer one of the features of the season. A new method of cooling the theatre is being tried and whenever the weather makes it necessary the management is able to reduce the temperature at least fifteen degrees.

MEN OF '65 ASTOUNDED BY REPRODUCED BATTLE

Veterans Find "Birth of a Nation" Fight Like Real One.

Veterans of the civil war find that the most astonishing thing in "The Birth of a Nation," the great Griffith film at the Liberty Theatre, is the reproduction of the battle of Petersburg. Many spectators marvel at the exact reproductions of the theatre in which Lincoln was shot and of the scene of Lee's surrender to Grant, and many know them to be accurate, through having seen pictures of the two events, yet probably only one or two persons in this city have any first hand memory of these happenings. On the other hand, there are in New York a thousand or two survivors of the armies of the Potomac and of Virginia, who were at Petersburg. These old men have nearly all seen the picture and their testimony as to its accuracy is unanimous. As the battle scene comes on the screen they gasp and turn to their companions with a "Why, there are the very earthworks we tried to take," or some such remark. That is the most eloquent of testimony to the detailed accuracy of the picture. When it carries men's memories back fifty years it must be very near perfection in its illusion.

A historian of prominence who saw the film remarked that the mission of the motion picture as demonstrated in this instance was to register history by lightning flash. He struck there upon a really descriptive phrase, because in this picture, the view in which covers twelve square miles, one gets a vistalike view of the battle that could be had in no other way. By close application of historical detail the producer has presented the battlefield almost as a whole. The opposing armies are seen as they actually fought those rainy April days in 1865. It was from this field that Grant rode in his fatigue uniform and mud spattered boots to meet Lee at Appomattox and there dictate terms of surrender which quietly but effectually brought the war to a close.

It was to show both sides and to clear the perspective that Griffith planned his great battle scenes in the big picture. He worked with many historians for months before he began laying out his plan of campaign. When he was ready he had the cooperation of two engineers who had been graduated from West Point, and he also had at his elbow during the time the picture fights were being taken veterans of both armies who suggested this counterfeit of the real scene. The battlefield was laid out and built up by the engineers from the reports of many Generals who took part in the conflict. The artillery and other ordnance were exact duplications of the arms carried and used in 1865. The trenches were laid out after war maps at Washington, and only trained soldiers were used to create the impression of this last great battle as it was fought on the outskirts of Petersburg.

The actual work of assembling and rehearsing the armies and of the taking of the picture covered a period of over two months. Griffith used nineteen batteries of cameras to get the effects he wished to flash upon the screen. He occupied a tower com-

HISTORICAL KNOWLEDGE OF A DIRECTOR

They recently were staging one of the big battle scenes of "The Clansman" about [illegible] miles away from the Mutual [illegible] in Los Angeles when there arose a dispute among the actors as to the color and kind of horse ridden by the famous Confederate commander in chief, General Robert E. Lee, when he was campaigning at the head of the Army of Northern Virginia. D. W. Griffith, the well-known director, who alone is responsible for the production of this picture, was away for the moment.

"Better stop 'taking,'" said one of the actors to the camera man, "till we telephone in and have all the facts about General Lee's horse looked up and verified."

A high powered touring car had glided up behind the group. In it sat Griffith himself.

CHICAGO (ILL) POST
APRIL 3, 1915

D. W. Griffith, the author of "The Birth of a Nation," the producer of "The Battle of Atlanta Campaign," the inventor of the film picture, which [illegible] photoplays, now stands [illegible] the production of a new art in [illegible] times, shaping [illegible]

POST DISPATCH
St. Louis, Mo.
APR 11 1915

"MOVIES AS YET ONLY IN SWADDLING CLOTHES"

BY DAVID W. GRIFFITH

DAVID W. GRIFFITH is today the biggest figure in the vast new moving picture world. His annual salary as manager of a film manufacturing company is said to be $100,000, plus a percentage of the profits. His latest masterpiece, "The Birth of a Nation," employs 18,000 persons and 1500 horses, and cost $500,000. It was the first film production for which an admission fee of $2 a seat was asked—and given. Seven years ago Griffith was an actor out of work, trudging along Broadway in search of a job. He got one with a movie company at $15 a week. Four years later his salary with the same concern was $1000 a week.

THE time will come, and in less than ten years, when the children in the public schools will be taught practically everything by moving pictures. Certainly they will never be obliged to read history again.

Imagine a public library of the future, for instance. There will be long rows of boxes or pillars, properly classified and indexed, of course. At each box a push button and before each box a seat. Suppose you wish to "read up" on a certain episode in Napoleon's life. Instead of consulting all the authorities, wading laboriously through a host of books, and ending bewildered, without a clear idea of exactly what did happen and confused at every point by conflicting opinions about what did happen, you will merely seat yourself at a properly adjusted window, in a scientifically prepared room, press the button, and actually see what happened.

There will be no opinions expressed. You will merely be present at the making of history. All the work of writing, revising, collating, and reproducing will have been carefully attended to by a corps of recognized experts, and you will have received a vivid and complete expression.

Everything except the three R's, the arts, and possibly the mental sciences can be taught in this way—physiology, chemistry, biology, botany, physics, and history in all its branches.

It is foolish to think that the moving picture has reached its climax of development. We have the moving-picture theater as well built and as well run as any other theater; we have the moving-picture show that brings all in a unit; we have the foremost actors and the foremost writers of the world working for us. So people are prone to think we have gone the limit and there is nothing more to be done. But I tell you that moving pictures are still in their swaddling clothes.

But I am not a dreamer in the sense that I see fantastic things unlikely of realization. I haven't dreamed an impossible thing in seven years—since I started in pictures. That is the beauty of this work. It makes dreams come true.

My first prediction is that a moving picture will be made within three or four years for which the entrance money will be $5 and $6 a seat. It is easy to predict that. They are already paying $5 a seat—to ticket speculators. When I first proposed asking $2 a seat for "The Birth of a Nation" no single man in the theatrical business could be found to say I was making a sound business move. Regular theaters on all sides were cutting prices, not advancing them, and 50 cents a seat had always heretofore been considered a record price for the best films.

The public is quick to see value. If they are willing to pay 5 cents for a picture that costs $500 to produce and 50 cents to see a picture that costs $50,000 to produce they will pay $2 to see one that [illegible] the public will be willing to pay $5 a seat for it.

If you had asked me a year ago where we could get the money I would have believed it would be impossible, for up to that time an investment of $50,000 was considered utterly daring for a picture; but the days of little things in the pictures are gone by forever. When I started in the business only seven years ago a producer who spent $500 on a picture was considered very extravagant. Not today. We spend that much on a single scene that runs less than a minute, and then often throw it away because it doesn't fit, or is not just right.

The experimental work on a big picture costs thousands of dollars. The trying out of new effects to see if they will reproduce in a costly process, and when one has the inventive faculty and is anxious to produce new things he is likely to bankrupt his promoters.

The regular theater will, of course, always exist, but not, I believe, as now. The pictures will utterly eliminate from the regular theater all the spectacular features of production. Plays will never again appeal to the public for their scenery, or their numbers of actors and supernumeraries. Pictures have replaced all that.

The only plays that the public will care to see in the regular theater will be the intimate, quiet plays that can be staged in one or two settings within four walls, and in which the setting is unimportant, while the drama will be largely subjective. Objective drama, the so-called melodrama, will be entirely absorbed in the pictures.

The audiences for these old-fashioned theaters will be drawn from old-fashioned people who remember the days of old and how plays were produced when "I was a boy." The new generation will be wedded to the movies. You won't be able to satisfy them with anything else.

The bane of the drama is verbosity, but we can't produce any picture without some words. In one of my pictures we throw on the screen over 7000 words, in which there are at least four pages from Woodrow Wilson's history of the United States. That is more words than are used in the average short story.

We are coming to pay more and more attention to the words we use on the screen. The art of writing for the pictures is developing almost as rapidly as the art of acting for them. And the great rewards to be gained there by a writer will be a powerful incentive for him to write more crisply, more intelligently, more alluringly, than he ever could in the best spoken drama.

That, I believe, is the chief reason that the American public is so hungry for motion pictures and so loyal to a good one when it comes. They have the good old Missouri faculty of wanting to be "shown." We don't "talk" about things happening, or describe how a [illegible] actually happened, [illegible] completely, [illegible]

A very young [illegible] was discovered by D. W. Griffith in the production of "The Birth of a Nation."

Y. Herald
Apr. 13, 1915

...ers is a lay after the ...
...Attention to "The ...
...in the Liberty Theatre ...
...the scene of the assassination ...
...n drama. This picture will con...
...finitely as the attraction in the ...
...Theatre.

...E DEMOCRAT
...Louis, Mo.
APR 15 1915

...Griffith predicts that there will ...
...ving-picture shows in the fu...
...r which people will pay $5 a ...
Mr. Griffith's motto is a quo...
from Puck.

...O-L HERALD
...OUISVILLE KY
APR 1 1 191

...cipline Versus Hysterics

...Y ADA PATTERSON

...k I saw a New York ...
...two and a half hours ...
...ne of that marvelous last word in ...
...tures, "The Birth of a Nation." ...
...ous had just cause for ...
...been a mistake about the ...
...ents. Whether her secretary had ...
...ending the order, whether the ...
...on a stool before the box office ...
...the theater had made it, no one ...
...did, nor did it seem ...
...that the house was full said ...
...'s sat let's for her. If she had ...
...in dungeon no one could ...
...her. She had set aside the ...
...her crowded life to enjoy the ...
...ing spectacle, and that woman's ...
...robbed her of the pleasure ...
...her displeasure.

...k you, that woman did? She ...
...s and a half hours and watched ...
...nce. She made the last of a ...
...s and that with an years of her ...
...eless emotion or in regardless ...
...blunder had been made and all ...
the British Encyclopedia would ...
...ced an elephant's chair at her ...
...quarter of a century ago she ...
...swept from the theater ...
...ure of My Lady Disdain. She ...
...ous nature. Great wealth has ...
...that trend of her nature, but a ...
...h woman has. She had learned ...
...perative necessity. If not with ...
...at least in silence. Her house ...
...e for tyranny. Her club life ...
...ic. Experience in women's ...
...vaccination. Either it takes ...
It has a beneficent effect or ...
...time vs. hysterics. The great ...
New York will be an object ...
...n. club life is doing for the ...
...club women.

...Bureau in the World ...

...York City
APR 3 1915

...ut one of exceptional ability ...
...ith in "Bobby" Harron. In ...
...on plays the striking part of ...

...ier who kills in battle ...
...from the South. Ven...
...day which finds him ...
...nt here represented. ...
...for a plunge off a ...
...er, and as the season ...
...as a trifle chilly, ...
...d to plead for a little ...
...artan George Sieg... ...
said, "Go!"—and ...
...e scene actually re... ...
leap, Harron took ...
water. That night ...
home it was neces... ...
...her to administer re... ...
form of hot lemonade ...
...d flannel, in order that ...
shape to report at the ...
...ng.

...

...

...

APRIL 12, 1915

[illegible] Lewis
[illegible] Gish
Elmer Clifton
Robert Harron
[illegible] Siegmann
Walter Long
Mary Alden
[illegible] Henaberry
[illegible] de Grasse
Howard Gaye
Donald Crisp
William de Vaull
Jennie Lee

[illegible] ROBINSON.

[illegible] masterpiece [illegible] W. Griffith com- [illegible] me with [illegible] it is an almost im- [illegible] as a typewriter [illegible] its conclusion [illegible] review of it. [illegible] years I have been [illegible] has a play taken [illegible] consciousness that the [illegible] "The Clansman" has, [illegible] or a week hence, I [illegible] a coherent, com- [illegible] of it, but not now. [illegible] "The Birth of [illegible] the very last word in [illegible] It is the most mar- [illegible] drama, based on his- [illegible] has ever been pro- [illegible] set a standard that will [illegible] up to for many [illegible] America. The cast- [illegible] there is but one [illegible] and that is hardly worth [illegible] It is the portrait of Lin- [illegible] to be not quite as [illegible] one's mental picture of [illegible] that does not detract from [illegible] merely served to [illegible] the skillful makeup of the [illegible] The work of Henry [illegible] Marsh is beyond all [illegible] settings and locations [illegible] true to type and are [illegible] the infinite and painstak- [illegible] detail that marks [illegible] the greatest of all [illegible] The photography is [illegible] it speaks for it- [illegible]

[illegible] of the production is [illegible] eloquent sermon for world [illegible] I have ever "seen" or ever [illegible] or hear.

[illegible] "The Clansman" is based [illegible] Thomas Dixon Jr. and [illegible] was arranged by Mr. Grif- [illegible] E. Woods to the fol- [illegible]

[illegible] brought to Amer- [illegible] England ships and sold by [illegible] to the south. [illegible] plous [illegible] the traffic.

[illegible] great parliamentary leader, [illegible] we call Austin Stoneman, is ris- [illegible] power in the house of represen- [illegible] Her brothers are planning a [illegible] in Piedmont, S. C., where live the [illegible] numerous old friends—the family con- [illegible] of Bennie, his two sisters, [illegible] father, and two brothers. True [illegible] their promise the Stoneman boys [illegible] Piedmont, where the elder brother [illegible] falls in love with the elder Cameron [illegible] while Bennie Cameron falls in love [illegible] a picture of Elsie Stoneman, [illegible] he has never met.

The president signs the proclamation [illegible] his first call for volunteers comes. [illegible] Stoneman boys leave for the [illegible] as do the Cameron boys. On the [illegible] battlefield the chums, the younger [illegible] Cameron and Stoneman sons, meet [illegible] once again and die in each other's [illegible]

In Piedmont war has scarred the [illegible] The Camerons sell their last [illegible] and dearest possession to aid the fall- [illegible] cause of the south.

[illegible] the north Elsie Stoneman goes as [illegible] nurse to the military hospital at [illegible] Washington. Cameron lies near death [illegible] the military hospital at Washington, [illegible] and is nursed by Elsie. Cameron is to [illegible] hanged upon his recovery, as a [illegible] guerrilla, but Elsie and his mother se- [illegible] his pardon by Lincoln. Cameron [illegible] returns home and the south goes [illegible] work to rebuild its failed fortunes, [illegible] under Lincoln's fostering hand. Then [illegible] comes Lincoln's assassination and [illegible] Stoneman finds himself in supreme [illegible] power. His protege, Silas Lynch, a [illegible] mulatto, he chooses as the leader of [illegible] the blacks and sends him south to or- [illegible] ganize and wield the power of the [illegible] black vote.

[illegible] The whites are disfranchised and [illegible] Camerons confer with their fellow [illegible] kins as to what shall be done. Lynch [illegible] elected lieutenant governor and now [illegible] love looks high and he aspires to [illegible] hand of Elsie Stoneman in mar- [illegible]

[illegible] Beaming Frame

D. W. Griffith's production, "The Birth of a Nation," continues the [illegible] attraction at the season in New York at the Liberty Theatre. The weekly [illegible] averaged $14,000, which is [illegible] the capacity of the theatre. [illegible] last Friday's presentation [illegible] took on an added interest, it being the fiftieth anniversary of General Lee's surrender to General Grant at Appomattox, April 9, 1865. When the reproduction of this scene was flashed upon the screen the audience rose and stood impressively quiet.

Apr. 14, 1915. N. Y. Eve. Sun.

The power of the motion picture to present events of historic value is shown with peculiar significance at this time in D. W. Griffith's photographic production, "The Birth of a Nation," at the Liberty Theatre. Fifty years ago to-night Abraham Lincoln attended a gala performance at Ford's Theatre, Washington, D. C., in commemoration of the close of the Civil War. Less than two hours after he entered the playhouse President Lincoln was carried out mortally wounded. He died the next morning. The theatre has passed from view forever, but this tragedy lives for those who are interested in the study of it. In Griffith's picture the scene of the assassination has been reproduced and is shown as distinctly through the perspective of half a century as if it had been registered at the time.

n CITIZEN

ress: Brooklyn, N. Y.

APR 14 1915

The power of the motion picture to present events of historic value is shown with peculiar significance at this time in D. W. Griffith's photographic production "The Birth of a Nation" at the Liberty Theatre. Fifty years ago tonight Abraham Lincoln attended a gala performance at Ford's Theatre, Washington, D. C., in commemoration of the close of the Civil War. Less than two hours after he entered the playhouse President Lincoln was carried out, mortally wounded. He died the next morning.

The theatre has passed from view forever, but this tragedy lives for those who are interested in the study of it. In Griffith's picture the scene of the assassination has been reproduced and is shown as distinctly through the perspective of half a century as if it had been registered at the time.

Journal of Commerce. N. Y. C. Apr. 14, 1915

The power of the motion picture to present events of historic value is shown with peculiar significance at this time in D. W. Griffith's production "The Birth of a Nation," at the Liberty Theatre. Fifty years ago to-night, Abraham Lincoln was shot in Ford's Theatre, Washington. In Griffith's picture the scene of the assassination has been reproduced and is shown as distinctly through the perspective of half a century as if it had been registered at the time.

Press. N. Y. C. Apr. 14, 1915.

The scene of the assassination of President Lincoln in "The Birth of a Nation," now showing in the Liberty Theatre, will be of especial interest today, which marks the fiftieth anniversary of that tragedy.

N. Y. Telegraph. Apr. 14,

Films to the Government.

D. W. Griffith, the producer of "The Birth of a Nation," is preparing a special set of films of that picture to be deposited in the Congressional library and to remain one of the records of the Government. The film will differ from the ordinary films of commerce in that it will be made of a more enduring composition.

American N. Y. Apr. 14, 1915

Lincoln's Death Shown by Film

THE power of the motion picture to present events of historic value is shown with peculiar significance at this time in D. W. Griffith's photographic production, "The Birth of a Nation," at the Liberty Theatre.

Fifty years ago to-night Abraham Lincoln attended a gala performance at Ford's Theatre, Washington, D. C., in commemoration of the close of the Civil War. Less than two hours after he had entered the playhouse, President Lincoln was carried out, mortally wounded. He died the next morning. The theatre has passed from view forever, but this tragedy lives for those who are interested in the study of it. In Griffith's picture the scene of the assassination has been reproduced and is shown as distinctly through the perspective of half a century as if it had been registered at the time.

N. Y. Herald. Apr. 14

Notes of the Stage.

Fifty years ago to-night in Ford's Theatre, Washington, D. C., President Lincoln was shot. The scene in all its realism will be shown in the motion picture "The Birth of a Nation" in the Liberty Theatre.

RECORD

dress

WILKES-BARRE, PA.

Apr. 14, 1915

APR 1

MOTION PICTURE OF MURDER

Students of history who have seen that marvelous motion picture story the Birth of a Nation, which baffles description and even makes the imagination blubble, will remember how intensely dramatic was the reproduction of the scene of the assassination. Ford's theatre was reproduced, the boxes in which the presidential party sat were accurately placed and as the motion picture unrolls one sees from the gallery box the heads of the thronged audience below, the stage and the right hand boxes. It is the past brought back. Even the draped flag at the president's box is not forgotten. One sees the play progressing, and the actors in the midst of the scene which was on, just past 10 o'clock, when the shot was fired. The president can be plainly seen entering his box, the handclapping and handkerchief waving in the audience can be seen, and the gaunt figure of Lincoln as he rises and bows to the plaudits. Naturally one forgets the stage and rivets his eyes on the box. He can see a figure creep from the back of that box—see the puff of smoke, see Lincoln's head droop forward, see the occupants of the box rush to the victim.

And intent on following the scene and how wonderfully it follows the history, he sees Booth, fallen on the stage, rising and waving his arms, the wild commotion in the house, as if a hoarse cry had gone up articulate and fierce. He sees Booth dash backward and disappear while the actors stood as if petrified. But singularly enough he does not see whether Booth jumped from the box or how he got to the stage. That second or two is a blank. The reason is of course that he is watching Lincoln. In the audience of fifty years ago the realization did not instantly come of the extent of the tragedy and hence no doubt most of those in front distinctly saw Booth drop from the box.

N. Y. Commercial N. Y. Apr. 14, 1915

The power of the motion picture to present events of historic value is shown with peculiar significance at this time in "The Birth of a Nation" at the Liberty. Fifty years ago tonight Abraham Lincoln attended a performance at Ford's Theatre, Washington, where he fell by an assassin's bullet. The theatre has passed from view forever, but this tragedy lives for those who are interested in the study of it. The scene of the assassination has been reproduced and is shown as distinctly through the perspective of half a century as if it had been registered at the time.

Dramatic Mirror N. Y. Apr. 14, 1915

After a run of eight crowded weeks, it is announced that "The Clansman" will be taken off the screen at Clune's Auditorium, to make way for the long advertised production of Thomas Ince's "Sign of the Rose," with George Nehan and company playing the finale on the stage. The return date of the great Griffith picture already is being arranged, however, as Los Angeles has had far from its fill.

HARTFORD (Conn.) POST
APRIL 14, 1915

FIVE DOLLAR MOVIES?

David W. Griffith, a leading figure in the moving picture world, declares in an Indianapolis News that within the next three or four years living pictures will be produced at which the price of admission will be $5 and $6. In support of his assertion he points out that a few years ago an expenditure of $500 on a single film was thought to be as much as the business would stand, and five cents was considered the best price that could be asked at a theater where the only attraction was pictures. Then came the $10,000 picture, for which theater managers asked and obtained 50 cents. He is now exhibiting a picture in New York which cost $200,000, and he is asking $2 for a seat. The public is not only paying the price, but it is buying tickets from speculators for as much as $5. "And when you can put on a picture that will cost $2,000,000 to produce, the public will be willing to pay $5 for a seat for it," he adds.

He predicts that in time the melodrama will entirely disappear from the list of regular plays. The people will not be satisfied with views of little corners of the world and of life. They will demand great, sweeping scenes impossible of production on any stage. In the last picture produced by Mr. Griffith he used 18,000 people and 1,500 horses and 7,000 words of explanatory matter, including four pages from Woodrow Wilson's history of the United States. The people, he argues, can get history better in this way than through books. And if they can get history they can get literature and drama without end.

Of course, allowance must be made for the enthusiasm of a man who has proved his ability to [illegible] with pictures [illegible]

Morning Telegraph N. Y. Apr. 13, 1915

To Picturize George Welty.

Inspired by A. J. Simmons, who is related indirectly to the drama, a group of men interested in maintaining the historical data of this country are promoting a stock company to produce in film form the life of George Welty, in whose honor the Century Theatre was named.

Mr. Welty himself, now that the firm of the Liebler Company is no more, is engaged in the motion picture industry, thus encompassing the entire gamut of the amusement field. From the days of strolling players, before railroads had been established, he has step by step, played a part in the evolution of the theatrical business, finally rounding up his career triumphantly with a dip into films.

Mr. Simmons and his associates regret exceedingly that in a measure the picture, "The Birth of a Nation," forestalls their scheme to present in film form the history of this country with Welty as the central figure, but they believe that the theme has not been exhausted, and that by keeping Welty the conspicuous character throughout all the vicissitudes of his long career, they will be able to produce a still more comprehensive picture.

By tracing Mr. Welty's life back to Dixon, Ill., a community in which he was the first white child to be born, the producers will have an opportunity to touch on Indian life, the Mexican war and the Civil and Spanish wars—thus epitomizing the history of our country through several generations.

Press. N. Y. Apr. 13, 1915

The popularity of "The Birth of a Nation," now in its seventh week in the Liberty Theatre, continues unabated.

DENVER, SAN FRANCISCO
CABLE ADDRESS: CLIPBURO
CLIPPING FROM
Angeles Ex.
4-13-

"The Birth of a Nation," Griffith's screen version of "The Clansman," is in its eighth week at theaters in New York and Los Angeles, and still attracts thousands.

Evening Telegram. N. Y. Apr. 13, 1915

"The Birth of a Nation" is at the height of its popularity at the Liberty Theatre. Flaubert's "Salambo" is a superb pageant at the Hippodrome. There are five comedies and dramas of the screen at the Vitagraph this week. Victor Moore is an entertaining star in "Sachs" at the Strand. Maurice Hewlett's "The Jade" makes an excellent [illegible]

STATE (Mont.) REVIEW
APRIL 4, 1915

VARIETY
New York City

APR 8 1915

Claxton Wilstach, aged 51 years, went to Boston to take charge of press work there for "The Birth of a Nation," was found dead in his room in the Hotel Georgian, Boston, on Apr. 26, death resulting from the rupture of a blood vessel near his heart. His widow, Minnie Allen, has been in Danville for several years, suffering with Wilstach was a brother of the late Frank J. Wilstach. Last winter he was aged the Punch and Judy theatre in New York. The body was taken to Boston, Long Island, for burial.

EVENING NEWS
Newark, N. J.

14 1915

Washington, D. C.

APR 16 1915

Subjects Banned in Social Discussion Usually Have No Place in Film

The criticism to which the great epic, "The Birth of the Nation" has been subjected in New York and elsewhere—despite the fact that it is probably the greatest of all photo-plays—is a most interesting question with regard to the motion picture industry. Why is it necessary for producers to utilize controversial themes for their plays?

People of Washington and the brothers section of the country appreciate the controversy that was occasioned by "The Birth of a Nation." We know it is a dramatization of Thomas Dixon's novels—at least the latter half of it. We know that it deals in a dramatic way with the period made such books as the "Clansman" possible—but we cannot get the point of view of the people who have written of the century that has passed since the civil war. We know it was a period of bitterness and hatred. The characters were most real and appealing. Appreciation and consideration of the story of the Dixon is therefore confined to the section of the country. In other sections they fail absolutely to grasp it. And they criticize it for perfect honesty and justice.

Producers, in view of the fact that motion pictures are made to be seen in all sections of the country, in motion picture production should be made the nation as a whole. It doesn't seem to be good policy to stage a play on any subject that is controversial and confine kids for popularity with all types and classes.

There is no industry that we know of that has a broader field in which to work than the motion picture industry. There are so many thousands of books that have been written which could be turned into motion pictures. There are so many more thousands of stories yet unwritten which could be made into photo-plays. There are so many themes that are not stale stories at all but which would make good plays and there are so many subjects that have neither novelty nor dramatic value which, nevertheless, could be prepared for the screen. There is no medium for the discussion of great public questions that would be of as great value to us to offer such well-staged plays as the motion pictures. Surely there has been constant discussion of the tenement house question, the housing conditions, personal matter of personal hygiene, the home and the home, the pure milk and pure foods, the matters of cruelty to men and to animals, the social questions that come up from time and revolve about what is government.

All these can be treated on the motion picture plays that tell a story with a conspicuous moral dealing the subject discussed, or by giving practical examples of conditions that are to be corrected. With pictures of places where conditions have been corrected, showing the difference.

There is no book in the world that is likely read and so little applied as the Bible. Some one has said that the Bible contains the plot of every novel and every play that was ever written. It is full of romance, of poetry, of tragedy and eloquence. Plays could be made from Bible stories without departing a whit from the text which would be tremendously instructive and might get more people to read the great book intelligently.

The history of every country is filled with romance. From the history of the United States thousands of picture plays could be made, without touching the civil war period which might arouse feeling, that would give a much clearer idea of the nation's greatness and why came of it to a great mass of people who would never take the time to study out the moral themselves.

All of these things are adapted to motion picture plays—real dramatic entertainments. We have not touched upon the purely educational subjects, the scientific studies, the geographical lessons. We simply wish to deal with those subjects about which semi-fiction plays could be written. And we have not touched the literature of the world which lies open to whoever cares to make use of it.

With such a field—why try to seek sensation in controversy? That sort of business has never paid in the long run. It brings an immediate return that looks big—but it does not keep up. It cannot keep up. The greater the sensation the quicker the people grow tired of it. So why not try to confine the films to a more legitimate and conservative plane.

Amusement is the most democratic mental attitude of the people. They are bound to select their own kind—no matter how insistent the manager of the entertainment is, to induce them to go to his show, and no matter how blatantly it is advertised. They will patronize the manager they have learned to know supplies them the sort of thing they want. Most subjects banned in social discussion, however, should never be utilized on the screen—for exactly the same reasons that put them without the pale of social conversation. G. K.

N. Y. Variety Apr. 16, 1915

"The Birth of a Nation" (Liberty) (7th Week). Still attracting capacity audiences. Holy Week's gross, $14,200. With the house on a rental leaves a neat profit for the film producers.

The Billboard, Cincinnati, Ohio. Apr. 17, 1915

GRIFFITH FILMS POPULAR

New York, April 7.—Since The Birth of a Nation has opened to such a phenomenal run in New York it has been decided by the Wico Booking offices to release two of Griffith's other masterpieces, The Avenging Conscience and The Escape. With one or two exceptions neither of these features have been released to exhibitors in New York, the Strand Theater and a few others having played The Avenging Conscience, whereas The Escape has been successfully released at the Cort Theater.

By releasing these films at this time when New York is Griffith mad the exhibitors get the advantage of a twofold advertising medium as the initials, "D. W.," have become as well known to the film world as The Birth of a Nation itself.

The Wico Booking Offices are handling the interests of this Griffith production and booking through the Eastern territory direct to the exhibitor.

N. Y. Globe Apr. 17, 1915

LIBERTY.—"The Birth of a Nation" at the Liberty Theatre starts in to-morrow upon its third month. Nearly 125,000 people have seen the picture, and the receipts have already passed the $100,000 mark in New York City.

Evening World, N. Y. Apr. 17.

...h of Nation' Starts 3d Month

...ility with which motion pictures can paint history has been graphically shown the past week in "The Birth of a Nation" at the Liberty Theatre. It is just fifty years since some of the events of American history associated with the civil war took place. In this comprehensive screen drama Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events. The production starts in to-morrow upon its third month and is going as strong as ever. Its success here has been duplicated in Boston, Los Angeles and San Francisco, and plans are now shaping for a Chicago production. Nearly 125,000 people have seen the picture, and the receipts have already passed the $100,000 mark in this city. This is the best of any theatrical offering for this period.

Evening Mail, N. Y. Apr. 17, 1915

Moving Picture New York City

APR 17 1915

...Griffith star, Lillian Gish, whose recent portrayal of "Elsie Stoneman" in D. W. Griffith's "The Birth of a Nation" is one that will live forever, and the same spirit and enthusiasm that she applied to "The Birth of a Nation" Miss Gish enacted the part of "Lady Barbara" in "The Escape," "Home, Sweet Home," and "The Birth of a Nation," that she is a finished artist of the photo-...

MOVING PICTURE WORLD
New York City

APR 17 1915

"THE AVENGING CONSCIENCE" AND "THE ESCAPE" RELEASED.

Since "The Birth of a Nation" has opened to such a phenomenal run in New York, it has been decided by the Wico Booking Offices to release two of Griffith's other masterpieces, "The Avenging Conscience" and "The Escape." With one or two exceptions, neither of these features have been released to exhibitors in New York, the Strand theater and a few others having played "The Avenging Conscience," and "The Escape" has been shown at the Cort theater. By releasing these films at this time when New York is Griffith mad, the exhibitor gets the advantage of a twofold advertising medium, as the initials, D. W., have become as well known to the film world as "The Birth of a Nation" itself.

From MOTION PICTURE NEWS
Address: New York City
Date APR 17 1915

"BIRTH OF A NATION" BEGINS FIFTH WEEK

D. W. Griffith's "The Birth of a Nation" starts its fifth week of unprecedented success at the Liberty theatre, New York, with two performances Sunday afternoon and night. The artistic scope and the astonishing details of this work, in which the master hand of Griffith is apparent at every turn, have impressed New York theatre-goers as nothing the season has provided to date.

The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku Klux Klans are the high points of interest in the most absorbing drama of the decade.

The comprehensive and atmospheric manner in which the thrilling theme is presented and the enlargement of this appeal in the musical accompaniment of the big orchestral effects, so cleverly made a vital part of the story, are all further points of the most impressive kind.

From MOTION PICTURE NEWS
Address: New York City
Date APR 17 1915

WICO BOOKING TWO GRIFFITH PICTURES

SINCE "The Birth of a Nation" has opened to such a phenomenal run in New York, it has been decided by the Wico Booking Offices to release two of Griffith's other masterpieces, "The Avenging Conscience" and "The Escape." With one or two exceptions, neither of these features have been released to exhibitors in New York, the Strand theatre and a few others having played "The Avenging Conscience," whereas "The Escape" has been successfully released at the Cort Theatre.

By releasing these films at this time the exhibitor gets the advantage of a twofold advertising medium, as the initials, D. W., have become as well known to the film world as "The Birth of a Nation" itself.

The Wico Booking Offices are handling the interests of this Griffith production and booking the film through the eastern territory direct to the exhibitor.

From TIMES
Address: Brooklyn, N. Y.
APR 17 1915

"The Birth of a Nation."

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation" at the Liberty Theatre. It is just fifty years since some of the memorable events of American history associated with the Civil War took place. In this comprehensive screen drama Mr. Griffith has been able to make these stirring occurences live as faithfully as if one were participating in the actual events.

The production starts in to-morrow upon its third month, and is going as strong as ever. Its success here has been duplicated in Boston, Los Angeles and San Francisco, and plans are now shaping for a Chicago production. Nearly 125,000 people have seen the picture, and the receipts have already passed the $100,000 mark in this city.

Evening Globe, N. Y. Apr. 17, 1915

ELSIE STONEMAN AND THE SENTIMENTAL SENTRY "THE BIRTH OF A NATION" Liberty

Since the success of "The Birth of a Nation" there has been a renewal of the demand for some of Mr. Griffith's earlier successes, such as "Judith of Bethulia," "The Avenging Conscience," "The Escape" and others.

Evening Mail, N. Y. Apr. 17, 1915

Evening World, N. Y. Apr. 17

"CAPT. COURTESY" STRAND'S PHOTO-PLAY.

The Strand Theatre is adding an extra attraction to its programme in the presentation of Salisbury's Wild Life pictures, showing interesting and exciting hunting and fishing scenes and other forms of outdoor sports. Dr. Salisbury will in person take the audience with him through his three and a half years' travels. The photo-play feature for the coming week is "Capt. Courtesy," a stirring drama of the early days in California under American miners. Dustin Farnum will be seen in the title role. There will also be a Keystone comedy, war pictures and musical features.

Mae Marsh, seen in the role of Mara Cameron in D. W. Griffith's motion picture production, "The Birth of a Nation," at the Liberty Theatre, is referred to as "the ...

Mr. and Mrs. Mark Murphy, who are featured prominently in the current program at Poli's theater, are a bigger hit than ever in their popular skit, "The Coal Strike." Mr. and Mrs. Murphy are known as "the evergreen favorites" and their popularity has been well merited.

"The Fascinating Flirts," a musical comedy in tabloid form, features Phil Adams, Jack Walsh and a chorus of girls. The dialogue is brilliant and the songs, dances, staging and costuming is most effective.

"Beulah," a six-part filmization of Augusta J. Evans' novel, is featured in the photoplay program. "Beulah" introduces Henry B. Walthal, who is starred in "The Birth of a Nation."

Morning Picture World, N. Y. Apr. 17, 1915

Again we say a word for "The Clansman." ... weeks. Packed. Also "Hypocrites" has done ... every six shows a day packed. Manager Freidlander of the Majestic inaugurated the new plan at the big Majestic theater by putting on a feature, Bayard Veillers' big play, "The Fight." The first run was made at 11 o'clock Easter Sunday. The policy of the show house is to exhibit only big reels of big features.

Nine solid three weeks,

CLIPPING FROM Journal
Columbus Ohio
4-18-15

Recently we printed a prophecy made by David Griffith, the producer of "The Birth of a Nation," to the effect that some day the motion picture would completely usurp the place of the spoken drama, etc. On the heels of that we came across another little prophecy, this by Sheldon Cheney, the author of a book on "The New Movement in the Theater." And this is Mr. Cheney's prophecy:

In a very few years the new movement in the theater has germinated and budded, so that today there is very definite promise of such a flowering as the drama has not known since the days of Queen Elizabeth. In remarkable strides, the theater is catching up with life, and—it is quite as important, though generally forgotten—with art. Within a decade there has been infused into the old body more new blood than for three centuries before.

And so, as Rabbi Ben Ezra asks, "Which shall my soul believe?"—no [illegible] drama at all, or a great renaissance? Perhaps both, first one and then the other.

JOURNAL
COLUMBUS, O.
APR 18 1915

BROOKLYN, (N. Y.) CITIZEN
APR 18 1915

STANDARD UNION
Brooklyn, N. Y.
APR 18 1915

Manhattan Theatres

LIBERTY, MANHATTAN—The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation," at the Liberty Theatre, Manhattan. It is just fifty years since some of the memorable events of American history associated with the Civil War took place. In this comprehensive screen drama, Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events. The production starts in to-day upon its third month and is going as strong as ever, having aroused more interest than any offering of the current season on the Manhattan stage. Its success here has been duplicated in Boston, Los Angeles and San Francisco, and plans are now shaping for a Chicago production. Nearly 125,000 people have seen the picture, and the receipts have already passed the $100,000 mark in Manhattan. This is the biggest record of any theatrical offering in Manhattan for this period.

Sun. N.Y.C. Apr. 18

D. W. Griffith's spectacle of the civ war and the reconstruction period o the South continues with unabated in terest at the Liberty Theatre, wher capacity houses are still the rul rather than the exception.

World. N.Y.C. Apr 18

At the Liberty Theatre the picture ve-sion of "The Clansman," called "The Birth of a Nation," continues to attract large audiences.

N. Y. Telegraph. Apr. 18.

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation," at the Liberty Theatre. It is just fifty years since some of the memorable events of American history associated with the Civil War took place. In this comprehensive screen drama, Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events.

N.Y. American Apr 18. 1915: American

MIRIAM COOPER in "THE BIRTH OF A NATION" LIBERTY

EAGLE
Brooklyn, N. Y.

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation," at the Liberty Theatre. It is just fifty years since some of the memorable events of American history, associated with the Civil War, took place. In this comprehensive screen drama, Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events.

The production starts in to-day upon its third month and is going as strong as ever, having aroused more interest than any offering of the current season on the New York stage. Its success here has been duplicated in Boston, Los Angeles and San Francisco, and plans are now shaping for a Chicago production. Nearly 125,000 people have seen the picture, and the receipts have already passed the $100,000 mark in New York City. This is the biggest record of any theatrical offering in New York for this period.

N.Y. Herald-Apr. 18, 15

Fifty years to a day after the assassination of President Lincoln, the anniversary brought attention to "The Birth of a Nation" in the Liberty Theatre last week because the scene of the assassination in all its realism is shown in this extraordinary film drama. The picture will continue indefinitely as the attraction in the Liberty Theatre.

New York Times Apr. 18, 1915

So remarkable and elaborate a photoplay as "The Birth of a Nation," which is now drawing crowded houses in half a dozen cities, is familiarly used to instance how far motion pictures have gone, but it might be quite as aptly used to suggest how far they have still to go. For all its enormous cost and care, for all its impressive pageantry of arms and men, it is, we may hope, not the last word in motion pictures. It is simply the latest word. The photoplay, if not in its infancy, gives evidence of being still in its callow youth.

There are certain tricks of the trade the movie will outgrow. It will surely outgrow, for instance, that trick technically known as the "cut back," which shifts the scenes back and forth in the irresponsible and mischievous manner of the dancing spot of light reflected from the mirror in a small boy's hand. The film director, flushed with the realization that he could move about with a freedom unknown to the stage, has been so delighted with this liberty that he has indulged himself incontinently, without pausing to consider that he might be playing havoc with that precious element called tension. It is easy to predict that the cut back, and similar evidences of restlessness, will fade gradually from the screens, to be used only on special occasions to follow, say, such converging lines as Dickens traced so effectively when the three men gathered in Jasper's rooms on the night of Edwin Drood's disappearance, or as Barrie traced when, in the book, he followed through the thunderstorm the separate paths leading up the hill where the Lady Babbie and Gavin Dishart were being married.

But these are rather lofty comparisons, and a recent visit to several films shown hereabouts suggests forcibly that the analogies might be sought more properly in literature of another plane. For observe the tone that is given to "The Birth of a Nation" by the captions, or "flashes," that tell of the "poor bruised heart of the South," that speak of "the opal gates of death," and make such utterances as this:

"The Love strain is heard by fond hearts above the land's miserere."

They sound as if they had been written by Harold Bell Wright in an off moment and been revised by Florence Barclay.

You might make a dozen predictions as to the work of the film director of the future. You may be sure, for example, that he will not jostle so many people into a scene that the thread of the story is lost in the crowd, nor will he, in preparing an old stage favorite for the screen, toil dutifully to get so much into the scenario that the result is such mystifying confusion as afflicted the early part of "The Heart of Maryland." He will go on developing the resources that are not open to the stage, such vistas of Rome as enrich the background of "The Eternal City," which has come to the Astor, and such glimpses of great armies on the march and in the field as reward a visit to "The Birth of a Nation."

Telegram N.Y. Apr 18, 1915

D.W. GRIFFITH PRODUCER OF "THE BIRTH OF A NATION" LIBERTY THEATRE

BUNE
New York City
APR 18 1915

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation," at the Liberty Theatre. It is just fifty years since some of the memorable events of American history associated with the Civil War took place. In this comprehensive screen drama, Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events. The production starts in to-day upon its third month and is going as strong as ever.

BROOKLYN (N. Y.) EAGLE
APR 18 1915

"Nearly 125,000 people have seen "The Birth of a Nation," at the Liberty Theatre, New York City, and the receipts have already passed the $100,000 mark in New York City."

SENTINEL
MILWAUKEE, WIS.
APR 18 1915

"The Birth of a Nation," David W. Griffith's mammoth photoplay, now at the Liberty theater, New York, has developed a new brand of motion picture fans. Some of them have already seen the play three or four times, visiting the theater to delve deep into the history which the picture represents. Others go to study the technical processes involved in its production.

The spectacle, seemingly, does not pall by repetition, but rather presents so much material and detail that each visit brings out something that has not been noticed before.

Although it takes a quick eye to catch many of the apparent trifles in the picture, their importance was never better illustrated, and it is said that 200,000 details, all of them historically correct, figure in it. These include incidents in the careers of President Lincoln and Gen. Lee as they are thrown upon the screen, as well as little touches in the lives of the clansmen, [illegible]

LOS ANGELES (Cal.) TIMES
APRIL 25, 1915

President Lincoln, "Birth of a Nation" Liberty

N.Y. Press: Apr 18 1915

STAATSZEITUNG
New York City.
APR 18 1915

Telegram. N.Y. Apr. 18.

At the Liberty Theatre "The Birth of a Nation," with its big epic story told in moving pictures, continues to attract attention and provoke discussion.

Vitagraph [illegible] entertaining [illegible] at the Strand. Maurice Hewlett's "The Jade" makes an excellent [illegible]

Wanderbilder.

D. W. Griffith's sensationell großartige Wanderbilderserie "The Birth of a Nation" und Thomas Dixon's berühmter Roman "The Clansman" [illegible]

PITTSBURGH (Pa.) DISPATCH
APRIL 18, 1915

"The Clansman" and "Hypocrites" are breaking records in Los Angeles, Cal.

Among the good things offered for release by Vitagraph-Lubin-Selig-Essanay is Charles Hoyt's "A Texas Steer," with Tyrone Power in the leading role.

...W. D. Griffith has given the public the greatest motion picture of all time in the stupendous production of "The Birth of a Nation." After seeing this picture one will have to admit that the spectacular effects, the photography, the historic settings and the acting are above criticism. Mr. Griffith surely has a wonderful insight into human nature, as shown by the little lovable things that he brings out in this great picture. The detail that is worked out in this offering is surely the work of a master mind. The shooting of Lincoln is shown with such marvellous realism and accuracy, even down to the minutest detail, that you would almost believe that you were one of the audience that night, cheering as he took his place in the reserved box and mourning as he was carried away dying, a martyr to the cause.

The battle scenes and the gathering of the clansmen, in which thousands of men and horses participated, were flashed upon the screen vividly, and to see those clansmen, arrayed in weird and ghostly attire made for them by the loyal women of the South, come dashing out of the night, through stream and over hill to the rescue of an outraged land is a thrilling sight that tingles your blood and makes you want to shout out, so great is your excitement.

A facsimile of Lincoln signing the document that calls for 75,000 volunteers and the surrender of General Lee are shown, and the makeup of the characters in these scenes is very near perfect, especially that of Lincoln. Mr. Griffith has assembled a cast that fit their parts to perfection, and the acting is superb throughout the entire twelve reels. Henry Walthill as the Little Colonel, Lillian Gish as Elsie Stoneman and May Marsh as the Little Colonel's beloved sister do wonderful work. The affection of the Little Colonel and his sister for each other is brought out beautifully. This production was eight months in the making, with an expenditure of about half a million dollars. It certainly is wonderful that man could direct such a big spectacle, and Mr. Griffith deserves the greatest of credit for this masterpiece of the moving picture industry.

N.Y.C. Herald Apr. 20, 1915

LIBERTY THEATRE.—The usual large audiences attended the matinee and evening performances of "The Birth of a Nation."

N.Y.C. Press. Apr 19

Crowded houses are the rule this week at the Liberty Theatre, where "The Birth of a Nation" is being shown.

N.Y.C. Morning Telegraph Apr 20, 1915

IT'S A TRULY GREAT EPIC.

"Birth of a Nation" Attracts Thousands at Liberty Theatre.

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation," at the Liberty Theatre. It is just fifty years since some of the memorable events of American history associated with the Civil War took place.

In this comprehensive screen drama, Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events.

N.Y. Evening Telegram Apr 20, 1915

W. Griffith's gigantic spectacle, "The Birth of a Nation," at the Liberty, a great triumph of moving picture art, with big crowds and an epic story from American history.

N.Y. Sun Apr 25, 1915

One of the pictures which are always watched by large audiences twice a day is "The Birth of a Nation" at the Liberty Theatre. The great successful picture is to be seen simultaneously in Boston and other cities. It has been equally successful everywhere.

...ture." Mr. Griffith has given the public the greatest motion picture of all time in the stupendous production of "The Birth of a Nation." After seeing this picture one will have to admit that the spectacular effects, the photography, the historic settings and the acting are above criticism. Mr. Griffith surely has a wonderful insight into human nature, as shown by the little lovable things that he brings out in this great picture. The detail that is worked out in this offering is surely the work of a master mind. The shooting of Lincoln is shown with such marvellous realism and accuracy, even down to the minutest detail, that you would almost believe that you were one of the audience that night, cheering as he took his place in the reserved box and mourning as he was carried away dying, a martyr to the cause.

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...ing picture art, that it ...ets a new place in art.

...ent." Mr. Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events

DRAMATIC NEWS
New York City
APR 24 1915

THE BIRTH OF A NATION

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, The Birth of a Nation, at the Liberty Theatre. It is just fifty years since some of the most memorable events of American history associated with the Civil War took place. In this comprehensive screen drama Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events.

The production started on Sunday, April 18, upon its third month and is going as strong as ever, having aroused more interest than any offering of the current season on the New York stage. Its success here has been duplicated in Boston, Los Angeles and San Francisco, and plans are now shaping for a Chicago production. Nearly 125,000 people have seen the picture and the receipts have already passed the $100,000 mark in New York City. This is the biggest record of any theatrical offering in New York for this period.

SAN FRANCISCO (Cal.) EXAMINER
APRIL 29, 1915

[illegible] "The Clansman" [illegible] and again. The third and [illegible] week of the engagement begins [illegible]. The special music, ar[illegible] by Lloyd Brown and played [illegible] augmented orchestra, and the [illegible] of old Southern songs, add [illegible] to the entertainment.

SAN FRANCISCO (Cal.) CALL & POST
APRIL 29, 1915

"Clansman" Filmed at Cort Draws Well

"The Clansman, or the Birth of the Nation," continues in its popularity at the Cort Theater. The third and final week of the engagement will begin Sunday.

"The Clansman" is the most extraordinary motion picture that has been seen at the Cort. It is founded on the book by Thomas Dixon Jr. The pictures of the Battle of Petersburg, with the Union and Confederate soldiers fighting in the trenches, only a few hundred feet apart, with artillery in the distance and the shells bursting overhead, are thrilling. The pictures of the Ku Klux Klan show their thrilling rides.

SAN FRANCISCO (Cal.) CHRONICLE
APRIL 30, 1915

CLIPPING FROM Herald
Alameda Cal
5-6-15

LILLIAN GISH IN "THE CLANSMAN" COMING TO MACDONOUGH THEATER, OAKLAND.

LOS ANGELES (Cal.) TIMES
[illegible] 1915
4-27

[illegible] marked the [illegible] of [illegible] week of "The Clansman" at [illegible] Auditorium. [illegible] played to big business on [illegible] day, many persons who [illegible] the photoplay during its for[illegible] engagement returning to view it [illegible] or third time.

LOS ANGELES (Cal.) TIMES
APRIL 28, 1915

PICTURE AT CORT WILL CLOSE SOON

Farce at Imperial; Barricade at Portola; Dramatic Stock at the Wigwam.

"THE CLANSMAN" continues its popularity at the Cort Theater, and the third week, which will be the last, beginning next Sunday, promises to be the biggest of the engagement. The thrilling picture could remain at the Cort indefinitely, but the resumption of the regular dramatic season necessitates its close after next week. It will be followed by Henry W. Savage's elaborate production of "Sari."

The special music played in conjunction with the projection of the scenes of "The Clansman" adds greatly to the effectiveness of the gigantic motion picture production.

GRACE KINGSLEY

[illegible] Griffith, king of motion [illegible] has returned from [illegible] with laurels thick upon his [illegible] under that brow, as might [illegible] are some more new ideas [illegible] pictures.

[illegible] 12 motion picture has come [illegible] provided the producer delivers [illegible] said Mr. Griffith. "I mean [illegible] money and brains must be [illegible] Piedmont, pictures, if they are to [illegible] old friends—music, the lights, too, [illegible] Bennie, his attention in con[illegible] father, and two exhibition of pic[illegible] promise the [illegible] is to be taken to [illegible] Piedmont, where the [illegible] er, and will prob[illegible] in love with the [illegible] Gaiety, he says. [illegible] while Bennie Cameron, is the first ever [illegible] a picture of Elsie [illegible] dramatic crit[illegible] he has never met.

[illegible] the president signs the [illegible] he has another [illegible] his first call for volun[illegible] but refuses to [illegible] The Stoneman boys [illegible] "You may say [illegible] do the Cameron [illegible] hanticler," with [illegible] laughed. [illegible] Fairfield the chums,

SAN FRANCISCO (Cal.) BULLETIN
APRIL 28, 1915

[illegible]ITED WAR DRAMA IS MAGNET AT CORT

"THE CLANSMAN, OR THE BIRTH OF THE NATION" continues in its popularity at the Cort Theater, attracting capacity [illegible] at every performance. So [illegible] the appeal of the powerful [illegible] story that many persons [illegible] "The Clansman" again [illegible] this week [illegible] the Cort begins [illegible] of the scenes are [illegible] The Battle of Petersburg, with [illegible] Confederate soldiers [illegible] only a few [illegible] with artillery in the [illegible] shells bursting [illegible]

N.Y. Times Apr 27 15

CLAXTON WILSTACH DEAD.

One of Three Brothers Prominent in Theatrical Circles.

BOSTON, April 26.—Claxton Wilstach of New York, a theatrical traveling manager, was found dead in a hotel here today. The medical examiner said death probably was due to natural causes.

Claxton Wilstach was one of three brothers, all of whom have been prominent in theatrical circles for many years. Frank Wilstach, one of the brothers, has been the general press representative of E. H. Sothern on his last tours, and Paul, the other brother, has written a number of plays. The Wilstachs came from Lafayette, Ind., where the eldest brother, Walter, still lives.

Claxton Wilstach was in New York during the Winter as press representative of the Punch and Judy Theatre. When it closed a week ago he went to Boston to take charge of the exhibition of the film, "The Birth of a Nation," here. Mrs. Frank Wilstach said last night that her brother-in-law had not been well all Winter, and that while no definite information had been received she imagined death was due to neuralgia of the heart. Mr. Wilstach was 53 years old. He left a wife, a vaudeville actress, who is known on the stage as Miss Allen. She has been playing in the West, and is expected here today. Their home is at Laurelton, L. I.

N.Y. Sun. Apr 27,

Claxton Wilstach.

BOSTON, April 26.—Claxton Wilstach, who came here from New York last week to relieve Henry MacMahon as assistant manager and publicity agent for the photo play "The Birth of a Nation," was found dead this morning in his room in the Hotel Georgian. Medical Examiner Leary said that death resulted from the breaking of a blood vessel near the heart. Mr. Wilstach, who was about 42 years old, was for several years manager for Sothern and Marlowe. His brothers, Paul and Frank Wilstach, are well known in the theatrical world.

OAKLAND (Cal.) TRIBUNE
APRIL 25, 1915

"THE CLANSMAN" WILL COME TO MACDONOUGH

"The Clansman," noted film depicting the rebuilding of the south after the war, will play a return engagement in Oakland, beginning May 3, when it will be shown at the Macdonough theater. The film, now playing in San Francisco, [illegible] cleared to have been barred in [illegible] and on the ground that it [illegible] race prejudice, but [illegible]

J. Gazette, Ft. Wayne. Ind. May 3, 1916

In "The Outcast," four-part Mutual Masterpicture at the Lyric to-day

MILFORD (N. H.) CABINET
APRIL 23, 1915

The "Birth of a Nation" is the best advertised photo play that has ever been staged. With scenes eliminated or not it is sure to attract huge audiences in the future wherever it is produced. There is so much criticism, adverse and otherwise, of this film, that judgment as to its merits should be with held by all who have not seen it. The Outlook some weeks ago, before the objection to it arose, in discussing it, said the film was a wonderful piece of work but that the greatest criticism to it was that it was not true history. This is a severe criticism in itself. The many points of view and different angles at which the play is viewed indicates that the critics are far from unanimous as to its wholesomeness. It was a wise selection of a city for its first production. If it would not pass the censors in Boston it will not any where. If it is condemned in Boston its fate is sealed for success elsewhere.

OAKLAND (Cal.) TRIBUNE
APRIL 27, 1915

STIRRING DRAMA WILL BE SHOWN IN FILMS

"The Clansman," or "The Birth of a Nation," D. W. Griffith's spectacular film drama in [illegible] reels, is coming to the Macdonough for a three-weeks' stay, commencing Monday, May 10.

In this film, Mr. Griffith, who is conceded to be the world's foremost motion picture producer, with a keen sense of drama, mingles with his heroic story a powerfully simple love tale, comparable to that of Romeo and Juliet, mingled with events of the Civil war.

Nothing like this drama, it is said, could be shown on the speaking stage; nothing like it has ever been approached on the photo-drama stage. It is said to be overwhelming, delightful and educative.

Sun. May 1, 1915

LIBERTY—"The Birth of a Nation," now in its third month, continues one of the regular attractions to withstand the counter offerings of the spring showmen. It is claimed that Griffith's wonderful film has been seen by more people than anything of the kind ever brought out in the way of a regular theatrical presentation. The vast area of action it covers and its potential effects have created [illegible]

CLIPPING FROM
LOS ANGELES

OAKLA

CLIP

LOS AN

TRIBUNE
New York City
Apr 25, 1915

[illegible] ON THE [illegible]

SAN BERNARDINO (Cal.) INDEX
APRIL 25, 1915

CLIPPING FROM Express
LOS ANGELES (Cal.) EXAMINER
MAY 1, 1915

[illegible] The Clansman [illegible] begin Monday afternoon at Clune's Auditorium [illegible] It is impossible to [illegible] greater interest being displayed [illegible] than [illegible] displayed in The Clansman, the marvelous production is an event in the history not only of the drama of the world, but of America, for it makes possible now what seemed an impossibility before. Important events in the world's history can now be placed before the public in an intelligent manner. The Clansman is the pioneer of all greater motion pictures, and D. W. Griffith apparently could not have selected a subject of greater interest to the public. It already has a hold on them that cannot be broken.

The Clansman has come to stay, and it will indeed have to be a wonderful subject that will arouse such a heart interest as has this production. It probably will be many years before another picture is made that will rival The Clansman.

[illegible] Theum to Offer

San Francisco Ex.
5-4-15

[illegible] of the Nation, [illegible] will [illegible] with the [illegible] "The Clansman," is the most [illegible] fifth drama that [illegible] shown at the Cort.

The great battle [illegible] first that were taken at night [illegible] motion picture camera. Over [illegible] from authorities were consulted in order to get the proper atmosphere into the scene in which President Lincoln was shot.

The whole action covers a period of twelve years and shows by a narrative threaded by romance the reconstruction of the Southern States dating from the time of their secession.

"Hurl," Henry W. Savage's latest musical comedy production, with Mizzi Hajos, comes to the Cort Sunday, May 9.

[illegible] Portola Theater

OAKLAND (Cal.) ENQUIRER
MAY 1, 1915

"THE CLANSMAN"

The travail of a [illegible] creation, the stress of its growth, the [illegible] its majesty in its [illegible] of human powers pertained in all [illegible] details, is impressed on the mind as [illegible] he does by no history, by D. W. Griffith's photodrama, "The Clansman or The Birth of a Nation," based on Thomas Dixon's novel, "The Clansman or the Birth of a Nation." This is positively [illegible] to the Washington theater for a [illegible] weeks' stay, opening Monday [illegible] May 10.

Mr. Griffith has photographed [illegible] our own [illegible] years and [illegible] eyes and [illegible] the [illegible] greatness of event, but [illegible] with a love romance, with the [illegible] of the individual American, both of the north and the south.

Argonaut N.Y.
May 1, 1915

Final Week of "The Clansman."

The third and final week of the engagement of "The Clansman, or The Birth of the Nation," at the Cort Theatre, will begin with the matinee and evening performances of Sunday, May 2. Previous Cort bookings prevent a continuance of the engagement, although the phenomenal attendance indicates that "The Clansman" could continue to play there indefinitely.

"The Clansman" is by all odds the most imposing film drama that has ever been produced. It is also the most mammoth production known to screenland. How D. W. Griffith, the producer, ever managed to stage and assemble so imposing a spectacle must strike the layman as being nothing short of marvelous, and "The Clansman" is certain of appealing to every one who cares for novelty, spectacular effects, and thrills piled upon thrills.

Over eighteen authorities were consulted in order to get the proper atmosphere into the scene in which President Lincoln was shot. This is only one of the historical incidents that are faithfully reproduced, and it shows with what care the putting on of this motion picture was engineered.

The whole action covers a period of twelve years, and shows by a narrative threaded with romance the reconstruction of the Southern States, dating from the time of their secession. The purpose of the spectacle is to carry a message for universal peace, and great care has been taken not to glorify battle and to emphasize the "note of terror and desolation which is the real truth of war."

"The Clansman" takes three hours to unreel. A matinee is given daily at the Cort. The special music by Lloyd Brown is a feature.

OAKLAND (Cal.) ENQUIRER
MAY 1, 1915

LOS ANGELES (Cal.) TIMES
MAY 2, 1915

Clune's Auditorium.

An eleventh week of "The [illegible] announced for Clune's Auditorium.

The photodrama deals with the construction period of American history, following the Civil War, and the twelve reels telling the story of the south is shown before, during and after the war. The magnificent photography is revealed [illegible] thread of the story [illegible] which yields the film [illegible] spectacle.

Dealer, Cleveland O.
May 2, 1915

Thursday and Friday, D. W. Griffith, producer of "The Birth of a Nation," will present "The [illegible] adapted from Paul West's stories of the "Bill" series. The cast includes Mae March, Robert Harron and [illegible] Pallette.

CLIPPING FROM News
Cleveland Ohio
Date 5-9-15

"Birth of a Nation" Playing to [illegible] Houses in the North

New York, May 1.—The success of David W. Griffith's marvelous film spectacle, "The Birth of a Nation," presented at first-class theatrical prices, is not confined to New York City, for recently another company of equal excellence began a capacity engagement at the Tremont Theater, Boston, Mass. An opening invitation performance was attended by some of the most distinguished people and by the representatives of the press. Since that date all the houses have been sold out, both matinees and night, and so great was the demand that tickets have been placed on sale four weeks in advance.

Many showmen believed that "The Birth of a Nation," which is based on Thomas Dixon's "The Clansman," could never play Boston, deeming the play a radical presentment of the Southern angle of reconstruction history. Mayor Curley announced at an early stage that he had no power to prevent the performance, as it was not open to any charges of immorality. Since then public sentiment has voiced itself strongly in favor of the play. The applause and enthusiasm are, if anything, greater than in New York.

CLIPPING FROM
LOS ANGELES (Cal.) EXAMINER
MAY 1, 1915

FORT WORTH (Tex.) STAR-TELEGRAM
MAY 2, 1915

D. W. Griffith, the Mutual's $100,000 director, with the production of his masterpiece, "The Birth of a Nation," has exemplified in [illegible] twelve-reel motion picture those natural abilities which have made so many releases in the Mutual program so remarkable from an artistic point of view and so appealing from the standpoint of popularity. "The Birth of a Nation" is considered the greatest photoplay ever produced. The cast contains 18,000 people and 3,000 horses and was produced at a cost of $500,000.

SAN ANTONIO (Tex.) EXPRESS
MAY 2, 1915

Light

Griffith Is Resourceful.

An article in the May Green Book Magazine concerning David W. Griffith, producer of "The Birth of a Nation," tells many interesting stories of the methods he uses to make players appearing before the camera rise to the requisite heights of dramatic emotion. In the early days of Mary Pickford's career, when she was engaged to her present husband, Owen Moore, who was working with her in Biograph productions, Griffith would accuse her of a lack of intelligence. Miss Pickford, you must remember, was only a child—just 16 years old. She would lose her temper and become angry. Then Griffith would turn quickly to the camera man and whisper: "Go ahead! Grind!" The result was always an exhibition of temperament on the part of "Little Mary" that exactly fitted the character she was portraying.

LOS ANGELES (Cal.) TIMES
MAY 2, 1915

Gazette-Times
Pittsburg Pa
5-2-1915

Griffith Picture at Miles.

Following the engagement of D'Annunzio's "Cabiria" in the new Miles Theater, it was announced by Mr. Miles last night that "The Avenging Conscience," a photo-drama produced by David Griffith, who is responsible for "The Birth of The Nation," would be put on in [illegible] for an indefinite run. This play has just closed a two months' run in the Chestnut Street Opera House in Philadelphia, and is now in its third month in the Fine Arts Theater in Chicago. It is said to be a remarkably fine piece of work, strictly American in theme and story, and very vivid in its characterization.

The "Birth of a Nation," now being shown at the Liberty Theatre, is the most thrilling motion picture drama ever shown in New York. The deaf, keen observers and enthusiastic patrons of the silent drama have not been slow to recognize the excellence and educational value of this historical photo-play and are patronizing it in large numbers. Most histories, especially those used in schools, pay little attention to the reconstruction period following the Civil War. The average reader has scant knowledge of the mementous events following the association of Lincoln and the desperate condition of the south in the grip of unscrupulous politicians as it attempted to rehabilitate itself from the devastation of the great war. Instead of reading through pages of uninteresting, slurred over, and distorted facts, one has but to attend a performance at the Liberty Theatre. Here he will have impressed on his mind the stirring events of those trying times out of which the new South arose phoenix like from the ashes of the old. The "Birth of a Nation" [illegible] merits the [illegible]

Mutual Journal
P. 5

J. Union. Jacksonville Fla
May 2, 1915

MARY ALDEN IN DEMAND FOR CHARACTER ROLES

Her Film Performances So Marked Many Managers Seek Her Services.

Mary Alden is in more demand at the Griffith-Mutual studios in Los Angeles than any other woman portrayer of character parts. No sooner was she finished with the part of the mulatto, employed by Stoneman as a housekeeper in D. W. Griffith's The Birth of a Nation, than four directors [illegible] feature pictures asked for her services. For the last six months she has not had a day to herself. Some of her more recent performances have been with Robert Edeson in Man's Prerogative, and as the mother in Russell E. Smith's The Nun. Later, she appeared, first as the young girl, and then as the aged woman with John Emerson in Ibsen's Ghosts.

Miss Alden is a Southern woman and a grandniece of the famous Southern general, J. D. T. Beauregarde. She was born in New Orleans and was educated at the Notre Dame college, in Montreal. When she came of age, she chose art as a profession and studied for a while in New York. However, she had to live, and illustrating seemed to offer little opportunity for advancement. It was Rose Melville, the famous "Sis" Hopkins, who got her her first stage job. In the course of her career, she appeared with Mrs. Fiske for a season, but spent most of her time in stock.

It was Philips Smalley who got her to go into pictures. In time she came to the attention of D. W. Griffith, and she ascribe to this great director's teaching her remarkable development [illegible]

CLIPPING FROM News
TOLEDO (O.) BLADE
MAY 1, 1915

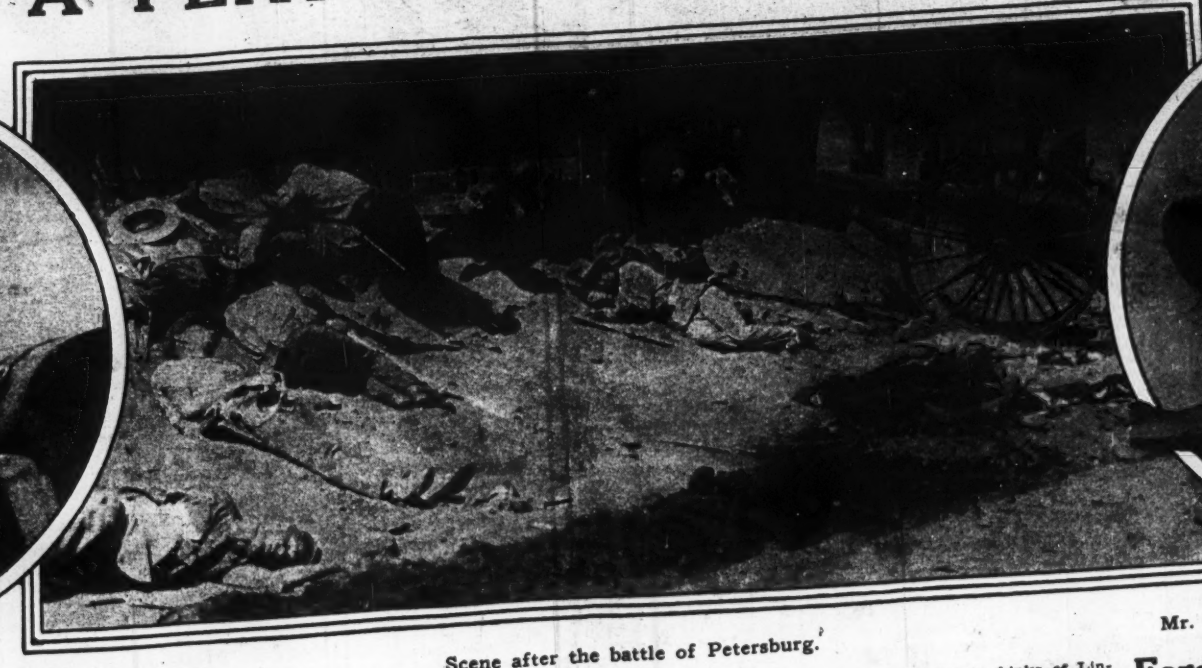
[illegible] the last six months, Mary [illegible] of the Griffith-Mutual studios [illegible] Angeles has not had an idle [illegible] A few years ago she danced [illegible] the [illegible] of the [illegible] in [illegible] of a Nation [illegible]

CLIPPING FROM News
TOLEDO (O.) BLADE
MAY 1, 1915

David W. Griffith, producer of "The Birth of a Nation," [illegible] $3 film in [illegible] on [illegible] the [illegible] Grand Opera House [illegible]

RODUCING A PLAY ON A STAGE FIVE MILES WIDE

Auto from which pictures of the onrushing Ku Klux riders were taken.



Scene after the battle of Petersburg.

Mr. Griffith directing actors from top of sixty-foot tower.

D. W. Griffith's Great Idea and How He Worked Out Historically Accurate Battle Scenes With 18,000 Actors and 3,000 Horses

AN observing officer of a moving picture corporation was watching rehearsals for a little film drama one morning seven years ago when a complication developed and it was patent that, as arranged for, the idea, in the language of the studio, would not get over. One of the players in the company, a slender young leading man, went up to the producing director and said: "Why couldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it was right. Whereupon the observing officer first mentioned turned to the actor, saying seriously: "Why don't you try producing, Griffith?"

"I wouldn't mind having a chance to work out a few little ideas," was the answer.

"Work them out, then," was the [illegible]

Up at the Liberty Theatre during [illegible] the box office nearly over to Seventh [illegible] suffering for the privilege [illegible] $2 a seat in [illegible] picture [illegible]

when he went out into the world he gravitated to Louisville and very promptly applied for a position with a modest little stock company which was giving everything from Shakespeare to Charles Hoyt at a local theatre.

He was engaged, as he says, because they needed somebody. Then there were seven years of the stage, now in road companies, now in repertoire, all the time getting up a little. He played with Gertrude Coghlan, Walker Whiteside and finally Nance O'Neil, in the last year a leading man.

Something else happened. In an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them to a magazine, which promptly accepted them. Then he wrote a play, "The Fool and the Girl," and James K. Hackett took it. Another great romantic drama was begun, and its acceptance promised. [illegible] and the early part of 1907.

"[illegible] made the stage for me," he [illegible] "No more of the hardships. I was going to be an author and draw down royalties. I woke up in about six months.

"The Hackett play failed and I have [illegible]

Then came "The Merchant of Venice," rather ambitious; "The Blot on the Escutcheon," "Enoch Arden," a sombre fancy; "Lines of White on a Sullen Sea," all of which led up to "Oil and Water," written by Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," the first pictures of which were modelled directly on Millet's "Gleaners," and the audience liked that.

"Just about that time," he put in, "it came to me that a wonderful thing could be done with 'The Life of Christ.' The divine tragedy has a universal appeal, and adequately done with reverence it could not fail of approval." He laughed. "I submitted my idea and it was approved, but when I got to talking about details, Palestine and Jerusalem, a great cast, for I had chosen two of the foremost actors in the world—an initial expenditure of thousands—the thermometer dropped. It was madness." He paused. "Do you know it is a little gratifying to me now that within the last few days I have been approached by a syndicate which has asked me to do that very same thing, and they have said that I need not worry about a little thing like $500,000 or a $1,000,000 if I need it."

By this time it is apparent Griffith had swung into his stride and a year ago or a little more came "Judith," using about 2,000 people, where they built forty foot concrete walls, wide enough to have a battle on.

Then came "The Clansman." It seems that the chief producing director, as Mr. Griffith was, changed from one company to another, and according to reports he did so at a salary that would pay the President's yearly salary of $75,000 and more. He wouldn't talk about that. In any event he had not worked long before he had the Dixon book handed over to him to read. He read it and lost interest in about everything else.

"I read the book," he says, "and I saw it. Not the book entirely, but as an opportunity for me to set forth, first, the birth of the South following the travail of the civil war.

"I saw a chance to tell the story of how they suffered through what I believe to be the most dramatic period in the history of the country—reconstruction. There was a chance to show what the South thinks of Lincoln; there was a chance to show that the negro of the South did not of his own volition degenerate into the human being who made the Ku Klux Klan necessary, but rather he was seduced by the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production. It is simply the pictorialising of an epoch."

Taking the book, reading it and dreaming about it, however, did not do the work. There were eight months of incubation. First three men, and they were professors of colleges, were asked to work out the correct historical data. There were interviews with veterans of the civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans

Ford's Theatre Reproduced in Actual Size and Five Southern Towns Built and Burned for the Sake of a Moving Picture

with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river, or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders and they put it up just as some gray haired old man remembered it.

They remembered burnings, and a town, two towns were put in—five altogether were built. One man remembered the burning of a town by night. Something must be done about that. A fireworks man said he could build bombs which exploding in the air would give enough light for the camera to work at night. Incidentally it may be added the bombs cost $48 apiece, but they did the work.

"Was it difficult to get the actors?"

"No," replied Mr. Grimth, "not difficult, but tedious. You see we advertised in the newspapers that we wanted so many persons, men, women and children. We established employment bureaus, so to speak, and made [illegible]

[illegible] shops and from every other place we found some with remarkable talent. A producer some day may put forth the tragedy of the negro on the film—he will find men and women of that

ters were megaphoned by the captains to their commands."

The headquarters alluded to in the battle scenes was a sixty foot tower in front of the whole scene. It was there that George W. Bitzer, "best camera man in the world," Mr. Griffith says, and five assistants set their cameras. Every scene it may be said was taken six times.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect, even the exact place where a horse must stumble or fall, the section came to headquarters. [illegible] Back [illegible] were waiting. They [illegible] their cameras. The [illegible] was ready and to the [illegible] signal [illegible] gun. The air filled [illegible] soldiers appeared as if in a [illegible] Trains of pack-stricken [illegible] wound over the hills in [illegible] then they stopped.

"We used the greatest number in the scenes where they appear with [illegible] appear in that [illegible]

"Some of the scenes which appear in order to-day were taken three or four months apart. That made more trouble, but it had to be done that way. You must remember exactly [illegible] did the first time

had its first sight in New York and of whom also other men who study and observe rather than direct declare that he has raised the film drama to an art with a capital A, and that he has unfolded new possibilities, pioneered in hitherto unsuspected fields.

In brief, Mr. Griffith took "The Clansman," a novel by the Rev. Thomas Dixon, and from it evolved an ambitious spectacle for the camera in which, working on a stage roughly speaking five miles long and two miles deep, he employed altogether 18,000 persons and 3,000 horses. He delineated battle scenes conducted according to the records preserved in the War Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the civil war.

His artillery duels were real artillery duels, his cavalry charges were passed by the men who participated in such a charge fifty years before. His men died as men had died in the trenches of the South and they suffered just as the men who did suffer said they had. He built or caused to be built no less than five complete Southern towns, faithful to the last architectural detail, and he burned three of them.

He massed and handled great mobs of whites and negroes as history said the real mobs acted. He reproduced one theatre exactly life size and delineated the great national tragedy of the assassination of President Lincoln just as history says it occurred. He built the legislative halls of a Southern State and with an actual still photograph as a model brought back to life a scene in that chamber fifty years ago. Above all throughout two hours and forty minutes he ran the threads of a love story.

Thus it was that Mr. Griffith leaned back in his chair puffing contentedly at an after luncheon cigar, taking his first vacation is about fourteen months. He was at that moment digesting among other things four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Kentucky some thirty odd years ago, the son of Jacob Wark Griffith, a brevet Brigadier-General of the Confederate army. His family comes near to being eligible for about all the patriotic societies, for his grandfather was Capt. Daniel Griffith of the war of 1812. In the generation further on there was a great grandfather in the Revolutionary war. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families, mainly their memories to live on—memories and the products of a farm on the edge of the blue grass. The boy was born in that situation, received his education at the nearby country school.

The wander year came to the boy at 20. In the meantime he had always liked to act in the dialogues at school, Friday afternoons and a little later when they gave the plays at the Literary Society. In any event found the moving picture game growing."

He began writing moving picture scenarios then at $5 and $10 apiece. That was all right if you could turn out enough of them. There are limits, however, to the physical capacity of even such plots as they used in those days and the young man added moving picture acting to his other work. He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and bided his time until the officer heard him make the suggestion to the producing director, whereupon another era was born.

There is no doubt the young manager grew a little more ambitious about that time. The corporation for which he worked had not been particularly prosperous, although to-day it is worth millions, but there was somebody in it wise enough not to impose any rules or regulations on the new director.

Perhaps the reader will remember a modest, haunting little film, "Pippa Passes," the representation of Browning's poem. Griffith did that and all it was was a day of a young girl with her ancient Italian guitar singing her little song ending: "God's in His Heaven; all's right in the world."

Mr. Griffith posing his extras for the panic flight of the citizens out of Piedmont, S. C.
Above—The camera platform from which the battle scenes were made.

shops and from every other place we found some with remarkable talent. A producer some day may put forth the tragedy of the negro on the film—he will find men and women of that race fully competent."

Of course, it was explained, they did not use the 18,000 persons all the five or six months they were actually photographing the drama. While it is true that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or scenario, yet he had arranged it all in his mind.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We set up two commissaries. Then we divided our forces into sections, each section commanded by a captain who had his staff under him. That is how the picture was worked out.

"Every section leader in the big battle scenes or the town scenes kept his section, rehearsed it and looked after it. Complete telephone systems were installed for every section and the orders delivered from headquar-

"Some of the scenes which appear in order to-day were taken three or four months apart. That made more trouble, but it had to be done that way. You must remember exactly what the individual did the first time in order to preserve uniformity, exactly how he or she wore a hat, entered a house, wore the hair, or did anything else. That brings gray hair. Then we had a few little stunts.

"You remember that case where the negroes are shot and fall when the Ku Klux come into the town. The horses jump over them as they lie in the street. It took considerable persuasion to get men to do that, although the horses and their riders were the best trained obtainable. We took it up with some men. 'Boss, we won't do that for less'n $5 a day,' they said. They got it.

"Take another case in the guerrilla invasion of the town. It may be recalled that a man shot falls from the roof of a front porch head first on the ground. Many think the fall is made by a dummy. A real man does it and practised in a fire net until he got his fall just right, timed exactly as it had to be done to fit in with the scene.

"There is one case where a rider coming out of a house makes a flying leap into the saddle over the tail of his horse. That took time and it does not show, but the man who did that had to jump over a railing encumbered by a robe.

"Many things were done in the work that do not appear in the film. There are twenty-five field guns in the battle scene pounding away and they were too far away for the eye of the camera. Houses are burned of which you catch only a vague glow, people are fleeing over the hills and you can hardly see them."

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theatre scene showing the assassination of President Lincoln.

"The theatre was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail even down to the appearance of Laura Keene and her company in 'The American Cousin.' We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms? I tell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee and we never laid it down until I believe that every man in it had an exact double before our cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public. But at last it was all done.

"Now what is the future of the moving picture?"

The man being interviewed lifted his hands. "Why, there are no limits to its possibilities in artistic work. This is only child's play.

MAY 2, 1915

Making a Great Movie

[illegible] TORK [illegible]

[illegible] equipment and the presence of hundreds of trained "movie" actors. Armed with data from the war department relating to the battle of Petersburg a battle ground was laid out in the San Fernando valley. A camp was established for a modern military reservation with a hospital corps, commissary department and other features to look after the creature comforts of several thousand men and women.

While this was going on trenches were thrown up, roads laid out and other preparations made for staging the battle scenes. Another corps of men were set to work making shells and explosives for these effects. This work had to be carried on with great care to get the effect of bursting shells without endangering the lives of the soldiers in the mimic warfare. Owing to the fact that the scenes were laid in the period of the civil war it was difficult to get the same sort of rifles which were used in these conflicts.

The artillery which was used in the picture was loaned by the ordnance department of the United States government. Some of it had actually seen service. The men took part in the battle scenes were rehearsed in sixteen different groups under subdirectors who had been previously trained by Griffith. They were divided into battalions, each man taking orders from the battalion commander, who in turn looked to Griffith for the signal to enter his foines and "attack the camera."

When everything was in readiness, Griffith and his chief photographer, G. W. Bitzer, took their station on the observation tower, from which he commanded a view of the entire battlefield. Straight down from this view point stretched the opposing trenches at intervals for a distance of nearly three miles. At many places the rival trenches were less than forty yards apart. This proximity was warranted by historical records of the fight at Petersburg.

The Signal for Action.

The signal for action was "Attack the Camera." Every detail of the big scenes had been thoroughly rehearsed for three weeks when the day came for the signal. By an elaborate systems of highways and underground telephones Griffith was in constant touch with the commanders of the sixteen battalions. These in turn were covered by separate cameras to get the minute details of their part of the action. The results were obtained without a hitch except that the film made the first day the battle scenes were begun was useless. A thoughtless lieutenant touched off a great store of shells and the camera lost its vision in clouds of yellow smoke that enveloped the battlefield. This mistake cost thousands of dollars to say nothing of the disappointment after so much hard work. However, Griffith's saving sense of humor came to his rescue in the studio that night when the disheartening truth was revealed upon the developed films. "I guess he wanted to make it real," was all he said as he walked off to bed to rest for the trying ordeal of the next day.

A striking detail of this production of staggering details is that having sketched out the scenario Griffith never had a scrap of paper before him to prompt his work. For five months he carried every detail in his memory.

For the first time in the history of motion pictures in America actual scenes of warfare were taken after dark. The burning of Atlanta and the escape of the refugees from that city before Sherman's conquering advance all parts of this. These scenes were taken with the aid of giant illuminants and specially constructed illuminant bombs.

[illegible] TELEGRAM

[illegible] Week of "Clansman" Begins at Cort Theater

[illegible] last week of "The Clansman" and "The Birth of the Nation," at the Cort Theater, where the D. W. Griffith masterpiece continues to capacity houses. "The Clansman" will have been shown for nine weeks in this city with the opening of the present engagement.

Herald, N.Y. May 3, 1915

LIBERTY—"The Birth of a Nation" continues at the Liberty Theatre where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city. Saturday turned the 123d presentation of the big picture in New York during which time it was seen by approximately 190,000 theatregoers.

[illegible] COLUMBIA (S. C.) STATE
MAY 4, 1915

"The Birth of a Nation," now in its third month at the Liberty theatre, New York, continues one of the regular attractions. This gigantic spectacle is from the pen of D. W. Griffith, taken from Thomas Dixon's "The Clansman." The press agent says that 18,000 people and 3,000 horses are used in this production and its cost was $500,000. Its drama is so intense that it brings audiences to their feet as no theatrical play has in many years. The prices for this picture are: Orchestra $1 and $2, first balcony, 75 cents, $1 and $2; second balcony, 25 cents and 50 cents. If such prices were charged in this city for a picture, people would laugh at the idea. Nevertheless they are the prices and the house is sold out one week in advance. Of course the theatre has an orchestra of 40 people, which helps make the cost look small.

NEW HAVEN (Conn.) REGISTER
MAY 5, 1915

this. The big feature secured for the first three days of the new season starting Monday is "The Spoilers," a nine reel masterpiece with William Farnum in the leading role. Reviewers of photoplays have agreed that, other than "The Birth of the Nation," the twelve reel [illegible] playing in New York and Boston, there is no feature yet made that compares with "The Spoilers," and as a matter of fact it was Mr. Poli's intention to secure "The Birth of the Nation" for the premiere of the new policy at the Bijou but it was not available until later. Therefore the next best was secured and it will surely be a revelation to those who see it. —Ona

Citizen, Columbus O. May 7, 15

ITS STILL DRAWING

D. W. Griffith's "The Birth of a Nation," has entered upon the [illegible] month of its showing at the Liberty theater, New York. The piece plays at $2 prices, but is able to battle successfully, at that, with the productions of the spoken stage. It is declared that more people have witnessed this performance than anything of its kind.

TOLEDO (O.) NEWS-BEE
MAY 5, 1915

The Crown theater on Sunday will have "The Birth of a Nation," "Won By a Mustache," "The Paris Hat," and musical comedy. "The Western Border" will be the Monday feature.

WATERBURY (Conn.) AMERICAN
MAY 8, 1915

For Monday, Tuesday and Wednesday, Director Jilson has booked what is certainly a masterpiece in "The Awakening Conscience," a six part feature produced by D. W. Griffith, the man who produced "The Birth of the Nation," and admitted by critics to be the most mysterious, most masterful and most sensational motion drama ever devised. It was suggested by Edgar Allen Poe's story of "The Tell-tale Heart," and by certain others of Poe's works, and shows how a sinner is pursued by the horror of his crime. The story tells of a young man in love with a girl and the match opposed by the man's uncle. The youth reads Poe's "The Tell-tale Heart" and becomes obsessed with the idea of getting the uncle out of the way, so that there will be no bar to his happiness with the girl. It is then that the saving grace of conscience demonstrates its power. How the avenging conscience in this case operates and how its influence is used to prevent the terrible tragedy can best be told by the picture itself. Suffice to say that Griffith is a master producer and Henry B. Walthall, who is starred, is the star of the world's greatest photoplay, "The Birth of the Nation."

HARTFORD (Conn.) POST
MAY 8, 1915

The comedy end of the photoplays will be taken care of by Charles Chaplin the inimitable and the irrepressible in his new creation "By the Sea," guaranteed to cure any fit of the blues and the big photoplay feature will be "The Avenging Conscience" a six-part masterpiece featuring Henry B. Walthall, the star of "The Birth of the Nation." It might be said in passing "The Avenging Conscience" is produced by D. W. Griffith, the man who produced "The Birth of a Nation" and next to that feature is considered Mr. Griffiths supreme achievement. It is really one of the most mysterious, masterful and sensational motion dramas ever devised showing how a sinner is pursued by the horror of his crime and was suggested by Edgar Poe's story of "The Tell-Tale Heart" and by certain of Poe's Poems [illegible] This feature is expected to [illegible] a place after its three days [illegible] Palace as the best production that will be [illegible] These shows daily [illegible]

[illegible] Seen by 190,000

"The Birth of a Nation" [illegible] at the Liberty Theatre, [illegible] the 123d presentation of the big picture in New York, during which time it was seen by approximately 190,000 theatregoers.

The engagement has already assumed record proportions, as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. "The Birth of a Nation" is given fourteen times a week.

N. Y. Journal & Courier May 8, 14/15

"The Birth of a Nation" [illegible] the Liberty Theatre, and this [illegible] produced by D. W. Griffith, has not lost any of the interest [illegible] when first shown. The 123d presentation of the picture was given to-day, this number being equal to about eighteen weeks of an ordinary play. "The Birth of a Nation" is given fourteen times a week and, judging from the audiences it is drawing, will set a record for the Liberty Theatre. The great battle scenes and the historic incidents of the Civil War are expected to be of special interest to the visitors who will be in the city this week for the visit of the fleet.

N. Y. Telegraph May 8, 1915

Bowles Has a Side Line.

George Bowles drove into town yesterday on a load of garden truck from his Connecticut farm, and accepted the position of business manager for "The Birth of a Nation" when that motion picture begins its engagement at the Illinois Theatre, Chicago, later in the month.

Mr. Bowles of late has been devoting himself almost exclusively to the business of eggs and poultry. There is a well grounded suspicion at the Lambs Club that he accepted the engagement with "The Birth of a Nation" only after reading of the [illegible] attack on that film in Boston, and that when he goes to Chicago he will take with him a stock of his ben fruit rendered unmarketable by age, and as a side line reserve to himself the egg privilege.

Brooklyn Times May 8, 1915

"The Birth of a Nation."

"The Birth of a Nation" continues at the Liberty Theatre where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city. To-day turned the 123d presentation of the big picture in New York during which time it was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. "The Birth of a Nation" is given fourteen times a week. Judging by its record and the increasing interest in the big production it will remain for a long time to a run which will be the record for the Liberty Theatre. Special interest attaches to the coming weeks for the visitors who will be in town to see the assembling of our great modern fleet. The famous battle scenes and historic incidents of the Civil War are given in such elaborate detail in the picture will furnish an interesting contrast with the evolution of modern warfare as shown in the North River when the fleet gathers here.

Billboard, Cin. May 8, 1915

BIRTH OF A NATION

New York, May 1.—In its third month, The Birth of a Nation, playing at the Liberty, continues to battle successfully with the counter offerings of the spring showmen. It is claimed that this film has been seen by more people than anything of its kind.

Times, Los Angeles Cal. May 6, 1915

Clune's Auditorium.

"The Clansman" will enter its last week next Monday afternoon. The film has been shown in only two eastern cities, New York and Boston, and every critic who has seen it has praised it unstintingly.

Crowds are witnessing each performance here.

ALAMEDA (Cal.) TIMES-STAR
MAY [illegible] 1915

"The Clansman, or the Birth of a Nation," D. W. Griffith's spectacular film drama in 12 reels, conceded by the dramatic critics throughout the country to be the [illegible] film ever produced, by special arrangement will be the attraction at the Macdonough theater for three weeks, beginning with a matinee Monday afternoon.

Woman's Home Companion, Springfield, Ohio. May 1915
Better Films for Children by Helen Dean

THE BIRTH OF A NATION, Mutual—Griffith: A remarkable [illegible] twelve reels picturing the reconstruction period of the South. [illegible] based on "The Clansman," by Thomas L. Dixon, but it has [illegible] those historical influences which brought about the [illegible] the broken pieces. Mr. D. W. Griffith, the [illegible] high standard in film art which only the vision [illegible]

LOS ANGELES (Cal.) EXPRESS
MAY 6, 1915

[illegible] SAN [illegible]

[illegible] ANCISCO (Cal.) CHRONICLE
MAY 3, 1915

[illegible] woman.

For Old Glory.

Today is to be Old Soldiers' Day at Clune's Auditorium.

W. H. Clune has invited 500 members of the Soldiers' Home at Sawtelle to view "The Clansman" this afternoon, and has secured ten cars of the Pacific Electric to bring them to the city.

The soldiers will alight on the corner of Ninth and Hill at 1:30 and will march over to Broadway and down Broadway to Fifth street, and thence to the Auditorium. A committee of Old Soldiers will receive the martial crowd at the door and escort them to their seats. The theater will be decorated with flags.

Yesterday at the Home, there was a great furbishing up of rusty swords, a great polishing up of ancient rifles and unfurling of ancient and moth-eaten silk flags, for today is the veterans' day of days.

Examiner, Los Angeles Cal. May 4, 1915

LOS ANGELES (Cal.) TIMES
MAY 4, 1915

CLIPPING FROM Enquirer
Oakland Cal
DATE 5-6-15

CLIPPING FROM Enquirer
Oakland Cal
DATE 5-6-15

"BIRTH OF A NATION" GREAT SUCCESS.

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation," at the Liberty, New York. It is just fifty years since some of the most memorable events of American history associated with the Civil War took place. In this comprehensive screen drama, Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events.

The production started Sunday, April 18th, upon its third month, and is going as strong as ever, having aroused more interest than any offering of the current season on the New York stage. Its success here has been duplicated in Boston, Los Angeles and San Francisco and plans are now shaping for a Chicago production. Nearly 125,000 people have seen the picture, and the receipts have already passed the $100,000 mark in New York City. This is the biggest record of any theatrical offering in New York for this period.

N.Y. Press May 2, 1915

LIBERTY.

"The Birth of a Nation," now in its third month at the Liberty Theatre, continues one of the regular attractions to withstand the counter offerings of the spring season. The vast area of action it covers and its potential effects have created a fuller understanding of the art of animated photography, but aside from these accomplishments it is potent because of its story. The dramatic effect of conflict and the love element of romance is never lost sight of, though the protagonists are assembled by thousands and move to a stirring [illegible]

Mirror. N.Y. May 8, 15

Not since moving pictures first came into being, and when the passing of a crowd on a street corner, or the firing of a disappearing gun with its bass drum accompaniment, won applause by its very blinking novelty in the vaudeville houses, has a screen drama been so seriously discussed as "The Birth of a Nation," which is "turning 'em away" at the Liberty Theatre. It is commented upon even as a play of the best would usually be spoken of, and one grows to think of the characters at least as personally as one would those mimicked each performance by men and women, instead of those who are but shadows on a shade. And they do say that Thomas Dixon, who wrote "The Clansman," on which "The Birth of a Nation" is founded, is so fascinated with Mr. Griffith's version of his story that he practically makes the Liberty Theatre his headquarters.

From Morning Telegraph
Address NEW YORK CITY
Date MAY 2 - 1915

THE BIRTH OF A NATION

"The Birth of a Nation" est maintenant dans son troisième mois au Liberty Theatre, et la salle est aussi bondée que le premier jour. Rien d'étonnant à cela. Les effets dramatiques de la guerre, alternant avec les scènes d'amour, ne laissent aucun répit au spectateur, qui frémit d'enthousiasme ou s'attendrit d'un bout à l'autre de la représentation.

Cette pièce cinématographique est puissamment attachante.

BERKELEY (Cal.) GAZETTE 12c
MAY 8 1915

"THE CLANSMAN", $500,000 FILM, IN OAKLAND MONDAY

Lillian Gish, who appears in "The Clansman," at Macdonough next week.

"The Clansman" Coming.

In "The Clansman," or "The Birth of a Nation," the world's greatest motion picture, which cost more than $500,000 to produce, and which opens at the Macdonough theater for twenty-one days beginning Monday, May 10, are shown some of the greatest battle scenes ever staged before a motion picture camera.

These depict the siege before and the reduction of Petersburg, with more than 25,000 soldiers seen in spectacular infantry attacks, cavalry charges and artillery duels.

The same huge mortars that belched forth during the American civil war are shown in the film.

CLIPPING FROM Tribune
SALT LAKE (Utah) TRIBUNE
MAY 9 1915

Moving Picture World. N.Y. May 8, 1915

OTHER SAN FRANCISCO NOTES.

"The Clansman," which recently ran for five weeks at the Alcazar, will be shown again for a limited engagement at the Cort. It would have been retained indefinitely at the former house had not other bookings interfered.

The Grizzly is to be known in the future [illegible]

LOS ANGELES (Cal.) EXAMINER
MAY 8, 1915

W. H. Clune, who owns the California State rights to "The Clansman," has already played that great drama to over $100,000, and it is still making a noise like a mint.

The play's runs in New York and Boston have not abated, and the indication is that it will be continued during the hot weather in both cities.

Mr. Griffith yesterday told of a remark that George Cohan made when he saw the picture.

m STANDARD UNION
May 3, 1915
dress: Brooklyn, N. Y.

The power of the motion picture to present events of historic [illegible] with peculiar [illegible]

DULUTH (Minn.) HERALD
MAY 8, 1915

Claxton Wilstach [illegible] to Boston to [illegible] work there [illegible] "The Clansman" was [illegible] Hotel [illegible]

Mae Marsh, whose spectacular rise to the top rank of motion picture actresses is generally attributed to the training of D. W. Griffith, is possessed of natural capacities of a pre-eminent order, according to Mr. Griffith himself.

"If I have done anything," that director says, "I have shown this remarkable girl how to get the best out of the unusual talent which is hers. Today she is, perhaps, the best we have. But she owes her success as much to her own perseverance and determination as to any other quality."

Miss Marsh's star has been rising since the production a year ago of "The Escape." Her two recent appearances in the Mutual masterpictures, "The Outcast," by Thomas Nelson Page, and "The Outlaw's Revenge," in "The Birth of a New Republic," as well as the electric performance she gave on the film in "The Birth of a Nation," have established her [illegible] To those who remember her as an awkward school girl who followed her sister to the studio two years ago, the transformation seems almost impossible. Under the tight-coiled hair, D. W. Griffith, however, saw what is now conceded to be the most perfectly shaped head in motion pictures. She has been a mimic from childhood. For Griffith the rest was easy.

Evening Sun. N.Y. May 7, 1915.

AT the Liberty Theatre D. W. Griffiths' spectacle, "The Birth of a Nation," is in its third month. This moving picture play is presented by a cast numbering 18,000 people and is one of the most thrilling screen dramas ever [illegible]

NEW YORK MAIL
Date MAY 8 1915

It is reported D. W. Griffith's next great production will be based on the life of Christ, with the story of Ben Hur worked into the film, much as he has done with the story of "The Clansman" in "The [illegible]

N.Y. Telegram May 9, 1915

"Birth of a Nation" continues at the Liberty Theatre, where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city. Saturday it turned the 133d presentation of the picture in New York, during which time it was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. "The Birth of a Nation" is given fourteen times a week. Judging by its record and the increasing interest in the big production it will remain for a long time to a run which will be the record for the Liberty Theatre.

WASHINGTON (D. C.) POST
Herald. MAY 9, 1915

It is said that the producers of the motion picture, "The Birth of a Nation," have found it expedient to employ fifteen detectives to oversee the audiences at the Liberty Theater, New York, and prevent disorder on the part of those who resent the "reconstruction" of episodes depicted.

HARTFORD (Conn.) COURANT
MAY 9, 1915

"The Avenging Conscience," a six-part masterpiece, featuring Henry B. Walthall, the star of "The Birth of the Nation." It might be said in passing that "The Avenging Conscience" is produced by D. W. Grith, the man who produced "The Birth of a Nation" and owing to that feature considered Mr. Griffith's supreme achievement. It is truly one of the most mysterious, powerful and sensational motion pictures ever devised, showing how a man is pursued by the horror of his crime and was suggested by Edgar Allan Poe's story of "The Tell-Tale Heart" and by certain of Poe's Poems of Affection. This feature is expected to take its place after its three days' showing at the Palace as the best production there and that will be full-of-thrilling indeed.

WASHINGTON (D. C.) POST
MAY 9, 1915

There are three directors of photoplays producing for the Mutual brand of films who earn from $60,000 to $100,000 a year. The higher figure goes to D. W. Griffith, who produced "The Birth of a Nation," but Griffith's earnings on this one production will add vastly to his income, as it is a separate undertaking in which he is heavily interested. It was just six years ago that Griffith, in sheer desperation, turned from the stage to the film studio glad to accept the regulation price of $5 a day.

N.Y. Telegram May 9, 1915

Athens May 9, 1915

"Birth of a Nation" continues at Liberty Theatre, where D. W. Griffith's mammoth production reached its 133d presentation yesterday. It was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions, as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. The "Birth of a Nation" is given fourteen times a week. Special interest attaches to the coming weeks for the visitors who will be in town to see the assembling of the Atlantic fleet. The famous battle scenes and historic incidents of the Civil War as given in the picture will furnish an interesting contrast to the scenes of modern warfare to be seen in the North River.

[illegible] that made it a sensation when given in this city. Saturday it turned the 133d presentation of the big picture in New York, during which time it was seen by approximately 190,000 theatregoers.

"The Birth of a Nation" continues at the Liberty Theatre, where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city. Saturday, May 8, marked the 133d presentation of the big picture in New York during which time it was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions, as it's time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. "The Birth of a Nation" is given fourteen times a week. Judging by its record and the increasing interest in the big production it will remain for a long time to a run which will be the record for the Liberty Theatre.

Dispatch Pittsburg, Pa. May 9, 1915

There are three directors of photoplays producing for the Mutual brand of films who earn from $60,000 to $100,000 a year. The higher figure goes to D. W. Griffith, who produced "The Birth of a Nation," but Griffith's earnings on this one production will add vastly to his income, as it is a separate undertaking in which he is heavily interested. It was just six years ago that Griffith, in sheer desperation, turned from the stage to the film studio glad to accept the regulation price of $5 a day.

CLIPPING FROM Globe
Date 5 7 15

MACDONOUGH

The Clansman or The Birth of a Nation, D. W. Griffith's wonderful $500,000 motion picture production, the world's greatest motion picture production, in twelve reels, which is the attraction at the Macdonough theater, tomorrow afternoon for a three weeks' stay, with a matinee every day, is an adaptation of Thos. Dixon's well known novel, but it deals more broadly on its historical side than does either the play or book.

The Clansman shows comedy, romance and drama amidst historical scenes.

It includes the most spectacular battle scenes ever staged, including the siege before Petersburg, the bombardment and burning of Atlanta, Sherman's historical march to the sea and terminating with Lee's surrender to Grant. Page after page of American history is unfolded before the eye in this mighty film spectacle.

LOS ANGELES (Cal.) TIMES
MAY 9, 1915

Clune's Auditorium.

"The Clansman" will begin its twelfth and last week here tomorrow.

There are few subjects as interesting to the American public as "The Clansman." It portrays war vividly in all its phases, and the North and South are faithfully shown in all their political and social phases. Not only is the film historically correct, but it tells a gripping human story of individual lives.

Eastern critics have pronounced "The Clansman" the greatest of motion pictures.

Manhattan Theatres

LIBERTY, MANHATTAN.—"The Birth of a Nation" continues at the Liberty Theatre, Manhattan, where D. W. Griffith offers his mammoth production in the same manner that created a sensation when originally given in Manhattan. Yesterday turned the third presentation of the big picture in Greater New York, during which time it was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. "The Birth of a Nation" is given fourteen times a week. Judging by its record and the increasing interest in the big production it will remain for a long time to a run which will be the record for the Liberty Theatre. Special interest attaches to the coming weeks for the visitors who will be in town to see the assembling of our great modern fleet. The famous battle scenes and historic incidents of the Civil War as given in such elaborate detail in the picture will furnish an interesting contrast with the evolution of modern warfare as shown in the North River when the fleet gathers here.

N.Y. Telegraph May 9, 1915

[illegible] of a Nation [illegible] Deserves Success It Has Gone [illegible]

[illegible] records [illegible] marketable that so masterly the [illegible] it will stand out in solitary relief through all annals of play-production and play-going. Not alone in New York, but in the world it stands alone in this regard backed by an endorsement and proclaim that has never been equalled. And it is a moving picture.

For nearly ten weeks at the Liberty Theatre has "The Birth of a Nation" been a sensation and a substantial one. It has never had a performance, and there are two every day, that has not had a crowd that has tested the theatre capacity. Productions have come and gone, many of them notable, but like a Gibraltar this photo-play production has stood out against everything, the fiercest competition, and a season not of general prosperity, until now almost at the very end of the theatrical year it is still drawing the same and unabating crowds.

[illegible] man, [illegible] loses a valuable part of [illegible] tion, they overlook no [illegible] their country's most dramatic [illegible] that they cannot again gain, they [illegible] thrills, stirring feelings, intense interest, heart touches, genuine humor and in fact every run of the emotion that they may never have gone [illegible] all-encompassing opportunity to grasp. It is a personal injury to oneself not to see "The Birth of a Nation" at the Liberty Theatre.

Mr. Griffith shows himself in this production to be a master of every side of the art and craft in which he is such a distinguished personage. If he had done nothing else but arrange, produce and photograph for motion pictures his Sherman's March to the Sea he would have done a great thing. But it is only an incident of this marvellous picture—a gem in a mosaic of wonders and surprises unparalleled. No one has an idea what war and [illegible] are until they have faced the realism of these scenes. No one can appreciate peace until they have witnessed these dark scenes in the red days of war and wrath gone wild.

Praise cannot be too liberally given the acting cast. Each type is perfect—the conception absolute and acting flawless. No one will ever see "The Birth of a Nation" without forever carrying in their memory an indelible vision of the beauty of Lillian Gish, the Elsie of the story. It is so full of all the joy of life, so reproductive of all its agonies, so expressive of every emotion that it must be remembered. Her acting is sublime. And all will love the vivacious Flora, the little sister of the Camerons as played by Mae Marsh. These two stand out. The ensemble is perfect.

Mr. Griffith has set a fearful pace for other picture-play producers. His crowded theatre last night, to-day, to-night and to-morrow proves that the American public never fails to reward that which is meaningly great.

There is just one reason—it is the finest piece of its kind that has ever been done. It has topped heights of production, detail, acting, handling of armies of people, cavalcades of horses, tremendous effects, and photography that no one in this remarkable art-industry-film making ever dreamed would be attained. D. W. Griffith has planted his banner of wondrous perfection in motion play production and photography so high, that all other attempts in this direction fade away as mere dwarfs of effort. It is the high-water mark of motion pictures and besides being a great achievement in itself it has done more for this art than all the combined efforts of years.

In the face of this it is reasonable to predict that Mr. Griffith's photo-production, founded on Thomas Dixon's "The Clansman," will always remain an institution. Never before has every function of the moving picture been so completely met and

LOS ANGELES (Cal.) EXAMINER
MAY 9, 1915

CLUNE'S AUDITORIUM.—Richard Harding Davis, the world's greatest war correspondent, recently stated in New York that "The Clansman" portrayed war as it actually is. No general on a battlefield more carefully outlined a campaign of defense or attack than did Mr. D. W. Griffith while arranging for the greatest battle scenes ever made. "The Clansman" will begin its twelfth and last week at Clune's Auditorium tomorrow afternoon, and this will bring to a close the most remarkable run any dramatic attraction has ever had. "The Clansman" touches upon an almost forbidden subject, the race problem. But it does it in such a delicate manner that no offense can be taken and both races can gain from it an object lesson. Many will take advantage of this last opportunity to see "The Clansman," and there will be a great demand for seats as the [illegible] will also want to [illegible] this great drama.

LOS ANGELES (Cal.) TIMES
Express MAY 9, 1915

Last Opportunities to Witness The Clansman

Monday afternoon The Clansman will begin its twelfth and last week at Clune's Auditorium theater. This wonderful photo-drama has enjoyed the most remarkable run in the history of motion pictures. Indeed, it is doubtful if any dramatic attraction has played to as great a number of people during a similar period. And this is not to be wondered at, for if ever an attraction deserves the favorable criticism of the public in general The Clansman does; for never before has [illegible] been presented to the people a subject so vital; certainly it has not been presented in the powerful manner that D. W. Griffith has used in The Clansman. Carrying the spectators through the terrible events of the Civil war, he portrays in as natural a manner as possible the [illegible] of both the north and the south. That he has succeeded in [illegible] a most realistic [illegible]

N.Y. Telegraph May 9

[illegible] D. W. Griffith [illegible] famous studio [illegible] giant of his [illegible] "The Birth of a Nation" [illegible]

BROOKLYN, (N. Y.) CITIZEN
MAY 9 1915

Date .....

SEEN BY 190,000 PERSONS

"The Birth of a Nation" Continues at the Liberty

"The Birth of a Nation" continues at the Liberty Theatre, where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city. Saturday, May 8, marked the 133d presentation of the big picture in New York during which time it was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions, as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. "The Birth of a Nation" is given fourteen times a week. Judging by its record and the increasing interest in the big production it will remain for a long time to a run which will be the record for the Liberty Theatre.

N.Y. Press May 9

"The Birth of a Nation" continues at the Liberty Theatre, where D. W. Griffith is offering his mammoth production in the same manner that made it a sensation when originally given in this city. Last Saturday, May 8, marked the 133d presentation of the big picture in New York. It was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions, as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. "The Birth of a Nation" is given fourteen times a week. Judging by its record and the increasing interest in the big production it will remain for a long time to a run which will be the record for the Liberty Theatre.

Globe N.Y. C. May 9

David Wark Griffith, producer of "The Birth of a Nation," makes an interesting prediction in a motion picture trade journal:

"Mark my words," he says, "you will soon see the day when it will take two or three days' time for a theatre to show a single picture, when a man will drop in early in the afternoon and stay until the theatre closes at night, and then come back the next day to see the rest of it. There will be literature in motion pictures for one and two reels. There will always be a story in literature, and there will come when outstanding among the shorter pictures, so long as a day, will be reserved a place, and people will go to see them, just as they read a chapter at a time.

Whether or not this is a sweeping [illegible] weight of [illegible] undoubtedly [illegible] truth.

Anyway, we [illegible] he says that [illegible] ducers grind out [illegible] of a story, [illegible] weakness of the [illegible] say.

OAKLAND (Cal.) TRIBUNE
MAY 9, 1915

Lillian Gish in "The Clansman" June's Auditorium.

Greatest Film Play Visits Oakland

"Clansman" Opens at Macdonough

MIRIAM BROOKS (left) AND ILLIAN GISH, STARS OF "THE CLANSMAN," D. W. GRIFFITH'S MASTERPIECE TO BE SHOWN HERE. BELOW IS PICTURED GRIFFITH.

W. Griffith's latest achievement, Clansman or the Birth of a Na- in twelve reels, is the attraction at acdonough theater, for twenty-one beginning Monday, May 10. film is based on the famous novel homas Dixon Jr., but it deals more y on its historical side with the of the American nation than does lay or book.

e Clansman or the Birth of a Na- is the greatest and most spectacu- pictures ever produced. It cost e to produce and seven months consumed in staging it.

e Clansman or the Birth of a Na- represents the very acme of art realism in motion pictures. It in- the most spectacular battle scenes staged. In the battle scenes are 25,000 soldiers in action, including ry, artillery and cavalry. In "The sman or the Birth of a Nation," ex- shells are used for the first time history of motion pictures. These are hurled from the mouths of n that were used by the union during the American Civil War. shells are blanks and were constructed an expert from Washington. ally five these battle scenes cost $50 and more than five of them ed in the battle.

ARTILLERY NEEDED.

The task of securing Civil War ce- the battle scenes was quite a difficult one. It would have cost a fortune to secure pictures would have been difficult, if not impossible, to secure. But Mr. Griffith was able to secure the entire city of Atlanta, Ga., which was the scene of the battle of Atlanta, and the Georgia militia, which was the scene of the battle of Atlanta, and the Georgia militia, which was the scene of the battle of Atlanta, and the Georgia militia,

...e in next theatre just before the Assassination—a scene in "The Birth of a Nation."

...YORK, April 2.—Two dollar ...performances ...—a flickering film—must ...place among the notable ...productions of New York's ...photo spectacle, "The ...Nation," has jumped right ...of the legitimate stage ...the regular drama ...tells the tale of a sol... woven through the ...civil war and the even ...troubles in the South dur... ...first part of the film is ...are very few dry eyes in ...The emotional strain on ...who see the play is actually ex... the most spectacular and realistic ever attempted in a film drama, while the reproduction of the assassination of President Lincoln by John Wilkes Booth thrills the spectators as few other scenes in the movies have ever done. The character and makeup of Abraham Lincoln in this scene is strikingly carried out, while the staging of the theatre is historically correct in every detail.

Racial antagonism stirred up by the handling of the South's negro problem in this film has caused a tremendous amount of discussion of the production, and culminated in the throwing of eggs at the screen and a small sized riot in the theatre the other day. It is probable that some of the objectionable scenes, such as that of the white girl throwing herself over a cliff when pursued by a negro, will be toned down before the film is shown in other parts of

N.Y. Journal & Commercial Apr 24 1915

MANY NOVEL FILMS OFFERED NEXT WEEK

STRIKING BILLS TO BE PRESENTED AT SEVERAL THEATRES.

Hippodrome Will Have "When It Strikes Home" and a New Musical Programme—Vitagraph Announces "The Girl Who Might Have Been," a Detective Drama—"Birth of a Nation" Still Drawing Crowds.

"Birth of a Nation" Crowded.

Griffith's great film, "The Birth of a Nation," at the Liberty Theatre, where it ...for one month. This production ...in establishing a record for attend... ...overshadows that of any motion ...Plans are now being made to ...the summer run comfortable and ...ht for the audiences. A new system ...ing the theatre is being installed ...will make it possible to lower the ...ture fifteen degrees.

SAN

The popularity of the "movies" has given birth to another periodical devoted to its interests. *The Picture-Play Weekly* is an illustrated quarto devoted to picture plays, their actors, and authors. The April July number was the initial issue and it contains stories from the popular films of various well-known companies in the story that will attract general attention, ...description of the work involved in producing "The Birth of a Nation," which is the sensation of New York among the photo plays, even with its price of $2.00 for the best seats. So popular is it that it is necessary to purchase seats four weeks in advance. The photo-play sets a record of one hundred and fifty years in our national history, and its director, David W. Griffith, took eight months at an enormous cost to produce it. The periodical is one that dealers should call attention to their customers, for it is one of the best of the motion picture papers, with its folks and comments about well known actors. It is published by Street & Smith, Seventh Avenue. Price, 5 cents.

Oakland (Cal.) Enquirer May 11, 1915

Cities Can't Close Film Theatres, Appeal Court Rules.

ALBANY, May 6.—Municipalities are without the power to prohibit moving picture shows on Sunday by means of fines and imprisonment, according to a decision of the Court of Appeals to-day.

The decision was made in the case of Wolden Kiely of Yonkers, who was arrested and imprisoned for violating a local ordinance prohibiting Sunday moving picture shows. He obtained his release on a writ of habeas corpus, and the city of Yonkers appealed from the order releasing him. The Appellate Division, Second Department, upheld the release.

The opinion declared that the Legislature alone may command how Sunday may be kept.

The city of Rochester is one of the up-State cities where the Sunday moving picture ban has been in force.

BERKELEY (Cal.) ... MAY 12, 1915

THROUGH THE ... OF

"The Clansman, or the ... Nation" photo-play, D. W. Griffith's latest achievement, in twelve ... is the attraction at the Macdonough theater this week, where it will remain for a three weeks' stay.

D. W. Griffith has framed an epical photo-drama which pictures as no history can describe, as no poetry can make vivid, as no story can depict, the trilogy of that period—the era previous to the war, the war time, and the "reconstruction" epoch.

Griffith has, with consummate skill, and a constant throbbing poetical significance, interwoven with the history of the nation, a history of individuals, a love story of ardent nature as thrilling as lyric, and as romantic as any which mark the greatest dramas of the stage is threaded in and out of all the great scenes of history.

THE CLANSMAN'S AUDIENCE CHEERS, WEEPS AND SINGS

MAE MARSH
Who appears in one of the leading roles in "The Clansman," which began at the Macdonough last night for a twenty-one-day stay.

By THE SPECTATOR

The pages of American history rolled back more than half a century at the Macdonough theater last night.

And for more than three hours an audience sat as if spellbound, and eagerly absorbed the most dramatic story ever presented before a camera's eye. And it was an audience that cheered and wept and sung. No living, breathing actors on the stage could have swung the emotions more than those silent figures on the white screen.

It was the story of "The Birth of a Nation"—the photo-dramatization of Thomas Dixon's great novel, "The Clansman." It was D. W. Griffith's masterpiece.

In those three hours the audience experienced every emotion known to man—love and hate, beauty and darkness, bravery and cowardice, brutality and benevolence, selfishness and kindness, were interminably tossed together. And in the end the conflicting elements disintegrated, broke apart, and the clear light of a nation united stood vividly in the mind's eye.

Historically correct, painstakingly gotten together, "The Clansman" in three short hours carries one through the ten most trying years in American history. Beginning with the peace of the Old South and the Old North, stepping suddenly into the days of the Civil war, switching from the battlefield of cannon to the battlefield of the social and political world, the story carries one through the dark reconstruction days, when the race problem reached its zenith, and the black man pitted his brute strength against the brain of the white man, and so on through the formative period of the New South, until ... fades away and the curtain ... that out of all

A BROADER UNDERSTANDING

And when the play ends, one has a broader and better understanding of that titanic struggle that rocked the very foundations of the nation half a century ago.

It is as though one was witnessing actually and in fact the scenes that the art of Griffith has placed before the camera's eye.

In the days before the fratricidal strife one is given a peep into the tranquility of the southern home, when a northern family visits its southern cousins. The very thoughts and emotions of the two groups stand out vividly. Here commences the love story that is carried through the entire production.

WAR CLOUDS GATHER

Then the clouds gather. From peace and tranquility the nation is suddenly torn assunder by the fratricidal war. Lincoln has been elected president. South Carolina has seceded. Other states have followed.

And one sits there in a cushioned seat and sees all this.

The battles are fought before his very eyes.

The south is battered and bruised and wrecked.

Lee is defeated.

Grant accepts the surrender of the great general.

Meanwhile one has been given a glimpse of the statesmen of the time and the greatest of all, Lincoln. The days are no less dark in Washington.

And through it all runs the course of human love—the old story of the northerner who loved the girl of the south, and the southerner who loved the little northern girl.

This ... fatal shot ... President ... the die of ... vives with ... in, all of ... tail; it smile ... daring the ... of Petersburg ... since ... heroes on ... in the ... Then when the ... constructing ... men and ... livered ... maddened ... this lovely ... forward ... unequalled ... ...ful drama of ... ...great allegory ... and progress ... Prince ...

N.Y. World May ...

LIBERTY

"The Birth of a ..." at the Liberty ... Griffith is offering ... ...duction along the ... a sensation when ... this city. Last ... 1913 presentation of ... New York. It has been ... by approximately ... The engagement ... record proportions ... Liberty is equivalent ... eighteen weeks for an ... ...traction playing ... a week. "The Birth of a ..." given fourteen ... ...ing by its record ... interest in the big production ... remain for a long time ...

THE WAR ...

The war ends. One ... of the bruised and ... The scene has been ... ...ture is shown in ... ...cally grotesque, ...presents more ... ...

The scene of the ... ...where ... ...and ... southern people had ... Then the ...

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...E FROM "THE CLANSMAN" AT MACDONOUGH THEATER THIS WEEK.

...ibune, Oakland.
May 10, 1915

...Griffith's latest achievement, "The Clansman," or "The Birth of a Nation," reaches its 2d week at the Macdonough theater today, with a matinee at 2:15.

It is based on the famous novel by Thomas Dixon Jr., but it deals more with the historical side with the life of the American nation than does the book.

The Clansman, or The Birth of a Nation, is the greatest and most ambitious motion picture ever produced. It surpasses its predecessor, The Clansman or The Birth of a Nation, in the very sense of art that has contributed to making it a masterpiece in motion pictures. It includes a spectacular battle scene, over 1000 soldiers in action, including the artillery and cavalry. In the battle scenes are shown the charges of the Ku Klux Klan, or the Birth of a Nation, as it was in the days of the Civil war. Historically correct in detail, the battles are shown complete. Whole hillsides are seen during artillery duels. Miles of fighting men in trenches are shown.

LINCOLN ASSASSINATED.

Then comes Lincoln's assassination. The old Ford Theater, reproduced for the film, shows the players who appeared before the martyred President. He enters his box. The old-fashioned audience cheers. Booth creeps in, fires—and leaps to the stage and makes his escape. Absolute fidelity in every move makes the scene notable and the effect on the audience is as interesting as is the remarkable scene itself.

There come the most remarkable scenes in the play—and here really begins the "Clansman" as Thomas Dixon wrote it—for he presupposed knowledge by his reader of all that went before. The Civil war colonel, seeking some way to stop the pillage of the forces in power, observes white children frightening surrounding colored ones with a white sheet. This marked the formation of the strange army in white that terrorized the negroes and restored the whites to power.

Contrary to expectation, the "Clansman" is not a slur on the colored man as was declared in the protests that went forth. The blame is placed, no, not on the black man, but upon the white man who victimized the former slave—on the carpet-bagger, the radical, and the ruthless spoilers of the south who, inflaming the ignorant former slaves to madness with liquor, bent them to any task of ill.

FAITHFUL SLAVES WEEP.

One scene shows a girl, attacked by a colored trooper, leaping from a cliff. The scene shifts. Faithful slaves are weeping over her death.

"None were deeper mourners than these," reads the caption.

One of the most thrilling rescues in the play is effected by former slaves, who rescue their white ex-master from their own people. Several of the erstwhile actions in the film are those performed by colored men.

Superb acting, aida Dwyer Boughton, Lillian Gish, Mae Marsh, Miriam Cooper, Henry Walthall, Donald Crisp, George Beigmann and a dozen other actors have remarkable roles. The great scenes, battle are the most realistic. They recall the Civil war years. Historical... that makes it ... Bigger sections ...

...TERBURY (Conn.) AMERICAN
MAY 10, 1915

...t is admitted to be the most ...ious, most sensational and most ...iting big feature ever screened ... shown at the Strand Theater ...ree days, beginning today. It ...d "The Avenging Conscience" ... adapted from Edgar Allen ...story of "The Tell Tale Heart," ...g how the conscience of a man ...m with horror when he faters ... to slay. The feature was pre... under the personal direction ... W. Griffith, the man who pro... "The Birth of a Nation," and ...ure to be the ... that ...rand has played that will be ... of for months and months to ...

The star of the feature is ... R. Walthall, now starring for ...riffith in "The Birth of the Na... and the leading actress with him ...nche Sweet. An all star cast ...n in support.

...N. Y. Evening Sun.
May 10, 1915

...BERTY—"The Birth of a Nation" ...ues at this theatre, where D. W. ... offers his mammoth production ... same manner that it made ...ion when originally given in this ... To-day turns the 132d ...n of the big picture in New ... during which time it has been ...proximately 190,000 theatre-goers ...ngagement has already assumed ... proportions, as its time at the ...y is equivalent to a stay of eight ...weeks for an ordinary attraction. ... eight performances a week ... Birth of a Nation" is given four ...imes a week.

...ooklyn Standard Union
May 10, 1915

...presented ... Birth ...

...N. Y. Press, May 10, 1915

ALAMEDA (Cal.) TIMES-STAR
MAY 10, 1915

MACDONOUGH THEATRE

"The Clansman, or the Birth of a Nation," the world's greatest motion picture, produced by D. W. Griffith, the world's foremost motion picture producer, opened today at the Macdonough theater.

While the film is based on Thomas Dixon's novel, it is much broader in its scope than either the book or the play. In this film are 1400 soldiers dealing from the time of the great American civil war to the reconstruction period that followed.

Romance, drama and comedy, intermingled with historic incidents, are shown in "The Clansman," which comes to Oakland after a record run of nine weeks in San Francisco, 12 weeks in Los Angeles and is now being shown in Boston and New York, where the price of admission is $2.00.

"The Clansman" cost more than $500,000 to produce and eight months were required to stage it.

The greatest battle scenes ever enacted before a camera are seen in the film, with more than 25,000 soldiers participating.

Among the many notable features contained in "The Clansman" are Lincoln's call for volunteers, the siege before Petersburg, the bombardment and burning of Atlanta, Lee's surrender to Grant, Sherman's historical march to the sea, the assassination of President Lincoln, the rise in power of Thaddeus Stevens, the formation and raids of the famous Ku Klux Klan and the history of the south during the reconstruction period.

Matinees will be held daily at 2:10 o'clock, with the evening exhibition taking place at 8:15.

N. Y. Evening World
May 10, 1915

...The Birth of a Nation" continues at the Macdonough theatre, where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city. To-day marked the one hundred and thirty-third presentation of the big picture in New York, during which time it has been seen by approximately 190,000 persons.

N. Y. Telegram
May 11, 1915

With a symphony orchestra of forty musicians "The Birth of a Nation" continues at the Liberty. ... two performances are given daily.

N. Y. Sun May 11, 1915

"The Birth of a Nation" will remain at the Liberty Theatre. D. W. Griffith's film spectacle of the civil war, the Ku Klux Klan and the reconstruction period in the South is as popular as ever.

...THE BATTLE SCENES IN "THE BIRTH OF A NATION."

Birth of a Nation," the great Griffith film at the Liberty Theatre, is the reproduction of the battle of Petersburg. Many spectators marvel at the exact reproductions of the theatre in which Lincoln was shot and of the scene of Lee's surrender to Grant, and many know them to be accurate, through having seen pictures of the two events, yet probably only one or two persons in this city have any first hand memory of these happenings. On the other hand, there are in New York a thousand or two survivors of the armies of the Potomac and of Virginia who were at Petersburg. These old men have nearly all seen the picture and their testimony as to its accuracy is unanimous. As the battle scene comes on the screen they gasp and turn to their companions with a "Why, there are the very earthworks we tried to take," or some such remark. That is the most eloquent of testimony to the detailed accuracy of the picture. When it carries men's memories back fifty years it must be very near perfection in its illusion.

A historian of prominence who saw the film remarked that the mission of the motion picture as demonstrated in this instance was to register history by lightning flash. He struck there upon a really descriptive phrase, because in this picture, the view in which covers twelve square miles, one gets a vistalike view of the battle that could be had in no other way. By close application of historical detail the producer has presented the battlefield almost as a whole. The opposing armies are seen as they actually fought those rainy April days in 1865. It was from this field that Grant rode in his fatigue uniform and mud spattered boots to meet Lee at Appomattox and there dictate terms of surrender which quietly but effectually brought the war to a close.

It was to show both sides and to clear the perspective that Griffith planned his great battle scenes in the big picture. He worked with many historians for months before he began laying out his plan of campaign. When he was ready he had the cooperation of two engineers who had been graduated from West Point, and he also had at his elbow during the time the picture fights were being taken veterans of both armies who suggested this counterfeit of the real scene. The battlefield was laid out and built up by the engineers from the reports of many Generals who took part in the conflict. The artillery and other ordnance were exact duplications of the arms carried and used in 1865. The trenches were laid out after war maps at Washington, and only trained soldiers were used to create the impression of this last great battle as it was fought on the outskirts of Petersburg.

The actual work of assembling and rehearsing the armies and of the taking of the picture covered a period of over two months. Griffith used nineteen batteries of cameras to get the effects he wished to flash upon the screen. He occupied a tower commanding a view of the entire battlefield and by means of a system of underground telephone wires was in constant touch with his sub-directors. It takes but a few minutes to flash these actual battle scenes upon the screen, but the work of months is shown in that time.

ALAMEDA (Cal.) TIMES-STAR
MAY 13, 1915

MACDONOUGH THEATRE

"The Clansman," D. W. Griffiths' photo-dramatic spectacle now running at the Macdonough theater where exhibitions are given daily at 2:15 and 8:10 is drawing capacity houses. The picture depicts the birth of the nation. It is now in its twelfth week in New York, being shown for $2 at the top price, in contrast with the popular prices that prevail at the Macdonough.

Nightly the audience bursts into applause during the different scenes and situations in the production.

"The Clansman" is by all odds the greatest photo-drama that has ever come to the Macdonough.

With marked fidelity it unfolds some of the most potent events in American history, including Lincoln's call for volunteers, the siege of Petersburg, the burning and bombardment of Atlanta, Sherman's historical march to the sea, the assassination of President Lincoln by John Wilkes Booth, the rise in power of Thaddeus Stevens the great commoner and the formation and raids of the famous Ku Klux Klan with thousands of these white hooded riders seen in action.

Every school child and student of history should see "The Clansman." Three hours are consumed in the unfolding of the story.

The augmented orchestra playing the medley of old southern plantation airs together with the special chorus of twenty voices blends harmoniously with the showing of the film.

LOS ANGELES (Cal.) EXPRESS.
MAY 13, 1915

Last Week of The Clansman

The Clansman, D. W. Griffith's marvelous picture production, is in its last week at Clune's Auditorium theater. People visiting here from all points of the country are taking advantage of this opportunity to see the photo-drama that has startled the world. There are very few people who have not heard of The Clansman, whose fame has spread throughout the United States and Europe.

Dealing with a subject of great heart interest, the condition of our country during the Civil war, it touches the American public as nothing else has done, and shows the great sacrifice demanded of everyone at that time and the manner in which they responded.

STANDARD UNION

...ss: Brooklyn, N. Y.

MAY 2 - 1915

Manhattan Theatres

LIBERTY, MANHATTAN—"The Birth of a Nation," now in its third month at the Liberty Theatre, Manhattan, continues one of the regular attractions to withstand the counter offerings of the spring showmen. Griffith's wonderful film has been seen by more people than anything of the kind ever brought out in the way of a regular theatrical presentation. The vast area of action it covers and its potential effects have created a fuller understanding of the art of animated photography, but aside from these technical accomplishments, it is potent because of its fundamental story. The dramatic effect of conflict and the love element of romance is never lost sight of, though the protagonists are assembled in thousands and move to a stirring impulse which could never be incompassed in the limits of a four-act play of the spoken word. A thousand alluring artists only serve to heighten the interest in a story which is grieving and emotional. It is his grasp of the fundamental appeal of the true drama which Griffith has made the basis of his theme, and bigness only adds a startling ... the general excellence of the ... has created an ...

OAKLAND (Cal.) TRIBUNE
MAY 11, 1915

'THE CLANSMAN' A MASTER FILM

World's Largest Motion Picture Faithfully Tells Story of Civil War.

Thrilling battle scenes and filmed lyrics of strife and friendship, romance and war's ugly details, mingled last night before a large audience at the Macdonough when what is probably the world's largest motion picture production unreeled. Produced on a lavish scale, puts it far from anything every before done in films, "The Clansman," the remarkable story of the birth of the ... America, is more than a "movie." It is vital—throbbing with life, of more than ordinary historical and educational value—and, withal, it preserves, in the ... story it tells, that touch of human interest that holds great audiences spellbound.

The stirring events of the Civil war and the reconstruction period that followed are shown in striking detail in the remarkable production. The fighting in the trenches in Petersburg, the other famed battles and finally the surrender of Gettysburg, are all as Old Civil war uniforms, muskets and artillery are seen. Historically correct in detail, the battles are shown complete. Whole hillsides are seen during artillery duels. Miles of fighting men in trenches are shown.

LINCOLN ASSASSINATED.

Then comes Lincoln's assassination. The old Ford Theater, reproduced for the film, shows the players who appeared before the martyred President. He enters his box. The old-fashioned audience cheers. Booth creeps in, fires—and leaps to the stage and makes his escape. Absolute fidelity in every move makes the scene notable and the effect on the audience is as interesting as is the remarkable scene itself.

There come the most remarkable scenes in the play—and here really begins the "Clansman" as Thomas Dixon wrote it—for he presupposed knowledge by his reader of all that went before. The Civil war colonel, seeking some way to stop the pillage of the forces in power, observes white children frightening surrounding colored ones with a white sheet. This marked the formation of the strange army in white that terrorized the negroes and restored the whites to power.

Contrary to expectation, the "Clansman" is not a slur on the colored man as was declared in the protests that went forth. The blame is placed, no, not on the black man, but upon the white man who victimized the former slave—on the carpet-bagger, the radical, and the ruthless spoilers of the south who, inflaming the ignorant former slaves to madness with liquor, bent them to any task of ill.

FAITHFUL SLAVES WEEP.

One scene shows a girl, attacked by a colored trooper, leaping from a cliff. The scene shifts. Faithful slaves are weeping over her death.

"None were deeper mourners than these," reads the caption.

One of the most thrilling rescues in the play is effected by former slaves, who rescue their white ex-master from their own people. Several of the erstwhile actions in the film are those performed by colored men.

Superb acting, aida Dwyer Boughton, Lillian Gish, Mae Marsh, Miriam Cooper, Henry Walthall, Donald Crisp, George Beigmann and a dozen other actors have remarkable roles. The great scenes, battle are the most realistic. They recall the Civil war years. Historical... that makes it ... Bigger sections ...

The latest paper for "The Birth of a Nation" at the Liberty, New York, is featuring the name of H. E. Aitken, president of the Mutual. The paper mentions the Mutual as presenting the feature, but on the same line and in much larger type (almost as large as that for Griffith) Aitken's name appears.

GRIFFITH RETURNS TO LOS ANGELES.

D. W. Griffith, filmdom's foremost producer, has arrived at the California studios of the Reliance and Majestic companies, of which he is director in general. As yet he is undecided as to what his next subject will be for a Griffith feature.

Mr. Griffith has been in New York and Boston attending the opening of his latest spectacular photodrama, "The Birth of a Nation," and he reports wonderful progress.

No sooner had Griffith arrived than he plunged right into work by supervising the productions of some of the Reliance and Majestic releases. Mr. Griffith will probably remain in California until after he has completed his next feature and then perhaps he will arrange for its New York premier.

Motion Picture World May 15, 1915

D. W. Griffith arrived back home this week and is rejoicing over the big run of "The Clansman" everywhere. He will remain here for awhile then leave for other cities to superintend the exhibition of the great war picture.

Motion Picture News. N.Y. May 15, 1915

Biograph Re-Issues

Successfully Revives Subjects Directed by D. W. Griffith with All-Star Casts.

The announcement made by the Biograph Company to the effect that they will re-issue the all-star Biographs produced by D. W. Griffith during 1912 and 1913 is of importance to every exhibitor. A folder listing the various subjects that are foremost in demand has been mailed by Biograph to all exhibitors on their mailing list.

This announcement is the outcome of the large number of requests Biograph has been receiving for the re-issue of these subjects, and the course they have followed in releasing them in the regular service will enable every exhibitor to include them in his program.

It is hardly necessary to introduce these subjects to the exhibitors; suffice it to say that they are well known Biographs with the following players in the casts:— Henry Walthall, Blanche Sweet, Lillian Gish, Mae Marsh, Dorothy Gish, Robert Harron, Charles H. Mailes, W. Chrystie Miller, Lionel Barrymore, Mabel Normand, Harry Carey, Florence La Badie, Claire McDowell, Charles H. West, etc., etc., and directed by D. W. Griffith, who directed "Judith of Bethulia" and "The Birth of a Nation," the two greatest motion pictures ever produced.

These re-issues will be released in the regular service every Friday, beginning with "The Battle" on Friday, June 11, and, judging by the interest being taken in them, the demand for bookings should be large.

OAKLAND (Cal.) ENQUIRER
MAY 15, 1915

Biograph Plans to Re-issue 1912-1913 Griffith Films

Company Will Revive Subjects Directed by Producer of "Judith" and "Birth of a Nation" with All-Star Casts—Begin June 11

THE announcement made by Biograph Company to the effect that they will re-issue the all-star Biographs produced by D. W. Griffith during 1912 and 1913 is of importance to every exhibitor. A folder listing subjects most in demand has been mailed to exhibitors.

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These re-issues will be released in the regular service every Friday, beginning with "The Battle," on Friday, June 11, and the demand for bookings should be large.

Motion Picture News May 15, 1915

COLUMBUS (O.) STATE JOURNAL
MAY 16, 1915

The New York and Boston production of David W. Griffith's famous spectacle of American history, "The Birth of a Nation," continue to attract equally large audiences in those two great Eastern cities. The New York run at the Liberty Theater has nearly completed three months; the Hub has already had five weeks of the play, and both engagements show no prospect of any falling off in the capacity attendance. Many requests have been received from other cities for summer runs, but with the possible exception of Chicago these offers of hot weather bookings will all be declined, as it is the intention to book the spectacle only on regular country-wide tours, beginning next autumn.

CABLE ADDRESS
CLIPPING FROM News
Galveston Tex
Date 5-16-15

GRIFFITH BACK IN LOS ANGELES

Special to MOTION PICTURE NEWS

Los Angeles, May 3.

D. W. Griffith, who has been in the East since the opening of "The Birth of a Nation," at the Liberty theatre, New York City, arrived at Los Angeles the first of the week to resume production of his next release, "The Mother and the Law."

With his arrival he made the announcement that four prints of his thirteen reel subject are playing to very satisfactory business at New York, Boston, San Francisco and Los Angeles, and that the opening at Chicago and in other large cities has now been postponed until fall.

The tenth week of "The Birth of a Nation" at the Auditorium here began Monday, and business has been as good as during the seventh, eighth and ninth weeks. Seats are now on sale for a week in advance, and it is the belief of Manager Lloyd Brown that the engagement will continue for several weeks, the first engagement which continued nine weeks having proven so unexpected that he does not wish to make a prophecy for the future.

OAKLAND (Cal.) ENQUIRER
MAY 16, 1915

OAKLAND (Cal.) TRIBUNE
MAY 15, 1915

CLANSMAN TO DISCUSS "THE CLANSMAN" FILM

[illegible] contained in the "Clansman" moving picture a real solution for the race problem, will be discussed by Rev. Albert W. Palmer, in a criticism of the much-talked of movie play from the pulpit of the Plymouth Congregational church Sunday evening.

Rev. Palmer in reference to the play says:

"Beautiful as 'The Clansman' is as a moving picture achievement it contains a sinister philosophy in spots and ought not to go unchallenged and unanswered. I am anxious that as many as possible who see the film may also hear the criticism of its implied solution of the race problem.

"I shall ask these questions about the 'Clansman': is it fair? Has it a real solution for the race problem? What does it leave out? Why do the colored people object to it so vigorously? Why did it produce a riot in Boston? What should be the attitude of fair-minded Christian men and women to the problem with which it deals? How can we allay the bitterness and resentment it will cause?

"I trust many fair-minded people who see the film, and admire much of it, will welcome the opportunity to hear another side than the one it presents—for there is almost decidedly a better, saner and [illegible]

Macdonough

D. W. Griffith's wonderful motion picture production "The Clansman or the Birth of a Nation," which has been amplified from Thomas Dixon's well-known novel, continues to draw capacity houses at the Macdonough theater, where it is being shown twice daily.

The enthusiastic reception accorded the film by the audience at every exhibition proves conclusively that the picture has earned its reputation of the greatest film ever produced. In New York and Boston "The Clansman" is being shown to capacity houses at an admission price of $2.

At every exhibition of the film the audience sits enthralled as page after page of American history is shown through the medium of the motion picture screen. Mingled with the historical features in the picture is a double romance that rivals that immortal story of the great bard, Romeo and Juliet. "The Clansman" will start on its second big week Sunday. The management of the Macdonough requests that as many of the theater patrons as possible secure tickets in advance and avoid standing in line.

The specially arranged musical program of old southern airs and the large chorus of voices blend harmoniously with the showing of the film.

Press. Union (Calif) May 14 1915

The Clansman Is Improved

The Lyceum theatre last night played a return of the "Clansman," the great spectacular dramatization of Thomas Dixon's famous novel. The attendance was fair. It can be said of Mr. Griffith's picture that he has made a number of very noticeable changes in the film since it was shown here a few months ago, and the changes have added greatly to the picture. It is a story of the Civil war and incidents of the south following the great tragedy, a picture well worth seeing. An orchestra of eight pieces plays appropriate music for the various scenes in the picture. "The Clansman" will be here today, Saturday and Sunday, [illegible]

"The Birth of a Nation" Is Not to Go on Summer's Run

The New York and Boston productions of David W. Griffith's "The Birth of a Nation," continue to attract equally large audiences in those two great Eastern cities. The New York run at the Liberty Theater has nearly completed three months, the Hub has already had five weeks of the play, and both engagements show no prospect of any falling off in the attendance. Many requests have been received from other cities for summer runs, but with the possible exception of Chicago, these offers of hot weather bookings will all be declined, as it is the intention to book the spectacle only on regular country-wide tours beginning next autumn.

Henry Walthall, who plays the heroic role of the little confederate colonel in "The Birth of a Nation," is a member of the well-known Walthall family of Mississippi. Miss Miriam Cooper, appearing in the play as Margaret Cameron, is a native of Maryland. The work of these typical Southern actors imparts a verisimilitude to the war and reconstruction scenes. The military details of the picture, handled by Director Griffith, are based on the director's talks with veterans of the Southern warfare and his own recollections of the war stories told him by his father, who was Brigadier General Jacob Wark Griffith of the confederate army.

Tribune Oakland Cal. May 16, 1915

MISS MAE MARSH

Who plays Florence Cameron in the "Clansman," now at the Macdonough times in front of the camera—and [illegible]

Mae Marsh, the attractive motion picture actress star, who takes the part of Florence Cameron, one of the leading characters in D. W. Griffith's spectacular photo-play, "The Clansman, or the Birth of a Nation," which is the attraction at the Macdonough theater for twenty-one days, beginning last Monday, has gone through a tragic death scene almost 166 times for the benefit of the motion picture camera.

Miss Marsh has been in motion pictures almost three years, starting with Mr. Griffith as an extra.

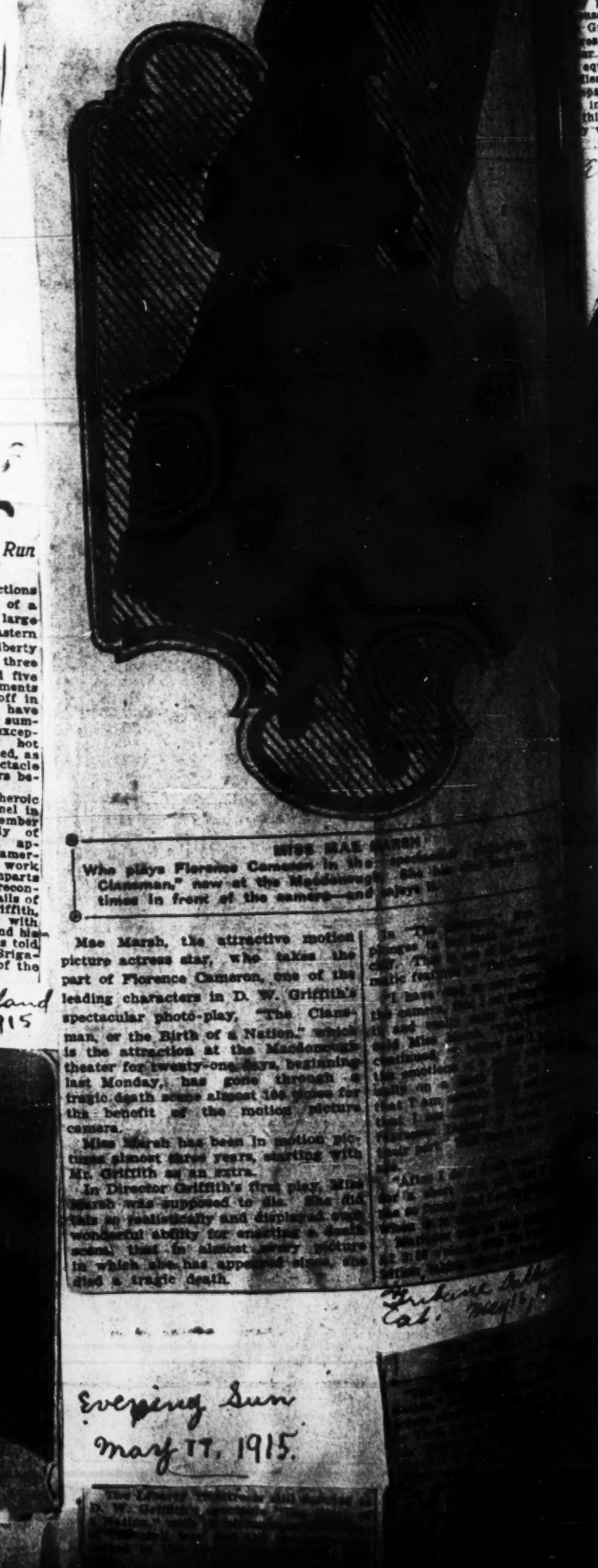
In Director Griffith's first play, Miss Marsh was supposed to die. She did this so realistically and displayed such wonderful ability for enacting a death scene, that in almost every picture in which she has appeared since, she died a tragic death.

Tribune Oakland Cal.

Evening Sun May 17, 1915.

CAMERA DYING IS IN AIR

'CLANSMAN' STAR TELLS WHY



Birth of Nation Even Increases in Popularity

THE success of "The Birth of a Nation" at the Liberty Theatre has been little short of phenomenal. Although it has been attracting capacity audiences for more than two months, there seems to be no decrease in its wide popularity among those who prefer the artistic film. Many thousands have already seen this film masterpiece, and have labelled it as the most wonderful affair of its kind they have ever seen. Many thousands more will view the film before it is permitted to be withdrawn from the Broadway playhouse, and the latter will readily agree with those who have previously endorsed this remarkable work.

"The Birth of a Nation" has for its foundation the remarkable novel, "The Clansman," by Thomas Dixon. Both as a story and a play it has long since created a sensation in all parts of the country. In its present form, that of a motion picture, it is a masterpiece and its success has been greatly amplified.

It has been transferred to the screen by D. Griffith, popularly proclaimed "Balasco of the Movies," and is unique in a way that is typical of the great producer. The scenes depicting the Civil War and the assassination of President Lincoln are reproduced with exactness, and have proven particular features of this great film. While these may have been particularly picked out by those who have witnessed the tremendous success of Mr. Griffith master work, there are scores of other notable events that appear in the film that will command an equal amount of attention.

Miss Lillian Gish and a notable company of screen stars are seen as the interpreters of the various roles in this splendid silent drama, and it may well be said that neither effort or expense has been sacrificed in the making of this remarkable production.

Lillian Gish.

American May 16, 1915

PHILADELPHIA, (Pa.) INQUIRER.

The Sun May 16, 1915

Liberty Theatre, "The Birth of a Nation," most elaborate of all the native productions on the screen; thousands of persons employed and highly novel pageants revealed; the performance this afternoon will be the 150th given in the theatre. It is also on view simultaneously in eight other large cities.

Telegraph. May 16 1915

The current week will wind up the third month of the run of D. W. Griffith's great spectacle, "The Birth of a Nation," at the Liberty Theatre, where it continues to attract attention of all sorts of theatregoers. On Sunday afternoon the 150th presentation of the master picture in New York will be celebrated. The first half of the picture remains the same stirring series of marvelous drama, ranging from the picturesque days of the old South to the events leading up to the Civil War and showing in stirring action the terrors and the spirit of the great conflict. Then comes the graphic reproduction of the assassination of President Lincoln and the thrills of this tragic period of American history. The final half of the picture is largely devoted to the Reconstruction period in the South, and the rise of the Ku Klux Klan.

Telegram May 16, 1915

MIRIAM COOPER
"THE BIRTH OF A NATION" LIBERTY

AT THE LEADING MOVING PICTURES

The current week will conclude the third month of the run of D. W. Griffith's spectacle, "The Birth of a Nation," at the Liberty Theatre, where it continues to attract attention of all sorts of theatregoers. This afternoon the 150th presentation of the picture in New York will be celebrated. Its record is without a parallel on the local stage.

The first half of the picture remains the same stirring series of marvellous drama, ranging from the picturesque days of the old South to the events leading up to the civil war, and showing in stirring action the terrors and the spirit of the great conflict. Then comes the graphic reproduction of the assassination of President Lincoln and the thrills of this tragic period of American history. The final half of the picture is largely devoted to the reconstruction.

New York Even. Mail. May 15, 1915

"BIRTH OF A NATION" ACTRESS A FAVORITE.

Matinee idols are not limited to the stage exclusively, as is proved by motion picture players. Lillian Gish, who has been playing "leads" with D. W. Griffith's various productions for three years, is an illustration. Miss Gish is not out of her teens, yet she is known in the abstract at least to millions of playgoers. She never was in New York more than two months in her life, but even here she receives hundreds of letters weekly from admirers. The fair young Californian is seen as Elsie Stoneman in "The Birth of a Nation," and not a day passes at the Liberty Theatre but the postman leaves several letters addressed to her. These letters are forwarded to California, where Miss Gish and other prominent players in the different companies under Mr. Griffith's direction are now at work on two of his new pictures, which will be ready late in the fall.

BROOKLYN (N. Y.) EAGLE
May 16, 1915

The current week will wind up the third month of the run of D. W. Griffith's great spectacle, "The Birth of a Nation," at the Liberty Theatre, where it continues to attract attention of all sorts of theatregoers.

CLIPPING FROM May 16, 1915
PHILADELPHIA, (PA.) RECORD.

Birth of Nation

The current week will wind up the third month of "The Birth of a Nation" at the Liberty Theatre, where it continues to attract attention of all sorts of theatregoers. On Sunday the 150th presentation of the master picture in New York will be celebrated. Its record is without a parallel on the local stage.

BROOKLYN, (N. Y.) TIMES

"The Birth of a Nation"

To-day winds up the third month of the run of D. W. Griffith's great spectacle, "The Birth of a Nation," at the Liberty Theatre where it continues to attract attention of all theatregoers. On Sunday afternoon the 150th presentation of the master picture in New York will be celebrated. Its record is without a parallel on the local stage.

The first half of the picture remains the same stirring series of marvelous drama, ranging from the picturesque days of the old South to the events leading up to the Civil War and showing in stirring action the terrors and the spirit of the great conflict. Then comes the graphic reproduction of the assassination of President Lincoln and the thrills of the period. The final half of the picture is largely devoted to the reconstruction period in the South and the rise of the Ku Klux Klan. The wild rides of the ghostly knights remain most thrilling. The tale has been amplified from here on and shows what sober judgment in the way of education is doing for the children of the former slaves. It brings history up to date without curtailing the dramatic strength of the marvelous production. The thrills of swift action are kept intact and the great picture stands as an achievement of wonderful effectiveness and dramatic appeal.

N. Y. Journal of Commerce May 15, 1915.

The current week will wind up the third month of the run of D. W. Griffith's great spectacle, "The Birth of a Nation," at the Liberty Theatre, and [illegible] picturing of the reconstruction days in the South appears not to lose its popularity in the least. The 150th performance will be celebrated to-morrow afternoon.

On next Saturday, May 22, the new summer policy will be inaugurated in Madison Square Garden, and first run pictures of unusual size will be shown twice daily in connection with the music of a symphony orchestra and other special features. The Garden is now being arranged in accordance with the new idea, the details including the erection of a solid plaster screen for the pictures, and which is said to be the largest ever built. Special ventilating and cooling systems are also being installed.

N. Y. Commercial May 15, 15

"The Birth of a Nation" will conclude the third month of its run the coming week at the Liberty.

N. Y. Telegraph May 16, 1915

AT THE LIBERTY THEATRE.

"Birth of a Nation" Finishing Its Third Month.

The current week will wind up the third month of the run of D. W. Griffith's great spectacle, "The Birth of a Nation," at the Liberty Theatre, where it continues to attract attention of all sorts of theatregoers.

The first half of the picture remains the same stirring series of marvelous drama ranging from the picturesque days of the old South to the events leading up to the Civil War and showing in stirring action the terrors and the spirit of the great conflict. Then comes the graphic reproduction of the assassination of President Lincoln and the thrills of this tragic period of American history.

New York Herald May 16, 1915

The current week will wind up the third month of the run of D. W. Griffith's spectacle, "The Birth of a Nation," at the Liberty Theatre, on Sunday afternoon the 150th presentation of this picture in New York will be celebrated.

N. Y. Telegraph May 16, 1915

Ralph Lewis is doing another one of those wide-bound old grouch parts for which he has become famous. For his characterization of the part of Stoneman in "The Birth of a Nation" Lewis is being deluged with congratulatory letters than the most [illegible] matinee idol ever dreams of [illegible]

CLEVELAND (O.) LEADER
MAY 16, 1915

"The Birth of a Nation" continues at the Liberty theater, New York, where D. W. Griffith offers the mammoth production in the same manner that made it a sensation when originally given. Last Saturday turned the one hundred and thirty-third presentation of the picture in New York, during which time it was seen by approximately 190,000 theatergoers.

New York World May 16, 1915

"The Birth of a Nation" retains its popularity at the Liberty Theatre, interesting large audiences at all performances and suffering little from its competition with high-priced dramatic productions.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 22, 1915

[illegible] refusal to license free speech by the Mayor, which anxious editors Griffith's photoplay, has already set in forecast for Boston, has already Thompson for Chicago, for the new mayor, Thompson, has [illegible] to license the Klansmen, there, [illegible] must no longer [illegible] for that [illegible] Sunday city; every [illegible] trammeled, and Boston can [illegible] Griffith's pack-[illegible] thing [illegible] shall [illegible] and [illegible] is coming to when the [illegible]

Brooklyn, (N. Y.) Standard-Union May 16, 1915

LIBERTY, MANHATTAN—The current week will wind up the third month of the run of D. W. Griffith's great spectacle, "The Birth of a Nation," at the Liberty Theatre, Manhattan, where it continues to attract attention of all sorts of theatregoers. This afternoon the 150th presentation of the master picture in Manhattan will be celebrated. Its record as a photo play is without a parallel on the local stage. The first half of the picture remains the same stirring series of marvelous drama, ranging from the picturesque days of the old South to the events leading up to the Civil War, and showing in stirring action, the terrors and the spirit of the great conflict. Then comes the graphic reproduction of the assassination of President Lincoln and the thrills of the tragic period of American history. The final half of the picture is largely devoted to the Reconstruction period in the South and the rise of the Ku Klux Klan. The wild rides of these ghostly knights of a specific era in American development remain the most thrilling series of stage pictures ever seen in the theatre.

The tale has been amplified from here on and shows what sober judgment in the way of education is doing for the children of the former slaves. It brings history up to date without curtailing the dramatic strength of the marvelous production. The thrills of swift action are kept intact and the great picture stands as an achievement of wonderful effectiveness and dramatic appeal.

New York Sun May 16, 15

OUR GOOD DUMB ACTORS.

Who, Like the Well Bred Children, Are Seen and Not Heard.

Among the striking film plays that continue to attract large audiences are:

Liberty Theatre, "The Birth of a Nation," most elaborate of all the native productions on the screen; thousands of persons employed and highly novel pageants revealed; the performance this afternoon will be the 150th given in the theatre. It is also on view simultaneously in eight other large cities.

BROOKLYN, (N. Y.) CITIZEN

"THE BIRTH OF A NATION"

Celebrates Its 150th Performance in New York.

The current week will wind up the third month of the run of D. W. Griffith's great spectacle, "The Birth of a Nation," at the Liberty Theatre, where it continues to attract attention of all sorts of theatregoers. On Sunday afternoon the 150th presentation of the master picture in New York will be celebrated. Its record is without a parrallel on the local stage.

The first half of the picture remains the same stirring series of marvelous drama ranging from the picturesque days of the old South to the events leading up to the Civil War and showing in stirring action the terrors and the spirit of the great conflict. Then comes the graphic reproduction of the assassination of President Lincoln and the thrills of this tragic period of American history.

The final half of the picture is largely devoted to the Reconstruction period in the South and the rise of the Ku Klux Klan. The wild rides of these ghostly knights of a specific era in American development remain the most thrilling series of stage pictures ever seen in the theatre.

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...ar's Horrors as Well as Heroism in Film Drama

"The Birth of a Nation" Filled with Wonderful Battle Scenes That Show Both Sides of Armed Conflict.

"Now cry for war if you dare!" challenged a woman writer a few days ago after she had described the horrors of a field hospital on the French fighting line. And it is this silent challenge—made silently but none the less effectively—that runs through "The Birth of a Nation," David W. Griffith's photo-drama of civil war and reconstruction days, which for many weeks has been attracting large audiences to the Liberty Theatre.

The battles are only incidental to the main story of the struggle of the southern people against the "carpet-bagger" politicians who raided their land after the war was over, but it is safe to say that audiences at present leave the theatre with the battle scenes standing out more vividly in their minds than any of the other pictures in the long series of wonder-scenes.

There have been many other film reproductions of battles, but most of them were mere confusions of men and smoke. One could not see on the faces of the fighters the expression of exhultation, hate, heroic endeavor or bravado—all the mixed and ever-changing emotions that pass over the soldier in his death-fight with an enemy. But Griffith's reproduction of Lee's last stand shows all this. His soldiers are not mere hired "supers"; they are actors who look like soldiers and act as men face to face with death.

There is a charge—a wonderful piece of forlorn and hopeless courage in which all fall but one who carries his flagstaff into the very mouth of the enemy's cannon before he at last sinks down wounded.

For a moment one thrills with the sublime courage of his act. For a moment, probably, every man in the theatre would like to have followed as a leader. But then, so quickly that it has the force of a blow in the face, comes another scene.

As far as the eye can see is a tangle of things that once were men. War's wastage lies there before you. Over the field lie the bodies of youths and old men and men in the prime of life. There is nothing glorious in this picture. There is the last of the great citizen class of the South—among them doctors, lawyers, planters, bankers, businessmen, whose useful careers had been snuffed out by a tiny pellet of lead. For a moment it all seems so futile, so unnecessary, that their heroism is almost forgotten in a feeling of abhorrence for war in any cause whatever.

But the purpose is there, for out of the smoke that winds toward the sky from that shambles a nation is born. A free and kindly nation that is destined to hold out welcoming hands to the oppressed of every country. Freedom for the black men has been bought at a terrible price, but with it has come the realization of liberty for millions of whites—millions who soon came streaming into the reborn America—Irish, German, Italian, Slav and all others from the darker spots in Europe where the light of liberty burned dimly, but strong enough to guide the way to a happier land.

MAE MARSH

In "The Birth of a Nation," Liberty.

WEEKLY

St. Louis.

MAY 1 - 1915

Five Dollar Movies

Ten years ago David W. Griffith was a jobless actor, knocking about New York trying to get some one to listen to his scheme for producing moving pictures on a large scale. Today he is the leading figure in the moving picture world, with an annual salary that runs into six figures.

He declares that within the next three or four years moving pictures will be produced to which the price of admission will be $5 and $6. In support of his statement he points out that a few years ago an expenditure of $500 on a single picture was thought to be as much as the public would stand, and 5 cents was considered the best price that could be charged at a theater where the only attraction was a picture. Now he claims the $50,000 picture which theater managers refused 50 cents. He is now producing a picture in New York which he says shall be shown at $2 a seat, and he is asking $2 for a picture for which the public not only is paying the price but is buying tickets from speculators at as much as $5. "And when you have cut to a picture that will cost $2,000,000 to produce, the public will be willing to pay $5 a seat for it," he adds.

He predicts that in time the melodrama will entirely disappear from the list of attractions. The people will not be satisfied with views of little corners of life, but demand the world and of life. They will demand sweeping scenes impossible of production on any stage. In the last picture he made, Mr. Griffith he used 18,000 people, 300 horses and 7,000 words of matter, including four pages of Wilson's history of the American people, he argues, [illegible] in this way than [illegible] they can get history, literature and drama [illegible] allowance must be made for the fact of a man who [illegible] wonderful films story.

FILMS AND FILM FOLK BY WID

Went to see "The Birth of a Nation" for the third time Tuesday night and was accompanied by a man who is "doing New York." He has seen a score of other amusements, including some of our best little dramatic and musical offerings and when he came out he said emphatically "Why, that's the best thing I have seen in town, not excepting anything."

There you are. That's why I am not only going to win the box of boyos I bet on the opening night that the big film would run for more than three months, but that is why it is going to run all summer and then some. I got some thrills with the third sitting. That's pretty good proof of the greatness of the production.

ALAMEDA (Cal.) STAR
MAY 22, 1915

THE CLANSMAN TO ENTER ON FINAL WEEK

D. W. Griffith's wonderful photoplay, "The Clansman or The Birth of A Nation," continues to play to capacity houses both afternoon and evening at the Macdonough theater. More than 25,000 persons have witnessed the film during its exhibition in Oakland for the past two weeks.

"The Clansman" will start on its third and last big week Monday, May 24th, and ending Sunday, May 30th

LOS ANGELES (Cal.) EXPRESS.
MAY 20, 1915

Clansman to Return Tomorrow

The seats are selling rapidly for next week, the thirteenth great week of The Clansman at Clune's auditorium theater. Over 300,000 people have witnessed this remarkable production, which proves that it is by far the most popular picture attraction ever to come to Los Angeles. Indeed, the reception given The Clansman has been the leading topic of conversation in [illegible] the [illegible]

D. W. Griffith, [illegible] from the coast, will shortly start work on his next screen spectacle, based on the legend of the Holy Grail. Mr. Griffith's plans to filmize the knights of the Round Table were first noted in The Globe.

The Hastings Echo
Dobbs Ferry
March 19, 191[illegible]

LIBERTY—D. W. Griffith's marvellous spectacle "The Birth of a Nation" continues as one of the sensations of the season. It starts in upon its sixth phenomenal week with the matinee and night performances on Easter Sunday. Even Holy Week, just passed, usually the worst period in a theatrical season was no exception to the rule of crowded houses. The attendance last week set up a new record. More distinguished persons have seen the production than ever attended any other motion picture in New York. Nearly 90,000 patrons have kept the Liberty Theatre filled at every performance. Judging by the interest and the sale it is now estimated that over a million patrons will see the picture production before the end of the New York run.

LOS ANGELES (Cal.) TIMES
MAY 19, 1915

Screen and Stage.

MAY PRODUCE GRAIL STORY.

Looks Like It's to be Next Griffith Feature.

Morosco to be Movie House, Rumor Says.

Doings of Footlight Stars and Film Favorites.

FF

BY GRACE KINGSLEY.

"The Quest of the Holy Grail" will probably be the next film masterpiece to be produced by David Griffith, the famous director of "The Clansman." It will follow out the lines of the Arthurian romances, dealing with the search for the talisman by the Knights of the Round Table.

Ever since the production of "The Clansman," there has been much surmise as to what Mr. Griffith would do next. Certainly "The Quest of the Holy Grail," with its stupendous picturesqueness and spiritual significance, offers a subject worthy of his genius.

Questioned concerning the matter, Mr. Griffith said: "'The Quest of the Holy Grail' will make a beautiful film classic, and it has long been my desire to reproduce it in a film play. I am of the opinion that the film possibilities of the subject are vast, and no doubt would be an exquisite one on which to base a multiple reel feature."

Already it is a matter of public knowledge that Mr. Griffith made a special trip to Boston to secure the pictorial rights for certain scenic features from the Abbey family; and he will go to the Boston Public Library and photograph the famous Abbey frescoes. Reproduction of these frescoes is controlled by Mrs. Edwin Austin Abbey, the artist's widow, and negotiations are being made with her, and also with her brother-in-law, Charles Scribner, who manages her affairs, for the rights to photograph the frescoes.

The photodrama will be produced in California if negotiations are successful, Mr. Griffith believing there is no picture country in the world like this State.

The Grail romances deal with the search for the Grail, and also with its early history. Both phases will be treated of in the filmization. Even now a careful search is being made for all literature containing information as to the "Quest of the Holy Grail."

Those knowing Mr. Griffith's work as a motion picture producer, and bearing in mind his recent success, "The Clansman," or "The Birth of the Nation," as it has been renamed, can picture for themselves the results with the great new subject under consideration.

OAKLAND (Cal.) TRIBUNE
MAY 20, 1915

GRIPPING FILM DRAWS CROWDS TO MACDONOUGH

D. W. Griffith's powerful photodrama, "The Clansman," based on Thomas Dixon's well known novel, continues to draw capacity houses at the Macdonough theater, where it is being shown twice daily to enthusiastic audiences that tax the capacity of the theater.

Among the leading features to be seen in "The Clansman" are Lincoln's call for volunteers, the siege before Petersburg, with thousands of soldiers in action, the burning and [illegible] Sherman's march [illegible] Charleston, [illegible] Francisco [illegible] Theatre [illegible]

GRIFFITH TO MAKE HOLY GRAIL PICTURE

The Great Story Has Long Attracted Him—Studying Abbey Pictures.

David W. Griffith, producer of the "Birth of a Nation," in an interview with the World correspondent, stated that he is elated with the enthusiastic reception which Bostonians are giving to his great spectacle. He also announced that his next production will be a film based on "The Quest for the Holy Grail" and while in Boston he spent considerable time at the Boston Public Library studying the paintings of Edwin Austin Abbey, which are based on the subject. In discussing the production in Boston, Mr. Griffith said:

"I am very much enthused over the manner in which the Boston audiences are appreciating the film. Since we opened here we have played to capacity houses. In fact we have taken in more money in a single day than any legitimate production, which has played this theater during the year, has taken in in a week."

"The advance sale is beyond all expectations. Of course the production was widely advertised. A large number of persons have written to me stating that they would rather pay ten dollars to see this film than to pay one dollar for any dramatic production."

"For the past two years, I have been desirous of producing "The Quest of the Holy Grail" for the screen. I have been studying those wonderful paintings in the Boston Public Library on the subject. The rights of reproduction are controlled by Mrs. Edward Austin Abbey, the artist's widow. I have written to Charles Scribner, the New York publisher, who is Mrs. Abbey's brother-in-law, and who manages her affairs opening negotiations for the motion production."

CENSORS HOLDING UP "NATION"

18FF

Chicago, May [illegible]

The Illinois Board of Censors is [illegible] tarding the opening of "The Birth of a Nation" film at the Illinois theater. The management has the theatre under a lease and will place the big feature on exhibition as soon as they can secure the O. K. of the Board. The general manager, secretary to Griffith and the chief operator of the company have left the picture have been here since Tuesday of last week and have revised the film since showing it to the Board. Another showing is to be given this week.

Atlantic City, May 19.

"The Birth of a Nation" feature is to open here at the Apollo for an indefinite engagement in June. The feature people are to play the house on a percentage.

OAKLAND (Cal.) TRIBUNE
MAY 2, 1915

I... Theatre

New York City

MAY - - 1915

Bangs D. W. GRIFFITH
Producer of "The Birth of a Nation"

Three highly paid directors, all with the Mutual brands of film, are D. W. Griffith, Thomas Ince and Mack Sennett. Griffith began eight years ago with the Biograph company at a daily wage of $3. Now he is famous as the $100,000 a year director. Moreover, few there are who question that he receives this honorarium and still fewer who believe he is overpaid. His latest production, "The Birth of a Nation," is one of the marvels of the camera.

Examiner, Los Angeles (Cal.)
May 20.

Mr. D. W. Griffith was called suddenly to the East last week on business connected with his "Birth of a Nation" photo-drama.

OAKLAND (Cal.) TRIBUNE
MAY 17, 1915

CLIPPING FROM Times
LOS ANGELES (Cal.)
MAY 20

Clune's Auditorium.
Over 300,000 people have viewed Clune's Auditorium, [illegible] rapidly for [illegible] teenth in the [illegible] film.

SAN ANTONIO (TEX.) LIGHT
MAY 23, 1915

...W. Griffith, producer of "The Birth ... Nation," will start work next ... on a new photo spectacle called ... Quest of the Holy Grail."

Telegram May 20.

...A. Abbey's famous mural decorations ... "The Quest of the Holy Grail," in ... Public Library have inspired ... W. Griffith, who produced "The ... a Nation," to turn the famous ... legend of the Grail into moving ... The preparation of the work is ... under way.

Globe & Commercial N.Y. May 21, 1915

...id W. Griffith, producer of ... Birth of a Nation," now in its ...enth week at the Liberty Thea... on his way east, following a ... of activity at the Majestic-Re... studios in Los Angeles. Mr. ...th makes from fifteen to twenty ... the-continent trips each year. ...ating eight to ten days for a ... trip, one-sixth of his year is de... to travel. However, the director ...s no time, devoting the journ... to reading books and working ...cenarios.

...rk has almost been completed ... the direction of Mr. Griffith on ... Mother and the Law." Mae ...h and Miriam Cooper are co... in the photodrama. "The ... of the Holy Grail" will be the ... important Griffith picture and ...uccessor to "The Birth of a Na... This was first told in The ... some time ago. The players ... "The Quest of the Holy Grail" ... not yet been selected.

... the way, during Mr. Griffith's ... to Boston in April the director ... most of his time studying the ...n A. Abbey "Grail" painting in ... Boston Public Library.

Journal.

...ing his next elaborate motion picture play following "The Birth of a Nation," David W. Griffith announces he will produce "The Quest of the Holy Grail," which he will base on his study of the paintings by Edwin A. Abbey in the Public Library in Boston. He will start work on the production in Los Angeles next month.

N.Y. Herald. May 20, 1915

...David W. Griffith, who produced the famous film, "The Birth of a Nation," now being shown in the Liberty, has announced "The Quest of the Holy Grail" as the title of his next picture. Mr. Griffith has long been an admirer of Edwin A. Abbey's pictures in the Boston Library, and has made several trips there this spring to study them with a view of weaving a scenario about them. Work on the picture will be begun early next month, and several leading romantic actors will act for it.

Times. N.Y. May 20, 1915

...Work on the new picture will start in June.

...announces for the subject of his next film "The Quest of the Holy Grail." Mr. Griffith has long been an admirer of the Edwin A. Abbey "Grail" pictures that adorn the Public Library in Boston, and has made several trips thither this spring to study their possibilities for a narrative story and to negotiate for the rights. The production will be fully as sumptuous as "The Birth of a Nation," and the cast will include several of the leading romantic actors of the American stage. Work will be started in June, immediately upon the director's return to Los Angeles.

...W. Griffith, producer of "The Birth of a Nation," announces ... the next elaborate ... "The Quest of the Holy Grail." Griffith has long been an admirer of the Edwin A. Abbey "Grail" pictures that adorn the Public Library in Boston. He has made several trips there this spring to study their possibilities for a narrative story, and to negotiate for the rights. The production will be fully as sumptuous as "The Birth of a Nation," and the cast will include several of the leading romantic actors of the American stage. Work will be started in June, immediately upon the director's return to Los Angeles.

LIFE (New York)
MAY 20 1915

Liberty.—"The Birth of a Nation." Impressive moving pictures of the rehearsing in dramatic and spectacular form, on a large scale but with much attention to detail, the events at the close of the Civil War and during the reconstruction period.

Motion Picture News. N.Y. May 22, 1915

Griffith on Master Pictures

David W. Griffith is again actively engaged at the Majestic and Reliance studio after an absence for four months spent in looking after the showing of his recent thirteen reeler, "The Birth of a Nation," and is giving practically all of his time to the rehearsal of companies producing for the Mutual Master-Pictures program.

BROOKLYN, (N. Y.) TIMES
May 22, 1915

"The Birth of a Nation."

The fourth month of D. W. Griffith's spectacle of the American military era, "The Birth of a Nation," shows undiminished attendance at the Liberty Theatre. The attraction seems eminently suited to the present, with European complications and the portent of possible war overshadowing the land. Civil strife that grew out of misunderstanding and jealousy; battles fought over wide-stretching areas; the torch and rapine their corollary; the great, all-loving heart of the War President, and the little men that thwarted his far-seeing plan; the victory of the North and the terrible aftermath of Reconstruction—these furnish a succession of themes the working out of which impinges as vividly upon 1915 as upon 1861-'70. Never before has America's greatest war been thus comprehensively put on film, canvas or panorama. "The Birth of a Nation" proved of intensest interest last week to thousands of those who attended the naval review and to hundreds of the Jackies. It is the one big patriotic entertainment in town, inculcating the lesson of national solidarity with sledge-hammer strokes. The fascination of the beautiful love-romance, the excellent acting and wonderful photography, the emotional appeal of the music, and the cunning art of the mechanical effects, combine to make an entertainment satisfyingly delightful to classes of theatregoers.

New York World. May 22, 1915

"BIRTH OF A NATION" HAS PATRIOTIC APPEAL

The fourth month of D. W. Griffith's spectacle of the American military era, "The Birth of a Nation," shows undiminished attendance and enthusiasm at the Liberty Theatre. Civil strife that grew out of misunderstanding and jealousy; battles fought over wide-stretching areas; the torch; the great, all-loving heart of the War President; the victory of the North and the aftermath of reconstruction—these furnish a succession of themes the working out of which is vividly dramatic. Never before has America's great war been thus comprehensively put on film, canvas or panorama. "The Birth of a Nation" is essentially patriotic, inculcating the lesson of national solidarity. The fascination of the love-romance, the excellent acting and wonderful photography, the emotional appeal of the music, and the art of the mechanical effects combine to make a remarkable entertainment. Matinee and evening performances are given at the Liberty every day, including Sundays.

Motion Picture News. May 22, 1915

IBSEN'S "PILLARS OF SOCIETY" A MUTUAL MASTER PICTURE

Ibsen's "Pillars of Society," is being made into a motion picture by the Reliance company, for release as a Mutual Masterpicture.

The cast is one of the strongest obtainable. Henry B. Walthall, star of Griffith's "Birth of a Nation," is playing Bernick, the head of the long established ship building house which is nearing bankruptcy. Mary Alden, whose work in "The Birth of a Nation," "Man's Prerogative," and other feature pictures, has won her enviable fame as a character woman, has visualized Ibsen's creation of Lona with unusual force and insight.

As the leader of the hypocrites and a pillar of society, Ralph Lewis has been given just the sort of part he can make the most of. The scenario is the work of Mary H. O'Connor, and R. A. Walsh is responsible for the production.

Journal. May 22, 1915

"Birth of a Nation" Star Own Cousin of Figure In Events He Portrays

The little hero that "Birth of a Nation" patrons applaud so vigorously at the Liberty Theatre has some right to the bay and laurel wreaths of fame, for Henry Walthall, playing the "little Confederate Colonel" aforesaid, is own cousin of the late United States Senator Walthall, of Mississippi. Senator Walthall played a distinguished part in the reconstruction events which his young relative portrays.

"Impossible!" said the "I-know-it-alls" when D. W. Griffith announced his intention of casting Henry Walthall as Colonel Ben Cameron, the leader of the Ku Klux Klan, in "The Birth of a Nation." They thought a six-footer necessary to heroics, whereas Mr. Walthall is small but elegantly formed, about 5 feet 3 inches in height. But when it came to the actual photography, everybody realized Mr. Griffith was right.

Walthall takes a most dashing military picture. His father fought for the Stars and Bars, and the young actor "eats up" the war scenes. See him charging the battle intrenchments, flag in hand, or robed as a clansman saving the girl from a ring of carpet-bagger foes and it's no longer a wonder that the Liberty audiences whoop it up for this paragon of fiery warriors.

He received his first "movie" training at the old Biograph studio here in New York under David W. Griffith's direction. When the latter assumed charge of the Mutual film-making, he took Walthall out to California with him. The role of Colonel Cameron, which the young man plays, is the longest one in "The Birth of a Nation."

MAE MARSH, "Birth of a Nation" at the Liberty Theatre.

"The Birth of a Nation" at Liberty Still Packing Them to the Doors, Rain or Shine, Parades Park Packed All the Time.

Mail. May 22, 1915 N.Y.C.

'Birth of a Nation' Still Draws Well

The fourth month of D. W. Griffith's military spectacle, "The Birth of a Nation," shows undiminished attendance and enthusiasm at the Liberty Theatre. The attraction seems eminently suited to the present, with European complications and the portent of possible war overshadowing the land.

Civil strife that grew out of misunderstanding and jealousy; battles fought over wide-stretching areas; the torch and rapine; the great, all-loving heart of the war president, and the little men that thwarted his far-seeing plan; the victory of the north and the aftermath of reconstruction—these furnish a succession of themes that appeal to imagination as strongly in 1915 as in 1861-'70.

Never before has America's greatest war been thus comprehensively put on film, canvas or panorama. "The Birth of a Nation" proved of intense interest last week to thousands who attended the naval review and hundreds of the jackies. It is the one big patriotic entertainment in town, inculcating the lesson of national solidarity with sledge-hammer strokes.

The fascination of the beautiful love-romance, the excellent acting and wonderful photography, the emotional appeal of the music, and the cunning art of the mechanical effects combine to make an entertainment that delights all classes of theatregoers.

Only in New York and two or three other large cities is "The Birth of a Nation" on view. The elaborateness of the mounting and accessories forbids its multitudinous reproduction. Matinee and evening performances are given at the Liberty every day, including Sundays.

Motion Picture News. May 22, 1915

Miriam Cooper, a Mutual actress, who had a prominent part in "The Birth of a Nation," and her mother made a short visit to New York recently.

Evening Sun May 22, 1915 N.Y.C.

LIBERTY—The fourth month of D. W. Griffith's marvellous spectacle of the American military era, "The Birth of a Nation," shows undiminished attendance and enthusiasm. The attraction seems eminently suited to the present, with European complications and the portent of possible war overshadowing the land. Civil strife that grew out of misunderstanding and jealousy; battles fought over wide stretching areas; the torch and rapine their corollary; the great, all loving heart of the war President and the little men that thwarted his far seeing plan; the victory of the North and the terrible aftermath of reconstruction. These furnish a succession of themes the working out of which impinges as vividly upon 1915 as upon 1861-70. Never before has America's greatest war been thus comprehensively put on film, canvas or panorama.

PLAYHOUSE—"Sinners" is upon the edge of its sixth month of conspicuously high favor in New York. A manager in a distant city wrote to Mr. Brady last week asking for a next season booking for "the best known play in America," a phrase which appears to be justified through the large attendance of persons from various sections of the country visiting New York for vacation purposes.

COMEDY—"The White Feather" continues to be viewed with appreciation and excitement by assemblages of numerous extent. This English comedy-drama depends principally for success upon the humorous situations in which it abounds and the suspense, which is almost continuous. The mid-week matinees at this theatre occur on Tuesdays.

New York Herald Tribune May 22.

There have been, of course, some splendid moving ...tures. *Cabiria* was a magnificent spectacle. It ...s pictorially greater than anything attempted in ... spoken drama. It was well acted. *The Birth of a Nation* was done upon a scale that would be utterly ...ossible with canvas, paint, and dialogue. Those ...nde... battle-scenes and rides of the Ku-Klux ...n could not even have been approximated on the ...gest stage, or in any enclosure. But even *The ...th of a Nation* is advertised by lithographs of the ...oting of Lincoln. On the bill-boards we may see ...oth jumping from the Presidential box in Ford's ...atre, Washington.

The most enthusiastic admirer of the movies today ...not maintain that the pictures, often admirable ...d well acted as they are, tend to prepare audiences ...t will arise and demand a higher standard for our ...ge. The theatre is vital and will find its own sal...ion from commercialism. It does not need the ...vies, but the movies might have done better than ... some of the worst features of the ...

N.Y. Commercial May 22, 1915

"The Birth of a Nation," the American war spectacle by D. W. Griffith, continues in its fourth month at the Liberty. The working out of the themes covers the period of 1861-1870, and impinges on the more terrible war now being fought across the sea in 1915.

N.Y. Motion Picture News May 22, 1915

"NATION" SHOWN 133 TIMES IN NEW YORK

"The Birth of a Nation" continues at the Liberty theatre, New York, where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city.

Saturday, May 8, turned the one hundred and thirty-third presentation of the big picture in New York, during which time it was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions, and at the Liberty is equivalent to a run of sixteen weeks for an ordinary attraction, playing eight performances a week.

The Globe & Commercial N.Y. May 22, 1915

Journal of Commerce May 22, 1915

The fourth month of D. W. ... great spectacle of postbellum day ... reconstruction period. "The ... Nation," shows undiminished ... the Liberty Theatre. The ... continues throughout ... matinee ...

MISS LILLIAN GISH in "THE BIRTH OF A NATION" LIBERTY THEATRE.

"The Birth of a Nation" is now in the fourth month of its engagement in the Liberty Theatre. Miss Lillian Gish appears in a leading rôle.

N.Y.C. Telegraph. May 23, 1915

N.Y.C. American May 23, 1915

MIRIAM COOPER in "THE BIRTH OF A NATION" at the LIBERTY THEATRE

The fourth month of D. W. Griffith's marvelous spectacle of the American military era, "The Birth of a Nation," shows undiminished attendance and enthusiasm at the Liberty Theatre. The attraction seems eminently suited to the present, with European complications and the portent of possible war overshadowing the land. Civil strife that grew out of misunderstanding and jealousy; battles fought over wide-stretching areas; the torch and rapine and corollary; the great all-loving heart of the War President, and the little men that thwarted his far-seeing plan; the victory of the North and the terrible aftermath of Reconstruction—these furnish a succession of themes the working out of which impinges as vividly upon 1915 as upon 1861-70.

MIRIAM COOPER in "THE BIRTH OF A NATION" LIBERTY THEATRE

May 23, 1915

"Birth of a Nation." (Film.)

Telegram May 23, 1915

The fourth month of D. W. Griffith's spectacle of the American military era, "The Birth of a Nation," shows undiminished attendance and enthusiasm at the Liberty Theatre.

N.Y. Telegraph May 23, 1915

The current week will wind up the third month of the run of D. W. Griffith's welcome spectacle "The Birth of a Nation" at the Liberty Theatre, which continues to receive the most attention of all sorts of theatre-goers. On Sunday afternoon the 150th representation of the master picture in New York will be celebrated. Its record is without a parallel on the local stage.

YN (N. Y.) EAGLE

The fourth month of D. W. Griffith's "The Birth of a Nation," shows undiminished attendance at the Liberty

CLEVER MOVIE ACTRESS TO BE MADE A STAR

Miss Miriam Cooper, the military-looking young actress who leads the great cavalry parade seen in "The Birth of a Nation," at the Liberty Theatre, is a great-great-great-grandadughter of Charles Carroll, the Maryland signer of the Declaration of Independence. For a hundred years the male side of the line has included one or more United States cavalry officers.

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N.Y.C. Tribune. May 23, 1915

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Tribune, Oakland, Cal. May 23, 1915

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BROOKLYN, (N. Y.) CITIZEN

Date MAY 23 1915

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Brooklyn, (N. Y.) Standard-Union MAY 23 1915

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LOS ANGELES (Cal.) EXAMINER MAY ...

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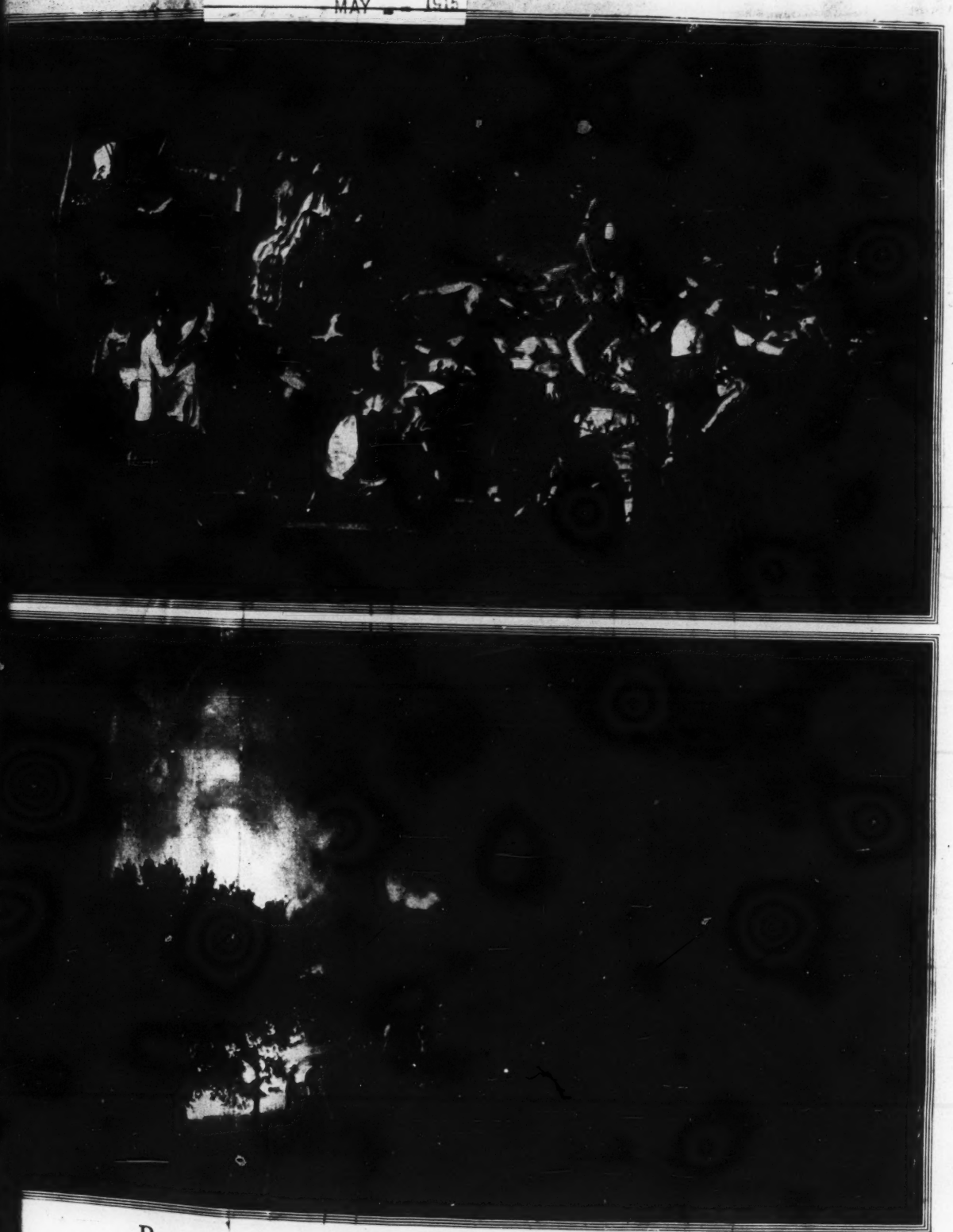
N. Y. World May 23, 1915

Vanity Fair
Place: New York City
MAY 1915



Remarkable Scenes from a Remarkable Film

TOWARD the end of the theatrical season, after months of managerial moaning regarding box-office receipts, along came D. W. Griffith, with his moving picture, "The Birth of a Nation," and an honest desire to show that business wasn't so bad after all, even at dollars a seat. The production was both favorably and unfavorably received. Chief among the objections voiced against it was the accusation that it aroused race prejudice, and was unfair to the South. Feeling on the question rose to such a pitch that the firm hand of Mayor Mitchel fell upon the picture, with the result that two of the biggest scenes were edited out of it. The film may have its faults of subject-matter, but it must undoubtedly command a certain admiration. For photography alone, it is remarkable; as witness the night battle scene shown above, which was really photographed at night, by the aid of a new illuminating device that has been kept a close studio secret. In the scene at the top of this page, Mr. Griffith's aim was to show in an allegory the uselessness and cruelty of war throughout the ages. It took him a fortnight, but, as you can see, he produced not merely a "human salad," but a striking composition.

LOS ANGELES (Cal.) TIMES
MAY 23, 1915

[illegible] Auditorium

The Clansman will [illegible] week at Clune's Auditorium [illegible] afternoon. It is [illegible] 300,000 persons have viewed the [illegible] in this city, and still they come. [illegible] historical appeal of [illegible] scenes, the assassination [illegible] the exploits of the [illegible] is mighty; but yet is the appeal of [illegible] human story [illegible] woven through the [illegible]

LOS ANGELES (Cal.) EXAMINER
MAY 23, 1915

[illegible] PIECE OF A NATION" [illegible]

[illegible] Clansman, of the photo-[illegible] drama [illegible] by this return; when the [illegible] was first shown here it [illegible] the [illegible] week, and that [illegible] [illegible] photo-play has estab-[illegible] fact that this one is re-[illegible] seems to be well [illegible] photo-play [illegible] that attributes of [illegible] claim that he is [illegible] who has made wonderful [illegible] of it, he is right. That he [illegible] photo-plays of beauty, dra-[illegible] and fascinating demand [illegible] will be produced by Mr. [illegible] producers and will re-[illegible] pieces in the re-[illegible] the theater-going people.

What about the dramatist [illegible] theatrical producer? David [illegible] the reputation based on [illegible] drawing more money here [illegible] other man, but Mr. Warfield [illegible] as much money probably [illegible] combined engagements here [illegible] Birth of a Nation" has made. [illegible] no use bolstering up the [illegible] with profound [illegible] the pity of the drama [illegible] over pictures in [illegible] and voice of the [illegible] all that is true. It is also [illegible] the theatrical producer has [illegible] Actor has at least equalled the [illegible] and the situation is as [illegible] among the connecting managers [illegible] in the theatrical business [illegible] what it will be in for [illegible] theatrical man-[illegible] not so badly if they were [illegible] that what has been estab-[illegible] by tradition as the only way to [illegible] plays is [illegible] necessarily the [illegible] way, but the best way.

[illegible] a motion picture play runs ten [illegible] Los Angeles and comes back [illegible] to be a proper period for [illegible] by dramatic producers.

KU KLUX ROBED IN BLACK.

So Says Powell Clayton in a Book of Arkansas After the War.

White photographs better than black. The robes of the Ku Klux riders in "Th[redacted]ion" are mainly white. James Ford Rhodes in his history speaks of white masks, high cardboard hats and white "shrouds." But Powell Clayton, in his "Aftermath in the Civil Wars in Arkansas" (Neale Pub. Co.), quotes Gen. Shaver, who was a Wizard of the order, as saying that "the uniform of the order was a black shroud both for man and horse, with tin stars, half-moons, etc., sewed upon it." Many men still living were members of the order; and yet we have this disagreement in so sharp an issue as that between black and white!

Gov. Clayton's account of the four troublous years, 1868-1872, is like listening to a telephone conversation. You do not hear what the other fellow is saying; and once in a while you catch from the man you do hear a hint of the presumed rebuttal. Again and again negro militiamen are spoken of. Their employment by a carpet-bag government must have been most irritating. Adjutant Gen. Danforth, in reporting on the Woodruff County troubles, which approximated civil war, recommended that colored troops be not sent. The conditions he describes are those of extreme terrorism.

Again, the same General whose operations in Woodruff County had led to the Danforth inquiry and report took from Marion four prisoners whom Col. Watson had captured. "On the march to Mississippi County these men attempted to escape and were killed." Mr. Clayton, then Governor, seems to have suspected an Arkansas "ley de fuga," but was later convinced that "in this case they actually were attempting to escape." No one remembers their names.

Murder was frequent in those sad days. Witnesses tell of it nonchalantly. "We put him in the well," says one, "and put some puncheons on the well." Gov. Clayton's brother was shot dead in an election quarrel. Clayton himself was spared because some members of the klan, as was afterward admitted, thought it inexpedient to murder him.

Strange, forgotten details are revived in memory by this book. How the planters tried to bring in Chinese to replace negroes in the cotton fields. How one negro man reverently took up on a board the imprint of Clayton's foot in the mud, dried it and kept it as a memento of the racial deliverer. How the land grant railways were financed by the State, including the Little Rock and Fort Smith, so damaging to Blaine's reputation.

Negroes were only twenty-five per cent. of the people of the State; yet Gov. Clayton seems surprised and aggrieved that after four years of warfare in which negro troops were employed to uphold a government accused of gross financial corruption and at the best imposed upon the State from outside, Arkansas has been consistently Democratic.

Gov. Clayton's book starts in bravely with a swinging account of his inauguration, when in the bare room in the State House which was his office, his predecessor, Gov. Murphy, took from a barrel filled with straw which was almost its only furniture, a bottle of moonshine to drink to his success. Thereafter he does his best to make a thrilling story dull by long quotations from official papers, including his nine-page inaugural message. But a bad method cannot destroy a book with such important material.

Mail May 24

Dismiss Film Play Case

The summons issued against Harry E. Aitken and D. W. Griffith, producers of the film play, "The Birth of a Nation," was dismissed by Magistrate Herbert in Jefferson Market Court today. The National Association for the Advancement of Colored People withdrew the complaint.

MISS LILLIAN GISH in "THE BIRTH OF A NATION" at LIBERTY THEATRE.

"The Birth of a Nation" is now in the fourth month of its engagement in the Liberty Theatre. Miss Lillian Gish appears in a leading role.

N.Y.C. Telegraph. May 23, 1915

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"Birth of a Nation." (Film.)

Telegram May 23, 1915

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N. Y. Telegraph May 23, 1915

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BROOKLYN (N. Y.) EAGLE

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OAKLAND (Cal.) TRIBUNE MAY 23, 1915

LOCAL THEATERS THIS WEEK

LOS ANGELES (Cal.) EXAMINER MAY

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Vanity Fair

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KU KLUX ROBED IN BLACK.

So Says Powell Clayton in a Book of Arkansas After the War.

White photographs better than black. The robes of the Ku Klux riders in "Th[redacted]ion" are mainly white. James Ford Rhodes in his history speaks of white masks, high cardboard hats and white "shrouds." But Powell Clayton, in his "Aftermath in the Civil Wars in Arkansas" (Neale Pub. Co.), quotes Gen. Shaver, who was a Wizard of the order, as saying that "the uniform of the order was a black shroud both for man and horse, with tin stars, half-moons, etc., sewed upon it." Many men still living were members of the order; and yet we have this disagreement in so sharp an issue as that between black and white!

Gov. Clayton's account of the four troublous years, 1868-1872, is like listening to a telephone conversation. You do not hear what the other fellow is saying; and once in a while you catch from the man you do hear a hint of the presumed rebuttal. Again and again negro militiamen are spoken of. Their employment by a carpet-bag government must have been most irritating. Adjutant Gen. Danforth, in reporting on the Woodruff County troubles, which approximated civil war, recommended that colored troops be not sent. The conditions he describes are those of extreme terrorism.

Again, the same General whose operations in Woodruff County had led to the Danforth inquiry and report took from Marion four prisoners whom Col. Watson had captured. "On the march to Mississippi County these men attempted to escape and were killed." Mr. Clayton, then Governor, seems to have suspected an Arkansas "ley de fuga," but was later convinced that "in this case they actually were attempting to escape." No one remembers their names.

Murder was frequent in those sad days. Witnesses tell of it nonchalantly. "We put him in the well," says one, "and put some puncheons on the well." Gov. Clayton's brother was shot dead in an election quarrel. Clayton himself was spared because some members of the Klan, as was afterward admitted, thought it inexpedient to murder him.

Strange, forgotten details are revived in memory by this book. How the planters tried to bring in Chinese to replace negroes in the cotton fields. How one negro man reverently took up on a board the imprint of Clayton's foot in the mud, dried it and kept it as a memento of the racial deliverer. How the land grant railways were financed by the State, including the Little Rock and Fort Smith, so damaging to Blaine's reputation.

Negroes were only twenty-five per cent. of the people of the State; yet Gov. Clayton seems surprised and aggrieved that after four years of warfare in which negro troops were employed to uphold a government accused of gross financial corruption and at the best imposed upon the State from outside, Arkansas has been consistently Democratic.

Gov. Clayton's book starts in bravely with a swinging account of his inauguration, when in the bare room in the State House which was his office, his predecessor, Gov. Murphy, took from a barrel filled with straw which was almost its only furniture, a bottle of moonshine to drink to his success. Thereafter he does his best to make a thrilling story dull by long quotations from official papers, including his nine-page inaugural message. But a bad method cannot destroy a book with such important material.

Mail May 4

Dismiss Film Play Case

The summons issued against Harry E. Aitken and D. W. Griffith, producers of the film play, "The Birth of a Nation," was dismissed by Magistrate Herbert in Jefferson Market Court today. The National Association for the Advancement of Colored People withdrew the complaint.

LOS ANGELES (Cal.) EXAMINER
MAY 23, 1915

[illegible]

LOS ANGELES (Cal.) TIMES
MAY 23, 1915

[illegible]

WORLD'S HISTORY IN FILMS NEW WAY OF RECORDING IT

David Wark Griffith Proves Value of His Method in "Birth of a Nation."

PICTURES VS. BOOKS.

His Work No Mere Pedantic Record of the Civil War and Reconstruction Days.

There is a new way of recording history. Carlyle, Motley, Macaulay, Hay, all the historians of all time, have placed the results of their research on paper. David Wark Griffith, actor, dramatist, scenario writer and director of motion pictures, places his results on a film. His plan for history making is to set up again in reality the scenes and actions of the past so that they may be visualized in a manner quite beyond the scope of type. Jacob Wark Griffith, his father, commanded a Confederate brigade and all his kinfolk endured the terrible suffering of the post-bellum days. For years young Griffith has been planning ahead, silently devising ways for putting that epoch in our country's history on the screen, until finally as Director-in-Chief of the Mutual Film Organization he got a free hand, put his own capital and much cash from friends into the enterprise and started to "make a picture." The result is "The Birth of a Nation."

Staging and photographing a picture of war is long and arduous work; the expense involved was tremendous—the cost of this picture having been estimated at from $300,000 to $500,000—but Griffith is a master in the handling of masses of people and an artist in effective perspective. Stationed in his conning tower at the head of a valley where a charge was to be depicted, he observed through his field glasses the disposition of the troops by his field lieutenants and then gave his directions over telephone wires run underground to all parts of the scene of action.

REBUILDING THE SCENES OF HISTORY.

In staging Shermans' march to the sea, a small village of frame houses was built for the sole purpose of being burned down; Ford's Theatre at Washington was rebuilt in replica to the last detail in order to stage the assassination of Lincoln; the Assembly Chamber of the South Carolina Capitol was reproduced in the same way in order to get a scene lasting thirty seconds and showing the negro Legislature in session.

When he wanted to show the thrilling rides of the Ku Klux Klan, Griffith found that the roads in that section of the country were all oiled macadam. He needed dirt roads, so he went to the County Supervisors, obtained exclusive use of the roads in an area of ten square miles for one whole day, hired a force of laborers to lay ten or twelve inches of dirt on the roads, and ran off his rides without a hitch. Then the workmen removed the dirt.

He staged an endless series of interior views showing Lincoln with his Cabinet, the surrender of Lee to Grant in the Wilmer-McLean house at Appomattox, the military hospital in the Patent Office at Washington, the homes of the two families, one Northern and the other of the South, in which the love interest of the story centres, and he took a number of amazing scenes at night by the light of exploding incandescent bombs.

His choice of actors is based on his own ideas of what motion picture photography demands. "I don't want actors in the ordinary sense of the term," he says. "For the great historical characters I select people who 'act' as little as possible, but who look the characters and convey sincerity." The striking success of the principle is evidenced in the work of Joseph Henabery as Lincoln. When he is on the screen the "great, far seeing, silent man" seems alive before us.

What has hampered motion picture art in the past has been a lack of the big creative imagination that could visualize its possibilities and use commercial resources to make the vision an actuality. The young and indomitable Griffith had the vision and procured the resources. If he has not provided a pedantic history of the Civil War and the Reconstruction, he has at least linked history with poetry and produced an achievement which ranks favorably with that of any historical novelist of the past or present.

Globe May 25, 1915

Although only three months before the public, D. W. Griffith's spectacle, "The Birth of a Nation," has already been witnessed by more than 750,000 patrons.

Press. May 25, 1915

The fourth month of "The Birth of a Nation" in the Liberty Theatre finds that photo spectacle as popular as ever.

Herald. N.Y. May 25, 1915

After ten adjournments the summons issued against Harry E. Aitken and D. W. Griffith, producers of the film play, "The Birth of a Nation," was dismissed by Magistrate Herbert in Jefferson Market Court yesterday. The National Association for the Advancement of Colored People had caused the summons to be issued. Changes were made in the film and then the complaint was withdrawn.

Press May 26,

FILM SUMMONS DISMISSED.

After ten adjournments the summons issued against Harry E. Aitken and D. W. Griffith, producers of the film "The Birth of a Nation," was dismissed yesterday by Magistrate Herbert in Jefferson Market Court. Objection that the picture was a public nuisance, the National Association for the Advancement of Colored People had the summons issued, but withdrew its complaint when changes were made in film.

LAUGHS IN FILM COMEDY IN 'BIRTH OF NATION' FILM

A great deal of film comedy is horse-play, but David W. Griffith in "Birth of a Nation" at the Liberty Theatre proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old style slap methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry [illegible] gazing at Elsie [illegible]. This particular bit is of the "pure fire" order, for never does [illegible] the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

[illegible] in the name of the young actor who has made the unusual hit in the part. He is a New Orleans Creole by birth and played [illegible] with Mme. Bernhardt before going out to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1861. Some of the recent Civil war portraits in the magazines and newspapers are almost doublets of this fairy figure, showing what care Griffith has used in reproducing the civil war type.

Miss Lillian Gish wears her costumes of Civil war and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

N.Y. Commercial May 25, 1915

The National Association for the Advancement of the Colored People, yesterday asked the permission of Magistrate Herbert of the Jefferson Market police court to withdraw its complaint against D. W. Griffith and Barry E. Aitken, producers of the "Birth of a Nation" film and the case was dismissed. The case was first called on March 11, and subsequent to that time the court has granted ten adjournments at the request of the association. Former Congressman W. S. Bennett represented the association and Martin Littleton represented the producers.

N.Y. Telegraph May 25

"Birth of a Nation" Case.

After ten adjournments, the summons issued against Harry E. Aitken and D. W. Griffith, producers of the film play, "Birth of a Nation," was dismissed by Magistrate Herbert, in Jefferson Market Court yesterday. The National Association for the Advancement of Colored People caused the summons to be issued, charging that the film was a public nuisance. Some changes were made in the film and it was decided to withdraw the complaint.

N.Y. Sun. May 25

Case Against "Nation" Film Ends.

The National Association for the Advancement of the Colored People yesterday asked the permission of Magistrate Herbert of the Jefferson Market police court to withdraw its complaint against D. W. Griffith and Harry E. Aitken, producers of the "Birth of a Nation" film, and the case was dismissed.

N.Y. World May 25, 1915

COURT DISMISSES COMPLAINT AGAINST MOVIE PRODUCERS.

Magistrate Herbert in Jefferson Market Court yesterday dismissed the summons issued against Harry E. Aitken and D. W. Griffith, producers of "The Birth of a Nation." The National Association for the Advancement of Colored People had caused the summons to be issued, complaining that the picture was a public nuisance.

[illegible] INDEX
MAY 23, 1915

"THE CLANSMAN"

The last opportunity to see Griffith's great photo drama, "The Clansman," is offered at the Opera House matinee today at two o'clock and tonight at eight o'clock. The transformation scene, the opening scene where the Camerons, the family, is shown in their happy home, [illegible] They sing the old songs, accompanied by the splendid orchestra [illegible] made up of professionals [illegible] by Raymond Renius. "The Clansman" has been seen by [illegible] That fact is the answer to [illegible] man." Were it not made [illegible] human elements it could [illegible] it does to the great [illegible] See it to know what [illegible] really means.

CHICAGO (ILL.) TRIBUNE
MAY 25, 1915

"Our country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong."
Stephen Decatur.

"THE BIRTH OF A NATION."

The moving picture play "The Birth of a Nation" is, in our opinion, the greatest piece of work done for the films by American producers. It ranks with "Cabiria" as a tremendous spectacle and for the American temperament it has points of artistic advantage over the D'Annunzio photoplay.

In Chicago it has thus far been barred from production. It is not immoral or coarse. It does not offend for any of the reasons which usually cause the prohibition of picture plays or the elimination of scenes from them. It is in all essential episodes grounded on historical fact, representing the struggles of that terrible time in the south when the whites, back from war, saw their government taken over by the newly enfranchised blacks controlled by the northern carpetbaggers.

What happened with the negro ascendant and how the white reëstablished his supremacy is shown with obvious natural sympathy for the south, and no doubt with such heightening of effect as dramatic art has a right to employ. It presents what the south says and the north of our day, at least, is inclined to believe to be truth.

The production of this photoplay is prohibited in Chicago. The book from which the scenario was taken was not suppressed. It could not be, although it was violent. The play made from the book was not suppressed, although, it also being violent, there were requests that it be. The photoplay alone gets the subject into such form that a prohibition is ordered.

Here is a question of freedom in expression which will give any thoughtful person cause for reflection. We assert our right to such freedom within the obvious bounds of common decency and morality. "The Birth of a Nation" does not offend against either. This film draws upon veritable pages from the history of the country, embodies men and women of whom the pages treat, and they reënact their struggles. We then say that citizens may not be permitted to see it.

THE TRIBUNE has been and is opposed to interference with freedom of expression, but it confesses that the subject here involved has complexities which do not yield to the application of ordinary rules. The terrible concrete reality of the moving picture is the disturbing factor and the consequent emotional response of the spectator is the disturbing result. The sin of the film is its effectiveness.

A lecturer with ability to touch men's susceptibilities might take this subject and do his emotional best with it and we doubt that a voice would be raised to stop him. Such people as might go to hear him would have their feelings made more acute, might have their prejudices heightened, but in the end the chief result would be that they knew more about the days of reconstruction.

The moving picture not so much makes its spectators know more about the period; it makes them live through it, vicariously but intensely, and the city government has said, in effect, that the citizens of Chicago ought not to live through it, and they ought not, as a matter of public policy, to enter a theater from which they must come with prejudices and race hatreds inflamed.

If the validity of this argument be questioned, as it is bound to be, let the consideration of the subject go further. We may suppose that one producing company has selected the time of the Spanish inquisition for film purposes, or that another has taken the persecution of the Irish Catholics by Cromwell, and that either play or both, done after the manner of "Cabiria" and "The Birth of a Nation," were put in Chicago theaters. Assume that these plays kept to historical accuracy. Query: Would it be public policy to permit the productions?

All censorship is an infringement of that perfect freedom of thought and expression which is dear to the liberal as an ideal if not always acceptable as a fact. Where we concede any restriction it is extremely difficult if not impossible to justify it on other grounds than those of expediency. Censorship of information and of debate is allowed only in extreme cases, as under martial law. Censorship of literary expression also is permitted only within relatively narrow limits. The field broadens, however, with restrictions upon other forms of art, especially where their appeal is to emotion rather than reason and effects of public consequence are feared.

But here it is necessary for us to resist a tendency easily extended in the general name of expediency or morality. Not all cases are as clear as those we have cited, and restriction is often the result of the organized zeal of minute minorities rather than as expression of the consensus of a community's opinion. Also there is always a disposition to use power when it is created.

Censorship often accomplishes concrete benefit and may be conceded to be necessary. But we ought never to lose sight of the fact that, if necessary, it is a necessary evil which we are right in regarding jealously.

ALAMEDA [illegible] TIMES-STAR
MAY 15, 1915

D. W. Griffith's wonderful motion picture production, "The Clansman or The Birth of A Nation," which has been amplified from Thomas Dixon's well known novel, continues to draw capacity house at the Macdonough theater, where it is being shown twice daily. "The Clansman" will tomorrow start on its second big week. The management of the Macdonough requests that as many of the theater patrons as possible secure tickets in advance and avoid standing in line.

Music Trades. N.Y. May 22, 1915

FILM PLAY HAS A MUSICAL HIT

Charming Melody in "Birth of a Nation" Production Published as a Song by Chappell & Co.

"The Birth of a Nation," D. W. Griffith's monster film spectacle founded upon Thomas Dixon's novel, "The Clansman," and which depicts in a thrilling manner the wonderful developments of America during the reconstruction period, is admittedly the last word in moving picture dramas. This wonderful production, conceived and produced by the master mind of D. W. Griffith, marks a wonderful epoch in film productions. Not only is the piece presented in high-class theatres,

D. W. Griffith

patronized by the best audiences, but, after running for months in the largest cities, is attracting as much attention as during its first week's engagement.

Mr. Griffith was over eight months in making the production and during that time employed a small army of men and women to get the desired results.

Scores of authorities were consulted to get the proper atmosphere and no detail was omitted in order that the entire production should be historically correct.

In the great battle scenes which are given in the earlier portions of the production Mr. Griffith employed many novel appliances to get his effects. For the first time in making motion pictures he utilized the telephone most extensively. Imagine a stage director handling thousands upon thousands of players in one scene and directing them by telephone.

This was done by laying underground wires to all parts of the battlefields. The director had a switchboard of ten wires directly in front of him, and in this way kept in touch with every part of the big conflicts.

The great battle scenes were also the first ever taken by a motion picture camera at night. The scenes showing the escape of the refugees from Atlanta, the bonfire effects in Piedmont, and the great red battle effects were all realized by night photography. Elaborate preparations for these were secretly laid and several inventions were made on the ground to accomplish the desired end. Patented illuminators were distributed over an area of two miles to get one midnight battle scene.

The musical portion of the production is an important one, and Joseph Carl Breil, who conducts the orchestra of forty at each performance, was secured to write the score. So well has he succeeded in catching the spirit of the play that the music never fails to evoke rounds of applause, and one melody in particular has attracted much attention. It has become so popular that words have been set to it by Clarence Lucas and Chappell & Co. have published it as a song under the name of "The Perfect Song." Mr. Breil, who will be remembered as the composer of "The Song of Souls," has written one of his most singable melodies and the song will undoubtedly become popular.

Munsey's
New York City
MAY -- 1915

SCENE FROM SHERMAN'S MARCH TO THE SEA IN D. W. GRIFFITH'S MOTION PICTURE SPECTACLE, "THE BIRTH OF A NATION"

WHERE'N "THE BIRTH OF A NATION" EXCELS

The two-dollar movie has been achieved at last. That is to say, you may go to the Liberty, and by selecting a seat at the rear of the house for "The Birth of a Nation" you can have the privilege of paying just as much for it as you did, to see Douglas Fairbanks in "He Comes Up Smiling" from the same point of vantage.

"But is it worth two dollars?" you ask. Well, if you consider that the pictures are said to have taken eight months in the making, and that fifteen thousand people posed for them, five dollars a seat would not seem to be an exorbitant charge. Whether you will get two dollars' worth of enjoyment out of seeing "The Birth of a Nation" must be left for individual decision. But enjoyment is scarcely the word to apply to what is, in its best features, a historical sketch of the Civil War period in the United States. Tragedy dire and dreadful stalks through the film from the vivid hand-to-hand fights in the trenches before Petersburg to the assassination of Lincoln in Ford's Theater just fifty years ago.

Marvelous in its realism is the presentment of the latter episode. We see the auditorium, and portions of the place, we watch the President arrive and receive the greetings of the audience. We note that he draws a cloak about his shoulders as the April air turns chill. We get a glimpse of the guard seated just outside the Presidential box, and see his desertion of his post in order to peep at the play. Then Wilkes Booth enters the box, fires the fatal shot, and makes his twelve-foot leap to the stage. All this is of the tensest possible interest, and a scene which, with its wealth of detail, would be quite impossible to present in the ordinary way.

Even more wonderful than this are the battle episodes, with a vista of miles over which troops gallop, armies deploy and charges are made. Picturesque scenes galore are attained by the wizard of the talent drama, David W. Griffith, who is said to have invented most of the innovations in moving pictures, and is rated the highest salaried man in the business. He is presenting "The Birth of a Nation" on his own account.

Mr. Griffith is under forty, and was born near Louisville, Kentucky, his father having been a general in the Confederate army. He was formerly an actor, at one time playing in a revival of "Caste," ...

CONCORD (N. H.) MONITOR
MAY 26, 1915

The big spectacle, "The Birth of a Nation," has been seen by nearly 1,000,000 people in the five cities of Boston, New York, Los Angeles, San Francisco and Oakland.

Los Angeles, Cal.
May 26, 1915

Miss Alison tells of ... experience at a ... "The Clansman" ...

BERKELEY (Cal.) GAZETTE
MAY 22, 1915

'THE CLANSMAN' WONDERFUL FILM DRAMA AT MACDONOUGH

Miriam Cooper, woh appears in "The Clansman," at the Macdonough theater this week and next.

"The Clansmon or The Birth of a Nation," D. W. Griffith's wonderful film drama, continues to grow in popular approval at the Macdonough theater, where it is being shown twice daily to enthusiastic audiences that tax the capacity of the playhouse.

For three hours the audience sits with almost breathless itnerest at page after page of American history mingled with romance and comedy is unfolded through the medium of the motion picture screen.

The assassination of President Lincoln by John Wilkes Booth is one of the leading features of the atraction.

Large numbers of the theater's patrons are turned away every night, being unable to secure seats and the management of the theater urges that all secure seats in advance whenever it is possible to do so. "The Clansman" will start on its third and final big week Monday, May 24th and ends Sunday, May 30th.

SACRAMENTO (Cal.) UNION
MAY 26, 1915

$500,000 Clansman Pictures Coming Here

Film Version of Dixon's Famous Novel Will Be at Clunie for Two Weeks.

D. W. Griffith's wonderful motion picture, "The Clansman," in twelve reels, adapted from the well known novel by Thomas Dixon, conceded by the leading dramatic critics of the country to be one of the world's foremost motion pictures, will be the attraction at Clunie theater for two weeks, starting next Monday.

"The Clansman" is one of the costliest motion pictures ever made. More than $500,000 was expended before it was completed and eight months were required to stage it. In New York and Boston the film is being shown at $2 prices to capacity houses.

In "The Clansman" are seen some of the most spectacular battle scenes ever staged with more than 25,000 soldiers seen in action in infantry attacks, cavalry charges and artillery ...

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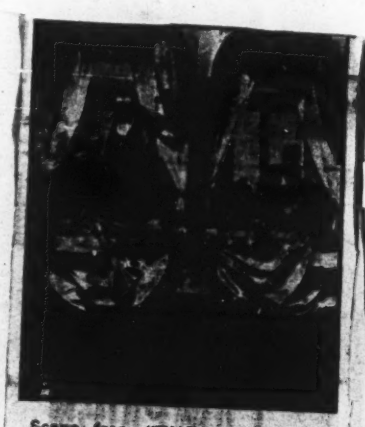

Scene from "THE CLANSMAN"

"THE CLANSMAN" AT THE OPERA HOUSE

The great picture production "The Clansman" returns to the Opera House Friday, May 21, for three days. For details of time of curtain and prices note display advertisement. It is a brilliant, mammoth production, the like of which has never been produced.

There is pathos, comedy, hate and love depicted. There are great scenes of historical interest, made with accuracy from data of the times. Great ministers from the pulpits and other public speakers, great writers in the newspapers, have advised everyone to see "The Clansman." The local opportunity to do so is here Friday ...

PITTSBURG (Pa.) GAZETTE-TIMES
MAY 25, 1915

The Governor of Massachusetts last Friday signed a theater censorship bill passed by the recent Legislature that is quite the most drastic that has ever been put on the statute books, in that it localizes and enlarges the powers of a board of censors in the cities of the state. Of course Boston is the chief sufferer (or gainer) through this new measure, and it is declared that the law was drafted and passed in view of the proposed visit to that city of the D. W. Griffith's photo spectacle, "The Birth of a Nation," to which such violent objection has been made by the negro population of both New York and Boston.

The new censor law of Massachusetts lodges unlimited powers in a board of censors composed of the Mayor, Police Commissioner and Chief Justice of the Municipal Court. The law provides that any objectionable production of whatsoever kind under the guise of public amusement may be prohibited by a majority of the three censors. Previously, the powers of censorship were vested jointly in the Mayor and Police Commissioner. They had power, however, only to stop plays of an immoral or obscene nature, and claimed that this authority was not enough to prevent the production of "The Birth of a Nation."

NORTH PLAINFIELD (N. J.) REVIEW
MAY 25, 1915

The Clansman Again

"The Clansman" opened its thirteenth week [illegible] Auditorium Theater yesterday. Thousands of tourists are taking advantage of this opportunity to witness the remarkable production that has startled the world. The days of the Reconstruction period are vividly portrayed, and never before have such gigantic battle scenes been shown [illegible] screen. To [illegible] would be to [illegible] time.

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will accompany Mr. Guarisco.

"THE CLANSMAN"

"The Clansman" D. W. Griffith's wonderful motion picture, will again be shown at the Opera House next Friday, Saturday and Sunday, May 21, 22 and 23. Matinee every day. Since its remarkable engagement here a month ago, when people from every point in this county as well as in Riverside county, came to see it, it has been in Los Angeles in its twelfth week to large audiences. In Boston, New York and Chicago "The Clansman" or "The Birth of a Nation" is being shown at the two dollar top price and filling every seat at that, turning people away, and speculators busy at three and four dollars a ticket. Never in the history of theatrical motion pictures has such circumstances been known. The sale of seats opens next Wednesday at ... o'clock. The evening prices are ...

(New York)
May 27, 1915

Liberty.—"The Birth of a Nation." Moving picture on an immense scale and dealing in dramatic fashion with historical events during the closing days of the Civil War and the period of reconstruction.

CLIPPING FROM
NEW YORK VIEWED
MAY 29 1915

Liberty (J. W. Mayer, mgr.)—"The Birth of a Nation" is now in the fourth month of its great run. It is the marvel of the motion picture world. Astor (Bert Fohlhamer, mgr.)—Opens to the last

LILLIAN GISH
in "The Birth of a Nation," the Liberty Theatre.

LOS ANGELES (Cal.) EXPRESS.
MAY 27, 1915

[illegible] still Broadway [illegible] to see The Clansman [illegible] that W. H. Clune [illegible] the opening of the seat [illegible] fourteenth week starting [illegible] afternoon.

For thirteen weeks Clune's great auditorium has been the most popular theater in this city, in fact in the world, for more than 300,000 persons have witnessed The Clansman performances during that period.

This record has never been equalled and it is substantial proof of the merits of The Clansman. From every viewpoint this marvelous production by D. W. Griffith has been pronounced perfect.

Tribune. Oakland.
May. 27, 1915

[illegible] WILL FOLLOW
FILMS AT MACDONOUGH

"The Clansman; or, The Birth of a Nation," by D. W. Griffith's spectacular film drama, based on the well known novel by Thomas Dixon, continues to be enthusiastically received at the Macdonough theater, where it is being shown [illegible] daily to audiences that pack the houses to the doors. The engagement closes next Saturday evening.

N.Y. Journal
May 1, 1915

First Anniversary of "Birth of a Nation"

D. W. Griffith to-day celebrates the first anniversary of his initial work upon his great picture, "The Birth of a Nation," which is doing the show business of the town at the Liberty Theatre here, and which is also creating a sensation in Boston, San Francisco and Los Angeles.

On May 1, 1914, Griffith laid his preparatory scenario aside and started in to make his picture. In the four cities the big picture has played in less than four months' time to a gross attendance of over half a million.

CLIPPER
New York City
MAY 1 1915

NOTES.

THEODORE MITCHELL is aiding in the management, in New York, of "The Birth of a Nation," Griffith motion picture drama, which was first staged here.

Lake. N.Y. May 1, 1915

LIBERTY.—"The Birth of a Nation" now in its third month at the Liberty Theatre, continues one of the regular attractions to withstand the counter offerings of the spring showmen. Griffith's wonderful film has been seen by more people than any of the kind ever brought out in the history of a regular theatrical presentation.

Commercial
May 1, 1915

[illegible] Nation," now in its third month at the Liberty Theatre, continues one of the regular attractions to withstand the counter offerings of the spring showmen.

Grant and Lee True to Life In Big Historic Film Play

LEE AND GRANT AT APPOMATTOX.

Gaye and Crisp Add to the Realism of "The Birth of a Nation."

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle at the Liberty Theatre, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as Gen. Robert E. Lee and the other as Gen. U. S. Grant.

The picture shows Lee surrendering to Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a faithful reproduction of the personages in the historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerrilla warfare. In fact John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the battle of Five Forks he opened negotiations with Grant and on the morning of April 9 under the budding apple trees of an Appomattox orchard, were determined the terms of peace, which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant, on the contrary, lacked his full dress and appeared in the "fatigue" uniform and dusty jack boots of a hard campaign. Strangely enough, Gen. Lee had no pencil to write with. A pocket inkstand and pen were lent him by an officer of the General Staff, and it was with these that the historic document of surrender was written. Afterward an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character, and how he had filled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

Evening Mail, N.Y.
May 1, 1915

The wonderful run of the great Griffith success, "The Birth of a Nation" continues at the Liberty and seats are still selling far ahead. An entirely new system of ventilation is being installed at the house to make the theatre pleasant through the summer, since the big film will surely run along without any interruption.

m TIMES
ress: Brooklyn, N. Y.
MAY 2 1915

"The Birth of a Nation."

"The Birth of a Nation," now in its third month at the Liberty Theatre continues one of the regular attractions to withstand the counter offerings of the spring showmen. D. W. Griffith's wonderful film has been seen by more people than anything of the kind ever brought out before. The dramatic effect of conflict and the love element of romance is never lost sight of though the protagonists are assembled in thousands and move to a stirring impulse which could never be encompassed in the limits of a four-act play of the spoken word. A thousand alluring details serve to heighten the interest in a story which is gripping and emotional. It is his grasp of the fundamental appeal of the true drama which Mr. Griffith has made the basis of his drama and bigness only adds a startling quality in the general excellence of this production which has created so much favorable comment everywhere.

EVENING WORLD
New York City
MAY 1 1915

"BIRTH OF A NATION" STARTED A YEAR AGO.

Exactly one year ago to-day D. W. Griffith laid down the scenario suggestions for his production of "The Birth of a Nation" and began the actual work of assembling the series of events which are crowded into the action of this screen story. For eight months he pounded away from 7 o'clock in the morning until sunset and then, after dinner, worked until midnight in his studio inspecting the day's work. Then came tedious days of research with historians and military authorities to cover accurately the scenes of historic importance. Other days and weeks were devoted to marshalling the great forces in the battle scene. In these scenes the eye of the camera ranges over about twelve square miles of territory and thousands of men and horses are seen in the reproduction of the last desperate stand of Gen. Lee's army before the conquering forces under Gen. Grant at Petersburg, Va.

The picture was completed in January and presented to the public in [illegible]

MAY 15 1915

The Cla[illegible]

JOSEPHINE PROWELL AS MRS. CARMEN IN "THE CLANSMAN" AT THE MACDONOUGH IN OAKLAND.

Perhaps no greater illustration can be drawn showing the wonderful progress made in the motion picture industry than citing "The Clansman or The Birth of A Nation," D. W. Griffith's marvellous film-drama which is now playing to packed houses twice daily at the Macdonough theater in Oakland. Six years ago the motion picture was an experiment with not more than $10,000 being invested in the entire enterprise throughout the United States. To-day it ranks third in the leading industries of the country being exceeded in the amount of capital invested only by the United States Steel Trust and the Standard Oil corporation. More than 85 percent of all films made are produced in California. Six years ago the average motion picture cost about $350. "The Clansman" cost $500,000 to produce and eight months were required to stage it. Battle fields were laid out in exact imitation of the original scenes of conflict.

More than 15,000 persons were engaged in the staging of the film. Entire cities were built only to be destroyed in the war scenes. In one theater scene the assassination of President Lincoln. This included the stage, curtain, chairs, [illegible] and equipment.

The photodrama is based on the historical novel by Thomas Dixon. It deals more broadly with the subject than does either the play or book. In The Clansman it included the greatest battle ever staged showing more than [illegible] men in action, including cavalry and artillery. [illegible] shells are used for the first time in this production in the motion pictures. These were hurled from the mortars that were used in the [illegible]

SCENE FROM "THE CLANSMAN," AT MACDONOUGH THEATRE IN OAKLAND.

during the American Civil War. The sets were built and constructed by an expert manufacturer. [illegible] battle scenes [illegible] and more than [illegible] in the battles. The [illegible] the civil war artillery [illegible] scenes was [illegible] would have been [illegible] secure modern [illegible] duction, but Griffith [illegible] to be the work [illegible] picture producer [illegible] lery used during the [illegible] be secured [illegible] scenes would [illegible]

The [illegible] borrowed [illegible] government [illegible] guns [illegible] and the [illegible]

MAY 28 1915

Cooper, in "The Birth of a Nation," given a four weeks' vacation and she to New York to enjoy it.

CABLE ADDRESS CLIPBURO

PPING FROM
NEW YORK ~~WORLD~~

MAY 28 1915

F ADVERTISING RECORD.

Picture companies, manufacturers film program corporations have nt big monies in booming a series pictures or a general program serv- but none has come near expending advertising on one picture like e Birth of a Nation" has at the erty, New York.

nce the Griffith film was first shown 42d street $50,000 has been spent, still more money to be spent in ming the photoplay production this mer.

he Griffith feature sets a record for picture advertising boosting.

urther evidence that the "Nation" is not letting down in its crusade demonstrated this week when Phil Angeles, in charge of six expert bill- ers, started in two autos on a road that will cover every barn, stone, d and telephone pole along the ntry road and auto courses between York and Bridgeport and via ghkeepsie, on the way back, Phil stretchers, 5-sheet banners and a line of every sized paper for the rsion out of town.

he "Nation," in addition to splurges he New York papers, has also done e extensive billboard advertising in York and Brooklyn.

Mail. May 1, 1915

'Birth of Nation' Now in 3d Month

"The Birth of a Nation," now in its d month at the Liberty Theatre, tinues one of the regular attractions withstand counter offerings of the g showmen. Griffith's wonderful has been seen by more people than thing of the kind ever brought out e way of a regular theatrical pre- tion.

e dramatic effect of conflict and ve element of romance are never sight of, though the protagonists sembled in thousands and move to ring impulse which could never be passed in the limits of a four-act of the spoken word.

Journal of Commerce May 1, 1915

EWS AND NOTES OF THE PICTURE HOUSES.

Bills at Hippodrome and Vitagraph To-morrow.

The Birth of a Nation," now in its third th at the Liberty Theatre, continues of the most popular attractions in the D. W. Griffith's wonderful film has seen by more people than anything of kind ever offered and there is no ution in the interest. A thousand ing details serve to heighten the ab- tion of the audiences in a story which ripping and emotional.

NGELES (Cal.) TIMES
MAY 28, 1915

o Got 'Em?

"The Clansman" musical ... For twelve weeks ... rd Brown of Clune's ... been flooded with letters ... the success of ... who has attended ... After careful ... ones ... used. ... for the ... red Miss L. ... at the B ... cessed correspondence ... four selected ... tickets for ... d Miss Bertha ...

... Fair Oaks ... ia. The fo ... for three ... Hewitt, No. 1...

The c... will wind up th third month of its run of D. W. Griffith's great spectacle "The Birth of a Nation" at the Liberty Theatre where it continues to attract attention of all sorts of theatregoers. On Sunday afternoon the 150th presentation of the master picture in New York will be celebrated. Its record is without a parallel on the local stage.

The first half of the picture remains the same stirring series of marvelous drama ranging from the picturesque days of the old south to the events leading up to the Civil War and showing in stirring action the terrors and the spirit of the great conflict. Then comes the graphic reproduction of the assassination of President Lincoln and the thrills of this tragic period of American history. The final half of the picture is largely devoted to the Reconstruction period in the South and the rise of the Ku-Klux Klan. The wild rides of these ghostly knights of a specific era in America's development remain the most thrilling series of stage pictures ever seen in the theatre. The tale has been amplified from here on and shows what sober judgment in the way of education is doing for the children of the former slaves. It brings history up to date without curtailing the dramatic strength of the marvelous production. The thrills of swift action are kept intact and the great picture stands as an achievement of wonderful effectiveness and dramatic appeal.

OAKLAND (Cal.) TRIBUNE
MAY 24, 1915

...RE'S STAGE SUCCESS

'CLANSMAN' CLOSING ITS STAY

MACDONOUGH

"The Clansman; or, The Birth of a Nation," Griffith's wonderful photo-drama of the Civil War period which having a successful run at the Macdonough theater, will start on its third and final big week today.

"Rosemary," as for remembrance, and to Charles Frohman's present revival of this earlier success of John Drew's, in which he is in his here, May 31, June 1 and 2, recalls memories of the play's first performance when Mr. Drew was surrounded by a company, several members of which have since become famous. The role of Dorothy was originally played by Maude Adams, while the smaller part of Priscilla, the entry maid, was done by Ethel Barrymore, that role being Miss Barrymore's first of any consequence.

The Macdonough management announces that Chauncey Olcott in "The Heart of Paddy Whack," will appear at the Macdonough theater for three nights and a matinee, beginning Thursday, June 3, and that "Sari," with Mizzi Hajos and Charles Meakins, will play a week's engagement here, commencing Sunday, June 13, with matinees on Wednesday and Saturday.

New York City

MAY 1 1915

"THE BIRTH OF A NATION"

THE moving-picture, despite its popularity, may usually be dismissed as an unintelligent type of entertainment; but "The Birth of a Nation" must be considered seriously, because of its undeniable dramatic power.

This greatest of all moving-pictures is founded on Thomas Dixon's story of "The Clansman," and is produced under the direction of D. W. Griffith, a man who quite evidently is endowed with unusual imagination. The scenario repeats the history of the War of the Rebellion from the southern point of view. The first part deals with the war itself, and culminates with the surrender of Lee to Grant at Appomattox and the assassination of Lincoln in Ford's Theatre at Washington; and the second part deals with the activities of the Ku Klux Klan in reference to the difficult problems of the period of reconstruction.

The narrative is thrilling in itself, and is fairly representative of the facts of history. In detailing particular occurrences it is meticulously accurate. Technically, "The Birth of a Nation" must be praised as an unprecedented triumph of science and the art of the moving-picture play. The battle scenes are marvelously rendered; and the swift dashes of the Ku Klux cavalry send thrills along the spinal column of the tiredest of tired business men among the spectators.

There is an allegorical ending to the spectacle which is sentimental and mawkish; and occasional instances of incoherence might be pointed out in the general progress of the narrative. But, considered as a whole, the presentation evokes a more vigorous emotional response than the majority of melodramas that are acted on Broadway. The fact that the Liberty Theatre has been crowded to capacity ever since the first disclosure of this moving-picture may be accepted as an evidence that the merit of the exhibition is not merely pictorial but also essentially dramatic.

LOS ANGELES (Cal.) EXAMINER
MAY 27, 1915

MISS MAE MARSH, in "The Victim," at Clune's Broadway Theater.

HOWARD HAYDEN'S STUDIO PHOTO

'Clansman' Is in Trouble in Chicago; Press Agent Too Zealous? Oh, That's the Query

D. W. Griffith and W. H. Clune are in Chicago seeking for "The Clansman."

Whether by the fatal zeal of a press agent or from the acute sensibilities of the negroes of that city, intense feeling was aroused against the photo play, now called "The Birth of a Nation."

The same sentiment was hostile to it in New York and in Boston, but was overcome by diplomacy and argument.

It was said yesterday that the authorities had refused a permit for the showing of the picture, but it was understood to be the intention of Mr. Griffith and Mr. Clune to go ahead with it and test their case on the arrestment of the people if force was used to close the showing.

Ballots have been taken in Chicago and will be [illegible]

MOVING PICTURE WORLD
s: New York City
MAY 1915

Henry Walthall has returned to the Mutual fold. In forthcoming three and four reel features he is to be starred and great things are expected of him by all who saw his performance as the Little Colonel in D. W. Griffith's production, "The Birth of a Nation."

Morn. Telegraph. May 4, 1915

AT THE LIBERTY THEATRE.

"The Birth of a Nation" Makes Continuous Appeal.

"The Birth of a Nation," now in its third month at the Liberty Theatre, continues one of the regular attractions to withstand the counter offerings of the Spring showmen. Griffith's wonderful film has been seen by more people than anything of the kind ever brought out in the way of a regular theatrical presentation.

The vast area of action it covers and its potential effects have created a fuller understanding of the art of animated photography, but aside from these technical accomplishments it is potent because of its fundamental story.

N.Y. Globe. May 4

David Wark Griffith, producer of "The Birth of a Nation," makes an interesting prediction in a motion picture trade journal:

"Mark my words," he says, "we will soon see the day when it may take two or three days' time for a theatre to show a single picture, when a man will drop in early in the afternoon and stay until the theatre closes at night, and then come back the next day to see the rest of it. That will be literature in motion picture form.

"There will always be room for the one and two reel pictures, just as there is always room for the short story in literature, but the day will come when, outside of the real gems among the shorter pieces, the long picture, so long it cannot be shown in a day, will be regarded as the masterpiece, and people will see it in installments, just as they read a book a chapter at a time."

Whether or not we believe this sweeping prediction, it carries the weight of coming from Mr. Griffith, undoubtedly the foremost picture producer.

Anyway, we join Mr. Griffith when he says that the present day producers grind out pictures in too much of a hurry. Hurried production is the weakness of the photodrama of to-

Sun. May 2, 1915 N.Y.

PLAYS ON THE SCREEN.

The Picture Dramas New During This Week in Town.

Among the attractions for the present week in the theatres devoted to the picture plays which have enjoyed a continued popularity are:

"The Birth of a Nation," historical and imaginary representations of events in the growth of the nation after the civil war; shown on a scale of unprecedented grandeur and the crowning [illegible] of the picture

Mail (N.Y.) May 4, 1915

I got a shock when I saw Hammerstein's covered with posters announcing "The Birth of a Nation" Monday morning. But it was only some quick work by the alert publicity bureau of the Griffith forces in securing this wonderful location for "paper" announcing that the big film is still running to capacity around the corner at the Liberty.

Herald. N.Y. May 4, 1915

Liberty. With every indication of remaining through the season "The Birth of a Nation" was shown before two large audiences yesterday.

Press. May 2 N.Y.

LIBERTY.

"The Birth of a Nation," now in its third month in the Liberty Theatre, continues one of the regular attractions to withstand the counter offerings of the spring season. The vast area of action it covers and its potential effects have created a fuller understanding of the art of animated photography, but aside from these accomplishments it is potent because of its story. The dramatic effect of conflict and the love element of romance is never lost sight of, though the protagonists are assembled in thousands and move to a stirring impulse. Press, May 2

STAATS ZEITUNG
ess New York City.
MAY 1915

Wandelbilder.

D. W. Griffith's sensationell großartige Wandelbilderserie "The Birth of a Nation", nach Thomas Dixon's berühmter Erzählung "The Clansman", ist als Kolossal-Attraktion zweimal täglich, mit einem Symphonie-Orchester von 40 Mann, im Liberty Theater zu sehen 18,000 Personen und 3000 Pferde sind in dieser glänzenden Serie zu sehen

MAY 29, 1915
SANTA BARBARA (Cal.) PRESS.

Great Griffith Pl

In "The Clansman," which will be shown at the Potter theater all next week, commencing with the night performance Monday, May 31, are shown the most spectacular battle scenes ever staged. Field telephones, couriers, flag signals, signals by mirrors, and even a captive balloon were utilized in staging "The Clansman." No general on the European battlefield has made better use of the modern appurtenances of war than did D. W. Griffith, the leading figure in the motion picture world, in staging the battle scenes for "The Clansman." These were not used in the picture as a part of the army equipment, but were simply utilized by Mr. Griffith in staging the scenes. He used 1915 methods to better execute the methods of 1861-65. The battlefields stretched for a length of two miles. At one end of the field, a tower 100 feet in height was erected. Mr. Griffith directed the movements of the army from this place of vantage. At the rear of both armies telephone wires were strung. The opposing forces represented the northern and southern troops during the civil war. At a distance of every 50 yards a telephone operator was stationed with a receiver strapped to his ear. The telephone wires were connected with the tower. At Mr. Griffith's elbow was an army officer. When the director desired a certain part of the infantry to advance or fall back, the cavalry to charge, or the artillery to shell a certain position, he gave his order to the officer at his side. This officer transmitted it by telephone to the operator located at the point where Mr. Griffith desired the movement to take place. The operator then gave the command to the officer in charge of the troops at that point, with the result that the military maneuvers were executed with only an instant's delay after leaving Mr. Griffith's mouth. In staging the battle scenes Mr. Griffith had three West Point army officers, a regiment of the National Guard, and a dozen or more G. A. R. veterans to assist him.

One of the battle scenes shows

Telegraph N.Y. May 3.

AT THE LEADING MOVING PICTURES

"The Birth of a Nation" now in the third month at the Liberty theatre continues one of the popular attractions in Gotham and the country outside of the spring showers. [illegible] wonderful film has been seen by many people from mythical of the high [illegible] and is in the way of a regular [illegible] [illegible]. The vast area of action it covers and its potential effects have created a fuller understanding of the art of animated photography, but aside from these technical accomplishments it is noted because of its fundamental [illegible]

American. N.Y. May 29, 1915

Griffith Develops Screen Marvel in Clever Mae Marsh

MAE MARSH is known to the millions of "movie" fans as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama is due they say to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every point of vantage.

Little Miss Marsh has only been in pictures two years, but she has been coming forward like a speed devouring aeroplane. A few seasons back and she came into Griffith's studio to watch her older sister do some picture work. She was raw and undeveloped, but Griffith's expert eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was about finishing, and he put Miss Marsh in pictures. Now she has the most likeable role in all the thousands of characters that are crowded into Griffith's masterpiece, "The Birth of a Nation," and has been the joyous note of youth in the most remarkable drama the film has yet unfolded.

Experienced actors sit about at the Lambs and Players these nights and after marvelling over the prodigal detail of Griffith's big production they invariably add a tribute of sincere praise for the little lass who plays the younger sister in this appealing story. Great throngs that nightly fill the theatre to see this picture always ask about the girl who played Flora. It is a rare recognition of Miss Marsh's fine realism. Griffith has taught some other [illegible] of screen [illegible] a more pliable material than this [illegible] express [illegible] the feminine mind [illegible]

MAE MARSH

MAY 2 - 1915

"THE BIRTH OF A NATION."

[illegible] Film Has Been Seen by Thousands.

The Birth of a Nation," now in its [illegible] month at the Liberty Theatre, [illegible] one of the regular attractions to [illegible] the country offerings of the [illegible] Griffith's wonderful [illegible] by more people than [illegible] ever brought out in [illegible]

Journal of Commerce May 29 1915

At the Picture Houses.

Great crowds are breaking the records for attendance at the Liberty Theatre where D. W. Griffith's wonderful film, "The Birth of a Nation," is now in its fourth month. Memorial Day, which is really a three-day holiday this year, is expected to bring in capacity houses as the city will be filled with veterans, who will be anxious to see the scenes in which they played such prominent roles. Of greatest interest to them will be the siege of Petersburg, the march to the sea, the burning of Atlanta, the assassination of Lincoln, and the surrender of Lee.

Lillian Gish
The Birth of a Nation
Liberty Theatre

Milan Cooper

and Lee.

The attendance throughout the week has been capacity both matinee and night, and the city department will probably have to be called out to restrain the ardent throngs trying to get in on this wonderful picture over the three-ply Memorial Day.

Paddock, [illegible] Theodore Mitchell, publicity representative, returns to the track Monday after a [illegible] "vacation" in Boston interviewing proponents and opponents of "The Birth of a Nation" bill before the Massachusetts Legislature.

(Inside Information.—This was written by Henry MacMahan, who wanted to try his hand at writing a close sheet.)

N.Y. Commercial May 29

SACRAMENTO (Cal.) BEE
MAY 29, 1915

Three Decoration days in a row—so considering Saturday, Sunday and Monday, because of the real holiday transpiring on Sunday—recalls the fact that "The Birth of a Nation," now in its fourth month at the Liberty, reflects directly the patriotic and historical aspects of the American Civil War. Federals and Confederates alike can find keen interest in such incidents as the siege of Petersburg, one of the stirring scenes in this play. The second part of the spectacle takes up the troublous era of Reconstruction history. There, too, the film is marked by loyalty to the flag of the reunited nation.

N.Y. World May 29, 19

Fourteen performances a week of "The Birth of a Nation" are given at the Liberty Theatre. Besides the patriotic appeal, the accompanying music and the mechanical effects contribute to the most elaborate presentation of epical picture drama that has ever been devised.

Italian moving pictures and music will be offered at the Grand Opera House, Brooklyn.

MAE MARSH
CLUNIE

"The Clansman," Feature Pictures at the Clunie

"The Clansman, or the Birth of a Nation," the sensational and spectacular D. W. Griffith picture adaptation from Thomas E. Dixon's much-advertised novel, will run two weeks at the Clunie, beginning Monday, with the exception of Wednesday night, when it gives way to Chauncey Olcott in "The Heart of Paddy Whack." This is said to be one of the most elaborate productions which have been produced, rivaling in cost and immensity of detail D'Annunzio's "Cabiria."

It is said that two armies were used in the depiction of the battle scenes and that most of the great events portrayed are historically correct, even including the assassination of President Abraham Lincoln in the old Ford Opera House in Washington.

The management claims there is nothing offensive in the picture, despite the protests filed against it. The real villain of the entire story is a white man, a carpet-bagger. The conditions as portrayed are claimed to follow only the lines of history.

BROOKLYN, (N. Y.) TIMES
May 29, 1915

ate .... The Birth [illegible]

day crowds are breaking every previous tremendous records at the Liberty Theatre, where D. W. Griffith's patriotic and historical entertainment, "The Birth of a Nation," is now in the fourth month of its prosperous run. The holiday falling on Sunday really gives three Decoration Days this year and each of them is marked by a big patronage from veterans, both Federal and Confederate, and the son of the veterans who participated in the stirring war scenes witnessed in the play. Among the most notable of these scenes is the thrillingly conceived and wonderfully executed siege of Petersburg. Others of as thrilling interest are the burning of Atlanta, Sherman's march, the assassination of Lincoln and the final surrender of Lee to Grant at Appomattox. The second part of the spectacle takes up the troublesome era of Reconstruction history. There, too, the film is masked by passionate loyalty to the flag of the reunited nation, and the most affecting scene of all is in the log cabin where the Union veterans join in with the oppressed Southern whites to defend their Aryan birthright. The spirit of Daniel Webster, calling the country to a new nationhood, breathes throughout this closing half of the picture.

SACRAMENTO (Cal.) BEE
MAY 28 1915

"Clansman," With One Scene Removed, Approved

With the scene of a negro chasing a white girl eliminated, the moving pictures of "The Clansman," against which a negro delegation of Sacramento protested before City Commissioner Carraghar, will be shown at the Clunie Theater starting Monday afternoon. This was the compromise agreed upon last night by all concerned.

The protestants at first wanted the entire movie play kept out of Sacramento, on the ground that it was unfair to the negro race and would tend to incite rate riots. The main objection finally was concentrated on the scene where a white girl, to escape from a negro, leaps over a cliff and is killed. Representatives of the film company agreed to eliminate this and Commissioner Carraghar gave his sanction to the pictures.

rom CITIZEN
ddress: Brooklyn, N. Y.
ate

Liberty Sun May 29,

LIBERTY—Enormous Memorial Day crowds are breaking even the previous tremendous records at the Liberty Theatre where D. W. Griffith's patriotic and historical entertainment, "The Birth of a Nation," is now in the fourth month of its prosperous run. The holiday falling on Sunday really gives three Decoration days this year and each of them is marked by a big patronage from veterans, both Federal and Confederate, and the sons of the veterans who participated in the stirring war scenes witnessed in the play. Among the most notable of these scenes is the thrillingly conceived and wonderfully executed siege of Petersburg. The second part of the specials takes up the troublous era of reconstruction history. Four[illegible] performances a week of "The Birth of a Nation" are given at the Liberty Theatre, which means a daily matinee and a daily night showing, both of equal length and technical excellence.

Mail May 29, 1915

'Birth of a Nation' Death Scene Visit

Three hundred stage deaths are the [illegible] of Miss Mae Marsh, who plays "little Flora," in the "The Birth of a Nation" at the Liberty Theatre. In "The Birth of a Nation" as "little Flora" she plunges to her death over a cliff.

"I have died so many times before the camera," said Miss Marsh, "I am getting used to it and really enjoy the experience. When I die I believe I have all the emotions of a person who is actually on a deathbed. After I do a death scene I feel bad for a short time. Then it strikes me funny and I laugh."

...ing war and the ... period of the South ... incidents of interest.

...icago May 30.

...es Memorial Day crowds ...ing even the previous tre... records at the Liberty Thea... D. W. Griffith's patriotic ...orical entertainment, "The ... a Nation," is now in the ...month of its prosperous run. ...day, falling on Sunday, really ...three Decoration Days this ...d each of them is marked by ...atronage from veterans, both ... and Confederate, and the sons ...veterans who participated in ...ring war scenes witnessed in ...

...een performances a week of ...irth of a Nation" are given at ...erty Theatre, which means a ...atinee and a daily night show... ...th of equal length and techni... ...ellence.

...ppeal May 30, 1915

Tribune, May 30, 1915

At the Liberty Theatre "The Birth of a Nation" is now in the fourth month of its run. The holiday falling on Sunday really gives three Memorial Days this year, and each of these is marked by a big patronage from veterans, both Federal and Confederate, and the sons of the veterans who participated in the war scenes witnessed in the play. The second part of the spectacle takes up the troublous era of Reconstruction history. Fourteen performances a week of "The Birth of a Nation" are given at the Liberty Theatre, which means a daily matinee and a daily night showing, both of equal length.

Press. N.Y. May 30, 1915

...ds are breaking even the previous ...s at the Liberty Theatre, where D. ...ffith's patriotic and historical en...ment, "The Birth of a Nation," is ...n the fourth month of its prosperou... Among the most notable of the ...s in the siege of Petersburg. Other ...g thrilling interest are the burning ...lanta, Sherman's march, the assassin... of Lincoln and the final surrender of ... to Grant at Appomattox.

MIRIAM COOPER ... OF A NATION" AT THE LIBERTY.

...legraph N.Y. May 30, 1915

...AN THEY KEEP IT UP?

...suit, started by the National As... ...n for the Advancement of Colored ... has been in evidence ever since ...ture began to run in public a few ... ago. As the film continued to ...ing houses and the average negro ... remained calm in spite of the ... ...sult to their race contained in the ...ne, it appears as though the as... ... members went to a wholly un... ...y amount of trouble merely for ... of kicking up a row about noth... ... keeping under the publicity spo...

...KLYN, (N.Y.) CITIZEN

MAY 30 1915

...E BIRTH OF A NATION."

...d-Breaking Crowds Still Seen at the Liberty Theatre.

...mous crowds are breaking even ...rious tremendous records at the ... Theatre, where D. W. Griffith's ... and historical entertainment, ...irth of a Nation," is now in the ...month of its prosperous run. The ... falling on Sunday really gives ... Decoration Days this year and ...portunity for thousands of vet... both Federal and Confederate, ...e sons of the veterans who par... ...d in the stirring war scenes in ... the play. Among the most not... ... these scenes is the thrilling ...ed and wonderfully executed siege ...tersburg. Others of as thrilling ...t are the burning of Atlanta, ...an's march, the assassination of ...n and the final surrender of Lee ...nt at Appomattox.

... second part of the spectacle takes ... troublous era of Reconstruction ... There, too, the film is marked ...sionate loyalty to the flag of the ...d Nation, and the most affecting ... of all is the log cabin where the ... veterans join in with the oppressed ...ern whites to defend their Aryan ...ight. The spirit of Daniel Web... ...lling the country to a new nation... ... breathes throughout this closing ... of the picture.

...teen performances a week of "The ... of a Nation" are given at the Lib... theatre, which means a daily mat... ...d a daily night showing, both of ... length and technical excellence. ... the patriotic appeal, the wonderful ...panying music and the cinematic ...ac effects contribute to the ... ...ate presentation of epical drama ... has ever been devised and ... ...gh in anw era of theatrical ...

MAY 30, 1915

...ANGELES (Cal.) TIMES

... Auditorium.

David Griffith master... ...ness," will enter ... at Clune's Auditorium ...

...stirring photo... ...ation period of ... ...with its great ... ...battlefields ...

Herald. May 30.

"Birth of a Nation," produced by D. W. Griffith, is the attraction in the Liberty Theatre, where it will remain indefinitely.

N.Y. World. May 30

"The Birth of a Nation" retains its popularity [redacted] Liberty Theatre and is well patronized at both matinee and evening performances.

MISS MAE MARSH AS FLORA CAMERON IN "THE BIRTH OF A NATION" LIBERTY THEATRE

N.Y. Telegraph. May 30

Triumph of Griffith Film.

The fourth month of D. W. Griffith's spectacle of the American military era, "The Birth of a Nation," shows undiminished attendance at the Liberty Theatre. The attraction seems eminently suited to the present, with European complications and the portent of possible war overshadowing the land. Civil strife that grew out of misunderstanding and jealousy, the victory of the North and the terrible aftermath of Reconstruction furnish a succession of startling themes. Never before has America's greatest war been put on film, canvas or panorama. "The Birth of a Nation" proved of intensest interest last week to thousands of those who attended the naval review and to hundreds of the jackies. It is the one big patriotic entertainment in town.

Brooklyn, (N. Y.) Standard Union

Date May 31, 1915

Manhattan Theatres

LIBERTY—Memorial Day crowds are expected to break even the previous tremendous record at the Liberty Theatre, Manhattan, where D. W. Griffith's patriotic and historical entertainment, "The Birth of a Nation," now in the fourth month of its prosperous run. Among the most notable of the scenes presented is the wonderfully executed siege of Petersburg. Others of as thrilling interest are the burning of Atlanta, Sherman's march, the assassination of Lincoln and the final surrender of Lee to Grant at Appomattox. The second part of the spectacle takes up the troublous era of Reconstruction history. Fourteen performances a week of "The Birth of a Nation" are given at the Liberty Theatre, Manhattan, which means a daily matinee and a daily night showing, both of equal length and technical excellence.

MAY 30, 1915

SACRAMENTO (Cal.) UNION

MARY ALDEN ... IN "THE CLANSMAN" ...

MAN WHO MADE IT

D. W. Griffith.

Producer of "The Birth of a Nation," the film which is [redacted] New York, Boston and Chicago at $1 a seat.

Another of Griffith's master productions is "The Avenging Conscience," which will be produced for the first time in Pittsburg in the Miles Theater this week.

MAY 30, 1915

SACRAMENTO (Cal.) UNION

"The Clansman" at Clunie Tomorrow

Massive Twelve-Reel Photodrama Will Be Shown Here Two Weeks.

Differing radically from the incidents in connection with the production of a regular stage play, were the experiences sustained by Director D. W. Griffith in producing the "Clansman" or "The Birth of a Nation," the great photo-drama in 12 reels which opens for two weeks at the Clunie tomorrow.

There is a wide difference between the actions of the players on the legitimate stage as compared with the movements of the actors and actresses of the silent drama.

In the former, the players, of course, depend a great deal on their lines to show the progress of the play, but in motion pictures the audience must be reached by action and facial expression entirely.

A large number of players in the picture drama are unable to get the proper emotion on their faces unless they have lines to speak. As no lines are prepared in the studio, the players make their own lines.

In the scene depicting Lee's surrender to Grant, Donald Crisp, who plays the latter character, said to Howard Gaye, who has the role of General Lee, "Well, old scout, shake hands quick for I wish to get home early."

...ress: New York City

Revue.

MAY 2

Der phänomenale Erfolg des grohartigen Bühnenspielbramas „The Birth of a Nation" von D. W. Griffith jetzt tagtäglich im Liberty Theater verhilft hat Denen Recht gegeben, die in dieser Filmproduction einen neuen Ruhm für die kinematographischen Kunst erblickten. Nämlich der finematographischen Kunst erblickten. Nämlich der [illegible]

MADISON (Wis.) JOURNAL

MAY 30, 1915

...ational ... with its star cast furnishes the ... brilliant performance of the year.

The "Birth of a Nation" [illegible] picture [illegible] acts, and produced by the Mutual Film corporation under the direction of D. W. Griffith, its $100,000 a year director is now in its fourth month at the Liberty Theater, New York. Prices for admission are from $2.00 to 25c, and the attendance and enthusiasm is the same as at the beginning. A symphony orchestra of forty furnishes the music [illegible]

[illegible] "The Birth of a Nation" was in the course of production, D. W. Griffith had considerable trouble in finding just the kind of gate he wanted to use in one of the scenes. Hearing of this, Walter Long, one of the Mutual heavies, went to the trouble of building one himself only to learn that it was not the kind in vogue in 1860.

Raymond Hitchcock, the comedian, was a visitor at the Hollywood Studios this week and his comment on all that he saw kept D. W. Griffith, who showed him about, continually laughing.

Kate Toncray, the famous film actress, has rejoined D. W. Griffith after a two-years' absence and will appear in Mutual releases henceforth. Miss Toncray has had a distinguished career on the speaking and silent stage. Among her intimate friends she numbers the great Italian tragedian, Tomaso Salvini and his wife. The war prevented her visiting them in Florence this year.

[illegible] will be completed this [illegible] will then be made [illegible] German, Italian, Danish, [illegible] and Japanese, and the book will [illegible] simultaneously next March in [illegible] London, Paris, Berlin, Milan, [illegible] Moscow and Tokio.

Pres. May 31.

[illegible] W. Griffith and Thomas [illegible] will join forces in the novelization of "The Birth of a Nation," [illegible] spectacle now running in the [illegible] Theatre. Much of the plot in [illegible] film was taken originally from [illegible] civil war novels.

Herald. May 31 (N.Y.)

[illegible] leading pictures this week to be [illegible] in the various film theatres are: "The Birth of a Nation" at the Liberty Theatre, which is still doing a [illegible] business. The stirring incidents of the civil war and the reconstruction period of the South seem to [illegible] incidents of interest.

Herald N. Y. May 31, 1915

David W. Griffith and Thomas Dixon have decided to join forces in the official novelization of "The Birth of a Nation" film spectacle now running at the Liberty. Mr. Griffith invented about 60 per cent. of the action, and the remainder is based on the Dixon books, hence the need of collaboration. The story, it is announced, will be strictly non-controversial, following closely the chain of filmed incidents of civil war and reconstruction days.

BROOKLYN, (N. Y.) CITIZEN
May 31, 1915

FILM TO BE NOVELIZED.

"The Birth of a Nation" May Be "Best Seller." 14

David W. Griffith and Thomas Dixon have decided to join forces in the official novelization of "The Birth of a Nation" film spectacle now running at the Liberty. Mr. Griffith invented about sixty per cent. of the action and the remainder is based on the Dixon books, hence the need of collaboration. The story, it is announced, will be strictly non-controversial, following closely the chain of filmed incidents of Civil War and Reconstruction days.

A syndicate has offered $100,000 for the book rights. This offer has been refused, as Messrs. Griffith and Dixon intend to retain the literary property and to use a prominent international publishing firm as their agents. The novelizing will be completed this summer. Versions will then be made into French, German, Italian, Danish, Russian and Japanese, and the book will be issued simultaneously next March in New York, London, Paris, Berlin, Milan, Copenhagen, Moscow and Tokio.

LOS ANGELES (Cal.) TIMES
MAY 30, 1915

MAY 30, 1915
BIRMINGHAM (Ala.) NEWS

Another Griffith Feature.

Now that "The Birth of a Nation" is firmly established in New York and the public is proving that $2 movies will pay, D. W. Griffith announces he is about ready to start work on another big production. The feature will be "The Quest of the Holy Grail," founded on the legend of King Arthur and his knights. The opportunities for the spectacular, of which Griffith is the master, should be enormous in this new picture. The hunt for properties, according to the costumes and other features of the life of that time has begun, and the next few weeks should see a start made toward the new master picture. It is expected Henry Walthall will be cast as Sir Galahad.

American N.Y. May 2, 1915

"BIRTH OF A NATION" AT THE LIBERTY

"The Birth of a Nation," now in its third month at the Liberty Theatre, continues one of the regular attractions to withstand the counter offerings of the Spring showmen. Griffith's wonderful film has been seen by more people than anything of the kind ever brought out in the way of a regular theatrical presentation.

The vast area of action it covers and its potential effects have created a fuller understanding of the art of animated photography; but, aside from these technical accomplishments, it is potent because of its fundamental story.

The dramatic effect of conflict and the love element of romance is never lost sight of, though the protagonists are assembled in thousands and move to a stirring impulse which could never be encompassed in the limits of a four-act play of the spoken word.

(no date)

For "The Clansman" Mrs. Norton made the little record of 800 biscuits of a morning for breakfast, and I assure you she makes biscuit that "taste like more."

"I always loved to cook," she explained just as some people would say "I always loved to paint," or to write, or any of the supposedly exclusive inspirations of genius, "and so did Bert."

Apparently their gift is paying them well, for the same day we returned from our desert trip I met them out at the Selig zoo—and they were so spruce and dressed up looking that I scarcely recognized them.

SAN FRANCISCO (Cal.) EXAMINER
MAY 30, 1915

CLUNES AUDITORIUM.—Based upon history, portraying the darkest chapter in the life of the United States, "The Clansman" is creating a sensation equaled by no other dramatic production ever presented to the American public. Dealing delicately with a problem that still confronts the South, the race problem, "The Clansman" bears a message that will not be overlooked. It will enter upon its fourteenth great week at Clune's Auditorium Theater tomorrow afternoon. It is playing to capacity business in New York and Boston; and in spite of every effort is being made to prevent its being exhibited. In Los Angeles alone, over 300,000 people have witnessed the remarkable manner in which D. W. Griffith portrays that eventful period, the reconstruction of the South. The world's greatest dramatic critics have claimed "The Clansman" the greatest of all motion pictures. Not only this, but those who know best the conditions that existed during those troublous times, state that from every standpoint "The Clansman" is per-

SACRAMENTO [illegible]

"The Clansman" at Clunes Tomorrow

Massive Twelve-Reel Photodrama Will Be Shown Here Two Weeks

Differing radically from the incidents in conection with the production of a regular stage play, were the experiences sustained by Director D. W. Griffith in producing the "Clansman" or "The Birth of a Nation," the great photo-drama in 12 reels which opens for two weeks at the Clunie tomorrow.

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A large number of players in the picture drama are unable to get the proper emotion on their faces unless they have lines to speak. As no lines are prepared in the studio, the players make their own lines.

In the scene depicting Lee's surrender to Grant, Donald Crisp, who plays the latter character, said to Howard Gaye, who has the role of General Lee, "Well, old scout, shake hands quick for I wish to get home early."

SAN FRANCISCO (Cal.) [illegible]
MAY [illegible]

FINAL OF "THE CLANSMAN"

THE third and final week of "The Clansman" or the Birth of a Nation," at the Cort Theatre, will begin with the matinee to-day. Previous Cort bookings prevent a continuance of the engagement, although the phenomenal attendance indicates that "The Clansman" could continue to play there indefinitely. "The Clansman" is the most imposing film drama that has yet been produced. How D. W. Griffith, the producer, ever managed to stage and assemble so imposing a spectacle must strike the layman as marvelous, and "The Clansman" is certain to appeal to everyone who cares for novelty, spectacular effects and thrills piled upon thrills.

The great battle scenes are the first that were taken at night by a motion picture camera. As to the costumes, field equipment and the like, even the most hypercritical observer would be hard put to find a false note. More than eighteen authorities were consulted in order to get the proper atmosphere into the scene in which President Lincoln was shot. This is only one of the historical incidents that are faithfully reproduced.

The action covers a period of twelve years and shows by a narrative threaded by romance the reconstruction of the Southern States dating from the time of their secession. The purpose of the spectacle is to carry a message for universal peace, and great care has been taken not to glorify battle and to emphasize the "note of terror and desolation which is the real truth of war."

"Sari," Henry W. Savage's latest musical comedy production, with Mizzi Hajos, comes to the Cort next Sunday.

SAN FRANCISCO (Cal.) CHRONICLE
MAY 4, 1915

...Birth of a Nation" ...
...ing at the Liberty ...
...about sixty per cent ...
...the remainder is based on ...
...ks, hence the need of collab-
...story, it is announced, will be
...controversial, following closely
...filmed incidents of Civil War
...ruction Days. Translations will
...all languages including Japa-

June 1, 1915

...rth of a Nation" continues
...ful run in the Liberty The-
...re two performances are
...ly, including Sundays, to
...iences.

...gram. June 1, 15

...rth of a Nation" continues at
...y Theatre. "Love, Snow and
...thrilling moving picture at the
... with a new instalment of

...legraph - June 1.

PLEASES VETERANS.

...of a Nation" Draws Thou-
...ds to Liberty Theatre.

...ess Memorial Day crowds
...en the previous tremendous
...at the Liberty Theatre, where
...Griffith's patriotic and historical
...ment, "The Birth of a Nation,"
...in the fourth month of its pro-
...run.

...holiday falling on Sunday really
...ree Decoration Days this year,
...of them was marked by a big
...e from veterans, both Federal
...nfederate, and the sons of the
... who participated in the stirring
...nes witnessed in the play.

...y. Times. June

...the Harris, the film play "The
...Nation" at the Liberty, "A Full
...the Massacre, and "The Natural
...the Republic.

...SE (CAL.) MERCURY-HERALD
APRIL ...

...nman' Shows Facts ...he Ku Klux Klan?

...s Depict Occurrences of At-
...pt to Justify Lawless Band.

...r Mercury Herald: Every im-
... man familiar with the events
... days which The Clansman at-
... to portray as facts, must be
...sed with this truth: That while
... pictures are wonderful produc-
...f art and industry, they are the
...ation of past futile efforts to
... justify and glorify the Ku
...Klan, whom everyone who lived
...e days must know was a law-
...nd of secret night prowlers, or-
...d and acting by threats and
... and sometimes by murder, to
...t not only negroes, but white
... the south who were loyal to
...on from going to the polls on
... day, or like the night-riders
...ouri today, to intimidate those
... whom they had a grievance.
... union men, both north and
... thought it a mistake to confer
...ctoral franchise on the negro
... he was prepared to properly
...e that franchise, but all men of
... character and standing, north
...uth, condemned acts of violence,
...bloodshed by the Ku Klux Klan.
... attempt in these moving pic-
...falsehoods to make it appear that
... simply to protect the white
...es from the insults and injuries
...ffered by the blacks is contradict-
...ntradicted by many of the brave
... honorable confederate soldiers
... have borne testimony to the
...ulness of the old slaves, who,
... the master was at the front,
...ed peacefully in the field and
...household. Of course there were
...nd cases of wrong doing by the
... as there were by the whites.
... slander on the fair fame of that
...nguished and able Senator Charles
...ner, who is represented in these
...res as trucking to and kissing the
... of a big negress, in those days

By HELEN DUEY

LAST month the editors of the WOMAN'S HOME COMPANION recommended a film called "The Birth of a Nation," based primarily on the "Clansman," Thomas Dixon's well-known novel, but picturing comprehensively those historical situations before and after the war which brought about a united nation. By this time many of you have seen it, and some have condemned unsparingly the recommendation by the WOMAN'S HOME COMPANION. You have expressed much the same opinion as that of a prominent motion picture critic, who said:

"It's a great mistake, that picture! Wonderful? It is stupendous; the greatest thing in motion pictures! . . . Yes, it did stir me deeply. That's why I say it's a mistake. To tear open old wounds that are healed, to arouse emotions that are quiet, is not right. None but the South will ever know what the South suffered in those despairing times after the guiding hand of Lincoln was removed. But nothing can be done now to wipe it out. It is all over. The great problem of the disposition of the negro race is yet to be met. The picture rouses us to action without telling us what to do. Our emotions are suspended in the air and then dropped flat. Perhaps the director left it that way intentionally to make us reflect on the terrible consequences of war, so that we will not be so eager to plunge into it." Then he added thoughtfully, "Maybe the picture is not a mistake, after all."

This well expresses the opinion of the editors of the WOMAN'S HOME COMPANION. Though they deprecated the intensity of those scenes which make war and its consequences seem a heinous crime against humanity, they realized the powerful historical value of the film and the exquisite beauty of its scenes, and therefore felt justified in their recommendation.

Judging a film thus in its totality is the basis upon which the WOMAN'S HOME COMPANION makes up its recommended list. Personal opinions and prejudices are laid aside, and the picture is judged as nearly as possible in conformity with the soundest public opinion as it makes itself felt on the platform and in the press. No fixed standard can be set, for two reasons; the uncertainty due to the constantly shifting basis of public opinion, and the necessity for judging any scene in its relation to the whole film, a relation which varies for every situation.

Of the seventy-five feature films, and of the eight hundred shorter films making up the regular service, those which are considered the best on the whole from an artistic, entertaining, and moral standard are selected each month. This does not mean that the recommended films are faultless. We are a long way yet from the perfect film, but there are glimpses in these selected films of the great things that are coming.

...subsequent to the war, must be apparent to every one whether he lived in those days, or who has read impartial history. So liberal and just was Senator Sumner to the people of the south after the war, not only in his speeches in the senate, but in his efforts and influence with the administration, that so distinguished and able a statesman, scholar, jurist and soldier as Hon. L. Q. C. Lamar, in congress from Mississippi, on the 28th day of April, 1874, delivered a most eloquent speech on the floor of the house in eulogy of Senator Sumner, who had died on March 11, 1874.

In Indiana and Tennessee the members of the Ku Klux Klan so frequently in their night raids of violence and intimidation violated the laws of the state, that the state authorities arrested and punished such of its members as could be identified. In Tennessee I recall a case where a white man was murdered, and the perpetrators were subsequently discovered, arrested and one of them convicted and hanged.

Let those who have no recollection of these events read impartial history, and on its pages he will find refuted these slanders.

As an old Democrat remarked to me as we witnessed these moving pictures, "It is a mistake to present such scenes, for it awakens old animosities long since dead or sleeping."

JUSTICE.

...JUNE 1, 1915

...CENSORS AND THE CENSORED

To give a bureau the right to say that a thing shall not be printed or displayed is a thing not likely to sit well with Americans, a fact brought out by the Chicago Tribune in the following:

In New York the censor prohibited the production of a moving picture called "The Ordeal." It, like "The Birth of a Nation," gave no offense to public morals or decency, but was feared as a provocative of nationalistic prejudice and bitterness. It presented the desolation and sadness in parts of France traversed by the Germans in the Franco-Prussian war. The censor held that it would offend German-Americans and refused to let it be shown.

The film company went to court, and the judge who issued an injunction restraining the commissioner of licenses from interfering with the photoplay said that national distinctions could not be urged in an American court as a reason for shaping or coloring decisions.

In the jurisdiction of the court there could be no classes of citizenship and no increase of rights by hyphenization. It is enough to give Americans a start to realize that we must have a judicial statement of this fact. The other important point is the assertion of judicial control over bureaucratic government.

The rights of the public are not to be abridged by bureaucracy, but are under the protection of the judiciary. The growth of censorship, undoubtedly stimulated by the moving picture, is a development which no American devoted to ideals of freedom can observe without alarm. The complexities in the situation are recognized and there is no disposition to push hard and fast rules to the extreme, but the censorship is an anti-American institution.

The use of censorship easily may tend to the misuse of it, and the position of the courts as a corrective to check abuse of power by what is virtually an extra legal authority and might easily become an autocratic and stupid authority, must constantly be kept in mind.

LOS ANGELES (Cal.) EXAMINER
MAY 2, 1915

MAE MARSH IN "THE CLANSMAN" CLUNES AUDITORIUM

...SACRA... JUNE 1, 1...

"The Clansman" Is Remarkable in Its Spectacular Scenes

Tensely Interesting Portrayal of Stirring Episodes of the Reconstruction Period

By E. S. CARROLL.

More than a hundred G. A. R. and Spanish-American War Veterans, invited to the theater as guests of the Clunie management, burst into insistent and continuous applause last night when, in the course of the running of "The Clansman" pictures, the scene of General Lee's surrender to General Grant was depicted.

Underlying the outburst from the grizzled veterans of the Civil War possibly was the bridging of the half century of time by the memory of the relief experienced and the thanksgiving inspired when that great historic event put a period to the internecine strife. But the veterans seemed interested and in the main gave approval to the visualization of a time in this Nation's history when they were important units in the making of it.

The pictures run for more than three hours and yet the audience seemed to be interested to the end and at times gave evidence of close attention by applauding when a more than usual stirring scene or dramatic occurrence was depicted. In a great measure the maintained interest is due to the atmosphering of the running pictures with music.

The orchestra, under the direction of Professor Tony De Nufero, played Southern and old-time love airs for the softer scenes, while the battle and riot scenes were given to the clash and blare of martial music and the emotion-arousing classic compositions. A quartet, concealed in the wings, now and then sang appropriate songs.

The synchronization of the music and the scenes on the screen was almost perfect. In the ball-room portrayal the music of the orchestra seemed to set the time for the moving figures on the screen; and later an assembly call was given when the lips of the screen figure moved in unison in the forming of notes which in reality were given by the orchestra cornetist.

The pictures themselves have been described as the largest of the motion pictures created. More than eight months were required in completing them. Thousands of men, women and horses were employed; expensive costumes, arms and ammunition were used; a theater was constructed in exact facsimile of Ford's, for the assassination scene; a town was built and burned. Those are a few of the requirements which were successfully met by the producers.

The result is that on a thread of primitive romance is strung tremendous battle scenes, great historical events vividly depicted, including the murder of Lincoln; the surrender of Lee.

The pictures are faithful in detail to historic relation. The events portrayed are of strong dramatic interest. The battle scenes are wonders

...CABLE ADDRESS ... CLIPBURO
CLIPPING FROM Gazette
Trenton N J
6-2-15

New Griffith Film.

FF

David W. Griffith, the producer of "The Birth of a Nation," announces for the publication by the ... elaborate film "The Quest of the Holy Grail." Mr. Griffith has long been an admirer of Edwin A. Abbey "Grail" pictures that adorn the public library in Boston. He has made several trips thither this spring to study their possibilities for a narrative story and to negotiate for the rights.

The production will be fully as sumptuous as "The Birth of a Nation," and the cast will include several of the leading romantic actors of the American stage. Work will be started in June ...

...CLIPPING FROM Examiner
Los Angeles Cal
5-1-15

The Clansman

FF

Yesterday "The Clansman" opened its fourteenth week at ...'s Auditorium Theater. In spite of the large capacity of Clune's Auditorium, this marvelous picture will establish a record for the longest run ever made by any dramatic attraction. It was but a few days ago when a car was chartered to bring in a large party from Northern California ...

June 2, 1915
N. Y. Commercial

COLUMBUS (O.) CITIZEN
JUNE 2, 1915

IN ... MOVIE.

Henry Walthal, who is appearing as the young poet in "The Evening Gown" at the ...

A Los Angeles Exhibitor

Blaisdell Discovers Picture Presentation DeLuxe at Clune's Auditorium—Manager Brown a Man of Classic Ideas.

By the Moving Picture World Staff Correspondent.

Los Angeles, California.

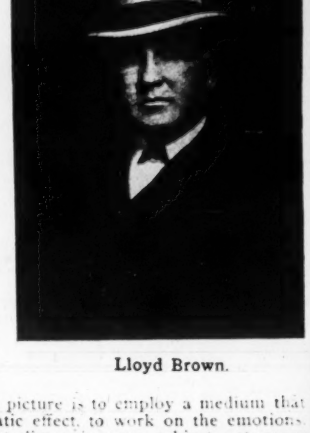
THERE'S an exhibitor-showman or a showman-exhibitor out here in this southern California city who complains that his greatest difficulty is obtaining big motion pictures. The man who gives utterance to this somewhat remarkable declaration is Lloyd Brown, manager of W. H. Clune's big Auditorium, where for nine consecutive weeks the Griffith production of "The Birth of a Nation" has been holding the screen—and twice a day filling the 3,000-seat theater. Mr. Brown bluntly expresses the opinion that the exhibition of pictures is a showman's job, and adds that the proper presentation of a big subject should increase by at least 50 per cent. the entertainment quality of the producer's finished work. Mr. Brown wants more pictures like "The Birth of a Nation" and "Les Miserables." With "The Spoilers" he did much, and he expects to do much with the Kessel & Baumann production of George Beban in "The Sign of the Rose," made under the direction of Tom Ince.

W. H. Clune.

"The exhibition of motion pictures has been up to the present time what I would call a purely commercial business," said Mr. Brown in his office, the other day. "We have not been putting on the pictures from the showman's standpoint, but from the theatrical side. At first we had short subjects and then those of one and two reels. The first big theatrical subject was 'Les Miserables,' to my mind the greatest that has been made. The length of the Pathe picture was about the same as 'The Birth of a Nation,' 13,500 feet. Where the former was what I would call a slow picture—I am speaking of the action and consequently of the projection—the latter is a fast one."

Mr. Brown's treatment of "The Clansman"—as it is known here and not as "The Birth of a Nation"—is impressive. In the opening the curtain rises on a Southern home, of two stories, the front adorned with six pillars. The stage of the Auditorium is 100 feet wide and 55 feet deep. The opening is 50 feet. The mansion, which is 68 feet wide or long, if you prefer, sits back 20 feet from the stage opening. As the house appears to view the orchestra softly plays "The Mocking Bird." A woman garbed as Mrs. Cameron emerges from the front door and sits down to the side. A man dressed as Mr. Cameron comes out, caresses the hand of the woman, and slips into a chair by the entrance. The orchestra shifts to "Suwanee River." The stage lamps are lowered. A light appears in an upper window. The music changes to "Old Kentucky Home." The screen is lowered. The house is in the atmosphere of the story before the title is shown.

The music is one of the features of "The Clansman." There are over a hundred pieces in the score. With the six or seven repetitions as motifs or theme music there are 118 arrangements. "We have gone further with this production than we have with others because we had the opportunity," said Mr. Brown. "With others we could not get the subject in advance of the initial presentation. It takes a long time to make things perfect. As big scenes were being taken for the picture Mr. Clune and I would go out and watch them. At the same time we figured on the music that would fit the particular scene. When it came time to collect music for the orchestral arrangement we went after it in New York and San Francisco as well as here. There were a lot of back numbers we could not get. Old orchestra leaders could not help me—the stuff was simply out of print.



Lloyd Brown.

"I have been a theatrical man all my life—and I have been in the picture end off and on since 1898. In my time I have had much to do with music. Downstairs below the theater we have a projection room. We used to go down there for two or three hours in the morning and for the same time in the afternoon, the orchestra leader, the arranger and myself. In the cases of sixteen pieces of music I had to whistle them to the arranger, just dig them out of the back of my head.

"My idea of a musical accompaniment to a picture is to employ a medium that will heighten the dramatic effect, to work on the emotions. If you have a dramatic climax in your subject get every ounce of force out of it. In 'The Clansman' the music is pushing the picture. There are twenty-six pieces in the orchestra and also a big pipe organ. You will have noted that at times the music becomes riotous, but there is a reason for it."

The writer suggested that in his opinion nothing he had even seen quite approached "Les Miserables" in its appeal to the emotions.

The manager's eyes sparkled. "I am with you on that," he said, quickly. "While in 'Les Miserables' there are few if any of what are described as great scenes, I believe nothing has been done in pictures in the way of true acting like 'Les Miserables.'"

Mr. Brown told how in San Diego he put on the French dramatic subject. William W. Hodkinson, who was just starting his Progressive service, had the California rights. In San Diego the maximum admission ever charged for a picture entertainment was 10 cents. No subject had been shown for more than one day. When Mr. Brown finally secured the Pathe film he had only two or three days to prepare for its exhibition. He arranged his music, secured an orchestra of ten pieces and established his prices of admission at 25 and 50 cents. On his opening day his orchestra quit, demanding a half hour's rest. Imagine on his musicians the effect if he used music at all he must use it continuously, and that a half hour's stop was impossible. The manager cajoled and pleaded for the entire week that the picture was shown. He won his point throughout the seven days and the theater was packed.

Then followed five and six reel subjects and comedies, but put in the same category of the Pathe picture, "Les Miserables" was brought back for another week and again the house was packed.

Stage Setting for "The Clansman."

Over.

SAN BERNARDINO (Cal.) INDEX
APRIL 18, 1915

Theatrical News

"THE CLANSMAN IS COMING THIS WEEK

"The Birth of a Nation" or "The Clansman" is founded on Thomas Dixon's novel, "The Clansman", but it is as much more vital than the book as the thing we see is to the mere printed words telling of it.

The pictures of the Ku-Klux Klan in their ghostly regalia, holding their mysterious rites, and their raids, when they rode like cossacks, make a series of the most thrilling films ever shown in a moving picture. Love interest is lent to the play by two pretty romances of a Northern man and a Southern girl, and a Southern man and a Northern girl, that run like a golden thread through the dark woof and warp of the war drama.

"The Clansman" opens for a four days engagement at the Opera House with the matinee tomorrow. For further information of time and prices note the announcement on display on this, the editorial page.

2 SECTIONS GET BOTH

Price 2 cents

CLANSMAN TO BE GUEST OF NEWS

Member of Famous Organization to Witness Scenes in Which He Took Part

Was Dispatch Bearer in Civil War, Indian Fighter and Knew Kit Carson

When "The Clansman" opens at Clune's Theater Monday, Charles W. Hays of Goldfield, Nevada, president of the Talmadge Gold Mining Company, in that greatest mining camp in the world, Goldfield, will be present as the guest of the Pasadena News and Mr. Nelson, manager of the theater.

Mr. Hays was a member of the Klu Klux Klan and was number 17 in that famous organization. He will witness the presentation of the wonderful picture and will see the workings of the Klu Klux Klan on the screen as he saw it in real life nearly fifty years ago.

Mr. Hays is in Pasadena as the guest of Mrs. L. W. Coombs of 806 South Mentor avenue. He is an old Indian fighter and carries scars upon his body received in conflicts with Indians.

During the Civil War Mr. Hays, then a boy of about 16, was the dispatch bearer for Stonewall Jackson, the Confederate general. On one of his trips he was captured by the Union forces and in order to destroy the dispatches he carried he chewed them up and swallowed them.

The soldiers strung him up to a tree in an effort to make him disclose their contents. After he was nearly strangled they lowered him and gave him an opportunity to tell but he refused and they strung him up again. After a spell they lowered him for the second time and because of his refusal to tell he was strung up for the third time and left for dead.

Around his neck was a leather strap halter and after he was supposed to be dead he was cut down, as the leather halter was too valuable for the soldiers to lose. He recovered and to this day carries a knot or lump on the back of his neck.

After the war Mr. Hays became a member of the Klu Klux Klan and was known as number 17. He participated in the stirring events of that exciting period and as the guest of the News will be at the performance Monday evening.

Mr. Hays is a man who knows the west as few men know it. He was a friend of Kit Carson, the scout and during the Indian troubles he was in many exciting battles. He and two companions were caught in a hut which was surrounded by Indians and was under fire for hours. He is fearless and has an imposing appearance.

He owns a large ranch in Colorado, has property in California and Nevada and has been in the mining business for 35 to 40 years. His Talmadge mine in Goldfield is on the same veins as the famous Mohawk, Jumbo Extension and the Goldfield Consolidated. He is interested in a mine in Death Valley with L. W. Coombs of this city.

WON'T BAN
TH OF A NATION"

ce Riots, Mass Meetings
rotests Censors Decide
for Film.

atch to The Morning Telegraph.)

BOSTON, June 2.

he widespread agitation fol-
erous mass meetings, sensa-
ts, race riots and court pro-
ainst the production of "The
Nation" the photo-film play
barred in this State. This
animous decision reached by
reated Board of Censorship
the end of a three-hour ses-
or Curley's office.
witnessed the performance,
sel representing the protest-
e licensee, and having given
ration to the entire subject,"
statement read, "we have
at the license of the theatre
be revoked or suspended."
rd which placed the stamp of
proval on the production con-
Chief Justice Bolster of the
Court, Mayor Curley and
mmissioner O'Mear. Petitions
000 names were presented the
ainst the play. Ex-Assistant
tates District Attorney William
. J. Mott Hallowell and Butler
n waged the fight in behalf of
jectors.

CISCO CHRONICLE & POST 829
APRIL 2[illegible] 1915

NEWARK (N.J.)

David W. Griffith, Thomas Dixon have agreed to the official novelization of "The Clansman" which was the theory, Mr. Griffith wanted about 60 per cent of the action, and the remainder based on the Dixon books. Neither denied of collaboration.

SACRAMENTO

Clansman Resumes Its Place at Clunie

Remarkable Film of Reconstruction Days After the Civil War.

Beginning today and continuing all week, the remarkable film, "The Clansman," will be shown at the Clunie. This wonderful series of motion pictures tells the story of the Ku Klux Klan in the reconstruction days of the South and reveals something of the conditions that existed in those stormy times.

RACUSE (N.Y.) HERALD
MAY 2, 1915

W GRIFFITH SELECTED PLAYERS IN EARLY DAYS

Youth, Beauty and Ambition Chief Requisities—Some of His Movie Stars.

Picture-producing six or seven years ago when David W. Griffith, now the highest paid director in filmdom, then a stranded actor, cast his lot with the movies, was not all beer and skittles. Director Griffith was put to it many times for capable people—actors and actresses who could do something else besides wave their arms and roll their eyes. He began to cast about for his players, his selections, in most instances, being governed by youth, beauty and ambition. He didn't pin much faith in the corpulent leading ladies and the swash-buckling leading men of the times, preferring the talented but untrained thespians to those who had scared the country playing "Hamlet" or "Lady Macbeth."

And so it is, reads an article on Griffith in the May Green Book magazine, that his name is linked with the career of a score or more of the present-day film favorites. "Little Mary" Pickford, delightful Florence Lawrence, Arthur Johnson, Harry Salter, Marion Leonard, Stannar E. V. Taylor, David Miles, Owen Moore, Thomas Ince, James Kirkwood, Henry Walthall, Flora Finch, Fred Mace, Frank Grandon, George Nicholls, Frank Powell, Wilfred Lucas, Mack Sennett, William Cabanne, Mabel Normand, Dorothy Bernard, Mabel Normand, Dorothy Bernard, Bessie McCoy, Blanche Sweet, Billy Quirk, Charles Mehis, Clara McDowell, Tony O'Sullivan, Dell Henderson, Edward Dillon, Charles Murray, Lionel Barrymore, Vivian Prescott, Flo La Badie, Dorothy Davenport, Mae Marsh, Herbert Prior, Ashley Miller, Barney O'Neil, Courtanay Foote, Gertrude Prior and Walter Miller are only a few of those now holding stellar positions in the film firmament and who acknowledge the benefit of the early instruction given by Director Griffith.

Many interesting stories are told by these people of the methods used by Director Griffith to make them rise to sufficient heights of emotion during the playing of their first important parts. His ability to make people act approaches real genuius. In the early days of Mary Pickford's career, when she was engaged to her present husband, Owen Moore, who was working with her in Biograph productions, Director Griffith would accuse her finance of a lack of intelligence. Miss Pickford, you must remember, was only a child—just sixteen years old. She would lose her temper and become angry. Then Griffith would turn quickly to the camera man and whisper, "Go ahead! Grind" The result was always an exhibition of temperament on the part of "Little Mary" that exactly fitted the character she was portraying.

e Naughty, Naughty Swear Words, and Other Anecdotes of the Reel Thin

of naughty swear words on the part masculine players during the staging fight scene in D. W. Griffith's spec- motion picture production, "The Clans- the Birth of a Nation," now having a run at the Cort Theater, completely the scene and compelled Director Grif- build another stage setting and re- scene in its entirety.

bility of a mute to read the lips of ers while the film was being cut and d in the projection room at the Griffith was responsible for the discovery.

years ago the term "silent drama" was the new art of motion pictures. But easure this name is applied erroneously as many of the players during the stag- a film oftentimes make use of forceful es in the effort to get the stronger of emotion properly registered on their

e fight scene, where the young black- fights more than a dozen negroes in hite Arm Gin Mill," the action of the was carefully rehearsed and the play- tructed to put up a good fight and get into their actions.

the limit, but I want you to show me a ight," said Director Griffith just before ne was caught by the camera. There o women present and the actors entered fight with such realism that it resulted of the most spectacular, rough-house ever enacted before the camera being in "The Clansman."

of the players swore and they mauled mmeled each other in the scene, but in citement this incident was overlooked as the camera is supposed to catch only the action and not the conversation. The piece of film was developed, printed and run off in the projection room at the studio several weeks later for inspection. The action was conceded to be perfect.

Mary Alden in "The Clansman"

There were several visitors at the studio to witness the trial run, among them being a mute who was a professor at the deaf and dumb institute located at Indianapolis. As the film was being shown, this professor began to get excited.

"Those men in the scene swore like troopers," was the message written on a piece of paper and handed to Mr. Griffith by the professor at the conclusion of the exhibition.

"I read their lips while they acted, and could see where they swore at each other more than a dozen times," was the second message conveyed to Director Griffith by his mute visitor.

"Well, I guess it's a case of retake the scene," concluded the director, "as there will be a number of deaf and dumb people in the audiences that view 'The Clansman,' and I don't wish to offend them."

A complete new stage setting showing the gin mill was then erected and the fight scene was taken over the second time.

In the taking of the second scene, however, Mr. Griffith instructed his players to do nothing but grunt, and by all means to refrain from oaths and slang as they grappled with each other.

Despite the absence of conversation on the part of the actors, the second fight scene proved really to be more realistic than the first.

One of the negroes who had participated in the first fight and had taken a minor role throughout the Reconstruction scenes left Los Angeles immediately upon the completion of the first scene. It was imperative that this man be secured for the staging of the second fight.

A search was instituted and he was finally located in San Diego. He was shrewd and demanded $100 for reappearing in the second fight scene. The amount was paid without a murmur, and the negro afterward was heard to complain that he was sorry that he did not demand a larger sum.

spared in the endeavor to secure realism in the production. Mary Alden, who portrays the role of the mulatto woman, Stoneman's housekeeper, for weeks made her residence in the negro settlement district, the better to study and absorb the mannerisms of negro women. She put on her mulatto make-up at her home before going to the studio to take her place before the camera.

One morning, soon after making her home in this neighborhood, as she was walking to the studio, she was accosted by a young negro chap who asked her to go to a dance with him that evening. He was under the impression that she was a bona fide mulatto and added that his steady girl had jilted him for another man and that he wished to "kill her dead with a knife" when she saw him coming to the dance "with another pretty yaller gal."

Miss Alden did not stop to make any reply but put on quite a burst of speed and made the distance to the studio in record-breaking time.

George Siegman, who plays the part of Silas Lynch, Stoneman's protege, had a hard time to keep his hair curled. It was imperative for his role that he have curly hair. Siegman's hair is straight. There was no hairdressing parlor located within miles of the studio. Siegman's wife was away during the staging of the film.

He decided that the only thing for him to do was to curl his hair on a curling iron, as he felt that there might be some objection from his wife if he engaged some other woman in the studio to do the task.

Four hours were required for the first job, and when Siegman arrived at the stage door the first morning after completing his first attempt, he had his fingers all bandaged up from being burned on the iron. His hair was also badly singed in numerous places where the impromptu curler accidentally placed the hot iron by fingers that were strange to the art.

Two weeks were required by Siegman before he became an adept with the curling iron and could make artificial curls while feeling that his fingers were safe in wielding the iron.

SAN JOSE (CAL.) HERALD
APRIL 11, 1915

Clansman" at the Victory day and for One Week

. Griffith's latest achievement, lansman," in 11 reels, is the at- n at the Victory theatre, begin- with a matinee today, for one except Wednesday.

film is based on the famous y Thos. Dixon Jr., but it deals roadly on its historical side e life of the American nation the play or book.

Clansman" is the greatest and pectacular motion picture ever d. It cost $500,000 to produce, ven months were consumed in it.

Clansman" represents the very f art and realism in motion pic- It includes the most spectacular scenes ever staged. In the bat- nes are shown 25,000 soldiers in including infantry, artillery and . In "The Clansman" actuals are used for the first time in tory of motion pictures. [illegible] are hurled from the [illegible] s that were used by the [illegible] during the American civil war. ells are blanks and [illegible] d by an expert fireworks [illegible] especially for the [illegible] Each shell cost $[illegible] o of them are used [illegible]

task of securing [illegible] the battle [illegible]

[illegible] would be a farce. The civil war cannon were finally borrowed from the United States government for the occasion. Battle scenes at night, showing the artillery duels, the infantry in the trenches and the charges of the cavalry, are faithfully reproduced in "The Clansman" photo-drama.

The night battle scenes represent the greatest feat in photography in the history of motion pictures. The burning of the entire city of Atlanta at night is graphically shown in the picture. This scene does not show merely a few dwellings, as is usual in a feature of this kind, but depicts the entire city on fire.

The famous raids of the Ku Klux Klan with thousands of these white-hooded riders in action are shown. Lee's surrender to Grant and Sherman's historical march from Atlanta to the sea are also graphically depicted.

The assassination of President Lincoln by Wilkes Booth is one of the principal features. R. A. Walsh, who has the role of Wilkes Booth, repeated the assassination scene 39 times before it was done to the satisfaction of Mr. Griffith. Walsh made the jump from the president's box to the stage below a distance of 14 feet, 38 times before the scene was satisfactory to Mr. Griffith. Walsh fell on his hands and knees each time. He is an all-around athlete and keeps himself in first-class physical condition, but he was very shaky in the legs for several days following the incident.

[illegible] pit, furnishings and all other equipment of the historical playhouse. This scene was built from the most authentic paintings that could be secured, and is identical in size with the original theatre. On the stage in the theatre are seen the same characters that were there the night the assassination place. The same play that was staged on that night is also depicted.

Historically and technically "The Clansman" is perfect. A well-known professor of history in one of the California colleges worked three months in securing historical data for "The Clansman."

No general on the European battlefield has made better use of the modern appurtenances of war than did Mr. Griffith in directing the big battle scenes for "The Clansman." Field telephones, couriers, flag signals and signals by mirrors were all utilized. These were not used in the picture as part of the army equipment, but were simply used to stage the scenes. Director Griffith used 1915 methods to better represent the methods of 1861-65.

The battlefield extended for a length of two miles. A tower 100 feet high was built at one end of it. Mr. Griffith directed the movements of the armies from this point of vantage. In the immediate rear of the opposing armies, telephone wires were strung. The telephone wires were connected with the tower and a telephone operator, with a receiver strapped to her ear, was stationed at a distance of every 50 yards. Standing next to Mr. Griffith on the tower was an ex-army [illegible] with a field telephone in his [illegible] Director Griffith desired [illegible] the infantry to advance [illegible]

In motion pictures no effort or expense is [illegible] telephoned it to the operator located at the point where Mr. Griffith desired the movement of the troops to take place. The command was then transmitted to the officer in charge of the soldiers at that point, with the result that the movement was executed with but a few seconds delay.

Seven G. A. R. veterans, three West Point military officers and a regiment of the national guard assisted Mr. Griffith in staging the battle scenes.

In one of the battlefields, the siege before Petersburg is depicted. The G. A. R. veterans, two of whom were commissioned officers, took part in the original battle and they assisted in laying out the trenches and placing the troops in the same positions as they were during the original conflict.

The soldiers taking part in the battle scenes were thoroughly drilled by the national guard officers in military tactics before taking their places before the camera. This resulted in the soldiers executing their military manoeuvers like real soldiers instead of resembling the movements of a raw mob simply dressed in soldiers' uniforms.

These battle scenes are the costliest pieces of motion picture film ever made. While it takes but a few moments to show these on the screen, yet each foot of film costs thousands of dollars.

The motion picture production of "The Clansman" carries the spectator through the civil war and the reconstruction period that followed. It shows the causes responsible for the civil war and treats impartially with the [illegible] [illegible] the [illegible]

"The Clansman" is a powerful plea for universal peace and finishes with an allegorical climax that is one of the strongest sermons against the horrors of war that could possibly be arranged.

Included in the all-star cast presenting "The Clansman" are the following principals:

Henry Walthall, Mae Marsh, Miriam Cooper, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, George Seigmann, Walter Long, Mary Alden, Joseph Henneberry, Sam de Grasse, Howard Gaye, Donald Crisp, William de Vaull [illegible]

Dear Mr Mitchell
will you kindly send this to Mr Griffith after you read it.
R Grau

The Director of Photoplays

By ROBERT GRAU

Robert Grau

IN a chat with the writer, Edward Temple, famous as a director of great spectacles, expressed a belief that the direction of Photoplays would never attain such heights as to attract the world's greatest stage producers, such as Granville Barker, Max Reinhardt and others who represent the highest type of modern stage direction. Mr. Temple also stated that he was not personally inspired to produce for the screen, though he said he was one of the very first to direct for the Biograph Company.

Mr. Temple did not agree with the writer's view that the majority of mankind would flock quickly to the theaters where the D. W. Griffith production, "The Birth of a Nation," is shown, yet he, like fifteen hundred others, including the writer, sat for two and a half hours at the premier of the Griffith spectacle. But the writer was informed that choice seats for the first Saturday night brought as high as $5.00 each. The best proof that a new public is being attracted to the Griffith film spectacle was the reluctancy to accept balcony seats, always the best location to see a Photoplay.

Mr. Griffith refused to permit his masterpiece to be presented in any censored form. It is known that he informed Mr. Erlanger, of the theatrical syndicate which controls the majority of the playhouses the films are to be shown in, that if necessary he was prepared to omit this country entirely from the exhibition plans. Certainly he would not allow any vital phases of the pictorial recital to be cut. This was the decision in Los Angeles when the authorities began to meddle, but the public response was so tremendous that even the vast capacity of Clune's Auditorium was tested day and night, with no sign of a lesser interest at the end of the second week.

The confidence in the final outcome of the Griffith production is best understood when it is stated that the appropriation for newspaper advertising in Greater New York dailies alone was $25,000. Never in the history of the theater has there been such an advertising campaign. Moreover, the expenditure did not cease when the advance sale indicated that the main object of the publicity was accomplished.

For the first time the New York newspapers had half-page advertisements for three consecutive Sundays. Not one issue, regardless of circulation, was more favored than the other. It was quite the same with the evening newspapers. An idea of the outlay can be formed from the fact that $2,500 was spent in the Evening Journal in three days. The way that Theodore Mitchell, the publicity chief, handled this campaign has amazed theatrical men. One may only conjecture as to the heights a Griffith will now aspire, with the knowledge that even a half million dollars expended on a single effort has been proved to be good business.

When "Cabiria" was first shown in this country the critics were one in expressing a doubt that such a spectacle could be duplicated on this side of the Atlantic, the reviewers holding that only in Italy, with its natural and historic scenic environment, could a "Cabiria" be conceived and executed, which was true only of the basic theme treated. No one can doubt after seeing "The Birth of a Nation" that, even without the aid of the Barkers and Reinhardts, the American producers of Photoplays will be able to vie with the greatest efforts of those who confine their productivity to the spoken play.

Mr. Temple mentioned to the writer the fact that the director is forced often to rise at six a. m. Said he: "I am now fifty-five years old, and there is no inducement of a financial nature that would entice me to undertake tasks requiring such unreasonable hours of activity."

How different are the views of Frederic Thompson, a one-time stage director, now directing for the screen. Said Mr. Thompson: "I hope that I never have to return to a four-walled playhouse, with its limitations and uncertainty. I want to continue to direct under God's blue sky, with all the world for my stage and time without limit wherein to prepare a production."

It is significant, too, that although a few of the more modern type of stage directors have not yet capitulated to the lure of the silent drama, such masters as David Belasco, William Cecil de Mille, Hugh Ford and Lawrence Marston are not only impressed with the newer form of dramatic expression, but it is only a truth to state that Mr. Belasco believes that such of his stage productions as have been so far released by the Lasky Company have been vastly enhanced as shown on the screen.

And when Belasco permitted his pet production, "Madame Butterfly," to be visualized, he was actuated by the belief that its vogue on the screen will eclipse its stage and operatic record immeasurably. For nearly two decades Belasco has refused to allow "Madame Butterfly" to be used for vaudeville or even for dramatic stock purposes. This dramatic gem has lain dormant till now. Many there are who believe that Mr. Lasky will make a fortune with this production. It remains to be seen what an American Photoplay director can do with such a magnificent subject.

One may name at least twenty former stage directors who are now firmly entrenched in film studios, not one of whom ever earned in the older field one-half the emolument that is now meted out to them. Oscar Apfel was a stage director for more than fifteen years, yet he was comparatively unknown until he made the Reliance brand of films famous. If I am not mistaken, Mr. Apfel has not been idle a single week since then. Instead of flitting about from one theatrical company to another, he is now in one city for fifty-two weeks in the year, and his annual income is as large as that of a Cabinet officer.

Hobart Bosworth never indicated during his stage career that he possessed unusual ability as a director,

(Continued on page 32)

Times June 4

D. W. Griffith left for Chicago yesterday. He is bound for California, where he will soon start work on another big motion picture production.

Morning Telegraph June 4, 1915

Griffith Goes West.

D. W. Griffith, who has been in New York for several days completing arrangements for the tours of "The Birth of a Nation," left yesterday for Chicago, en route to California, where he is to begin work on another mammoth picture.

Just before leaving, Mr. Griffith received a full report on the favorable action taken by the newly elected Board of Censors in Boston, which he thinks is certain to put an end to the agitation against his picture in all parts of the country. "The Birth of a Nation" has now passed over every legal barrier placed in its way by the negro intermarriage societies opposed to its presentation in New York, Boston, Los Angeles and San Francisco.

The situation in Boston was unique and threatened the freedom of the stage and the press. Through the presence of negroes who are promoting the intermarriage of blacks and whites, Governor Walsh had a bill rushed through the Legislature about ten days ago creating a Board of Censors to pass upon "The Birth of a Nation," now at the Tremont in Boston. The board consists of Mayor Curley, Commissioner of Police O'Meara and Chief Justice Bolster, of the Municipal Court. After viewing the picture, the board met last Wednesday night, and decided that "The Birth of a Nation" was in no way contrary to good morals, and should not be suppressed.

As a result of the agitation, motion picture interests in Massachusetts are effecting an organization to protect them against unfair legislation and unjust censorship.

Bowles Still at It.

Meanwhile, George Bowles, who doubles as farmer and theatrical magnate, is still in Chicago trying to obtain an opening for "The Birth of a Nation" at the Illinois Theatre. Everybody in that city apparently is in favor of having the picture exhibited except a few narrow-minded officials. Bowles, of course, is terribly chagrined over the ban on the picture, because he took the job of business manager after having learned that a Boston audience had thrown eggs at the screen whereon the picture was being displayed, and with the understanding that he was to have the egg privilege in Chicago. You see, Bowles makes a specialty of eggs on his Connecticut farm, and Chicago seemed to offer him an excellent market.

A lively publicity campaign is being waged in the Chicago newspapers, intended, as Bowles writes, to promote the accouchement of "The Birth of a Nation." Following a private exhibition of the film, many of the local newspapers praised it editorially, and at least one clergyman made a vigorous plea that it be shown publicly because of its educational value.

Mail, June 4, 1915

National Board of Censors Puts O. K. on "Birth of a Nation"

Theodore Mitchell is back from Boston, where he had been in the interests of the film-play, "The Birth of a Nation."

For several weeks, or ever since the picture was first shown there, Mitchell has been maneuvering among the city and state officials in an effort to stem concerted movement to bar the much-discussed photo-play. And now word comes that his efforts have been successful, the board of censorship having finally approved it.

The same elements that incited, of same near inciting, race riots when the picture was first shown here inspired the ill-feeling and agitation against it in Boston, but the result there was far more serious and deep-seated and came close to accomplishing its purpose. Even here the racial influence reached a high state, as on several occasions eggs and rice were thrown on the stage, and the offenders had to be forcibly ejected from the theatre.

Over Legal Barriers.

Now "The Birth of a Nation" has passed over every legal barrier placed in its way by the Afro-American societies opposed to its presentation in New York, Boston, Los Angeles and San Francisco, and has been sustained in every instance, including the sanction of the National Board of Censors.

The board which placed the stamp of official approval on the production in Boston consisted of Chief Justice Bolster, of the Municipal Court; Mayor Curley and Police Commissioner O'Meara, of Boston. Petitions bearing 6,000 names were presented the board against the D. W. Griffith, who has been in New York for several days making arrangements for the tours of his big spectacle, left yesterday for Chicago en route to California, where he begins work on another mammoth picture at the end of this month.

(By Wire.)

If you have seen the great film masterpiece, "The Birth of a Nation," you are familiar with the "swing" of the action. You were held through every foot of the three hours. If you are familiar with the work of Ralph Ince, Herbert Brenon and several other real directors, you will remember their films carry you along with a consistent timing of the action, building to the situations with a sureness which grips, even though the story be simple.

Evening Sun June 4, 1915

Notes of the Stage.

D. W. Griffith left New York yesterday for Chicago, en route to California, where he begins work on another mammoth picture at the end of this month. Before leaving Mr. Griffith received a full report of the favorable action taken by the newly created Board of Censors in Boston, Mass., which is sure to put an end to the agitation against "The Birth of a Nation" in all parts of the country. The big picture spectacle, it is claimed, has now passed over every legal barrier placed in its way by societies opposed to its presentation in New York, Boston, Los Angeles and San Francisco, and has been sustained in every instance, including the sanction of the National Board of Censors.

Commercial June 4, 1915

Globe & Commercial June 4, 1915

BOSTON VICTORY FOR "BIRTH OF A NATION"

D. W. Griffith, who has been in New York for several days making further arrangements for the tours of his big spectacle, "The Birth of a Nation," left yesterday for Chicago en route to California, where he begins work on another mammoth picture at the end of this month. Just before leaving Mr. Griffith received a full report of the favorable action taken by the newly created Board of Censors in Boston, Mass., which is sure to put an end to the agitation against the big picture spectacle in all parts of the country.

"The Birth of a Nation" has now passed over every legal barrier placed in its way by those opposed to its presentation in New York, Boston, Los Angeles, and San Francisco, and has been sustained in every instance, including the sanction of the National Board of Censors.

The situation in Boston was unique and threatened the freedom of the stage and the press. Governor Walsh of Massachusetts had a bill rushed through the legislature about ten days ago creating a board of censors to pass upon the big picture now being presented for a run in the Tremont Theatre. This law empowered a majority of the board to suspend or revoke any theatre license at their pleasure. The board consists of Mayor Curley, Commissioner of Police O'Meara and Chief Justice Bolster of the Municipal Court. The political phase of the case lies in the fact that the two last named officers are appointed by the governor. After viewing the picture in an official capacity the board met Wednesday night and by a unanimous vote decided that the picture was in no way contrary to good morals and should not be suppressed.

NEW YORK PRESS

Date JUN 4 1915

D. W. Griffith, who has been in New York making arrangements for the tours of his spectacle, "The Birth of a Nation," left yesterday for Chicago and California, where he begins work on another picture the latter part of this month.

Evening Sun June 4, 1915

Notes of the Stage.

D. W. Griffith left New York yesterday for Chicago, en route to California, where he begins work on another mammoth picture at the end of this month. Before leaving Mr. Griffith received a full report of the favorable action taken by the newly created Board of Censors in Boston, Mass., which is sure to put an end to the agitation against "The Birth of a Nation" in all parts of the country. The big picture spectacle, it is claimed, has now passed over every legal barrier placed in its way by societies opposed to its presentation in New York, Boston, Los Angeles and San Francisco, and has been sustained in every instance, including the sanction of the National Board of Censors.

MOTION PICTURE WORLD (N. Y. City)

JUL 3 1915

LETTER FROM PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

Wisconsin.

MILWAUKEE is the seventh city for a run of David W. Griffith's "The Birth of a Nation." It will start at the Davidson theater Saturday night, July 3, for an indefinite stay.

CABLE ADDRESS CLIPPING

CLIPPING FROM NEW YORK PRESS

Date JUN 26 1915

warmest admirers, and says, [illegible]

HENRY WALTHALL has left Los Angeles for Chicago, and everyone had to see him off. The week was busy with farewell supper and business calls, and a big deputation was present to see him off at the train. He will be before the public prominently for a long, long time to come, for the release of "The Clansman" will continue for many months, and will be revived every one in a while, and closely associated with the film is the Walthall [illegible] work of Henry Walthall, as the "Little Colonel." He is a big asset to the Mutual people and the General will be a big place by his absence to theirs. Walthall takes the best wishes of everyone in the Los Angeles photoplay colony with him.

Yonkers Herald June 5, 1915

GISTRATE DISMISSES "BIRTH NATION" COMPLAINT.

After the initial presentation in New the Liberty Theatre, of "The Birth of a National Association for the Advance- Colored People, through their attorney, police court summons for Harry E. Griffith, president of the Mutual Film Corporation, producer of the picture. Finally, ing delay, involving some ten adjournments, last week, dismissed the case. Inas- complainants had withdrawn the sum- alleged that the "Nation" picture was nuisance. Several changes made in the ture, it is understood, was the reason ered association's action in withdrawing nt.

Evening Telegram (N.Y.) June 5, 1915

Miriam Cooper "The Birth of a Nation" Liberty

Birth of Nation' Well Into Fourth Month

W. Griffith's "The Birth of a Na- is well into its fourth month at Liberty. This wonderful film series history and romance retains its draw- powers in every essential and con- es to unfold a narrative of thrilling rest touching upon scenes prior to during the Civil war and closing h the exciting moments of the Re- struction days down south. reat battlefields, enormous armies rching to conflict, the daring rides of clansmen and the thousand and one ils of gripping heart interest which rifith has crowded into his story set whole production apart from the rage and make it intensely real and ike.

CABLE ADDRESS CLIPSURV
CLIPPING FROM Cleveland

5-27-

MOTION PICTURE WORLD JUNE 5, 191

Manager Lefebvre of the Or- hevien theaters at New Bedf after a visit to New York, a hat he is making arrangements the Grifith masterpiece, "The Birth Nation" for this city.

N.Y. World June 5, 1915

D. W. Griffith's wonderful spectacle, "The Birth of a Nation," is well into its fourth month at the Liberty. This wonderful film series of history and romance retains its original drawing powers.

LILLIAN GISH IN "THE BIRTH OF A NATION" LIBERTY THEATRE.

BROOKLYN, (N. Y.) TIMES

JUN 5 1915

MANHATTAN AMUSEMENTS

"The Birth of a Nation."

D. W. Griffith's spectacle, "The Birth of a Nation" is well into its fourth month at the Liberty. This film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War and closing with the exciting moments of the Reconstruction days. Great battlefields, enormous armies marching to conflict, the daring rides of the Clansmen and the thousand and one details of gripping heart interest which Griffith has crowded into his story set the whole production above the average.

CABLE ADDRESS CLIPSURO
CLIPPING FROM Journal Milwaukee Wis
5-2-15

MAE MARSH
MUTUAL PHOTOPLAY STAR

Mae Marsh, whose spectacular rise to the head of the ranks of motion picture actresses is generally attributed to the training of D. W. Griffith, is possessed of natural capacities of a pre-eminent order, according to Mr. Griffith himself.

"If I have done anything," the great director says, "I have shown this remarkable girl how to get the best out of the unusual talent which is hers. Today she is, perhaps, the best we have. But she owes her success to [illegible]

Escape. Her two recent appearances in the Mutual masterpictures, The Outcast, by Thomas Nelson Page, and The Outlaw's Revenge in the Birth of a New Republic, as well as the electric performance she gave on the film in The Birth of a Nation, have established her fame securely. To those who remember her as an awkward school girl who followed her sister to the studio two years ago, the transformation seems almost impossible. Under the tight-coiled hair, D. W. Griffith, however, saw what is now [illegible] to be the most perfectly [illegible] head in motion pictures. She [illegible] a stage from childhood. For [illegible] was easy.

Sun. (N.Y.) June 5, 1915

LIBERTY—D. W. Griffith's wonderful spectacle, "The Birth of a Nation," is well into its fourth month at this theatre, [illegible] the biggest attractions of the season. This wonderful film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War and closing with the exciting moments of the reconstruction days down South.

Times. Trenton (N.J.) June 5, 1915

David W. Griffith and Thomas Dixon have decided to join forces in the official novelization of "The Birth of a Nation" film spectacle now running at the Liberty Theatre, New York. Although the story of the play is based on the Dixon books, Mr. Griffith invented about 60 per cent. of the action. The book will be prepared in several languages and issued next March.

Fifteenth Week of The Clansman Demanded

A critic said of The Clansman: "Nothing more impressive, more dramatic, more multitudinous, more stupendous, more daring has been seen on the screen. It is the last word in pictures." For fourteen weeks this statement has been echoed by 300,000 people who have viewed this marvelous picture at Clune's Auditorium theater. That the great demand necessitates the opening of the fifteenth week on Monday is substantial proof of this. Indeed, there are those who have reviewed The Clansman the fourth and fifth time. It seems to many spectators that they are witnessing the actual events, so real do they appear on the screen.

The great love of Lincoln for his fellow men of both the North and the South is apparent all through the terrible events of the Civil war and that trying period which followed, the reconstruction. His great efforts in behalf of humanity are portrayed, and no one can view The Clansman without having a better and more intelligent idea of the great work of the martyr president.

Birth of a Nation Still Draws Big Crowds

D. W. Griffith's wonderful spectacle "The Birth of a Nation," is well into its fourth month at the Liberty, where it remains the biggest attraction of the season. This wonderful film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War, and closing with the exciting moments of the reconstruction days in the South.

Great battlefields, enormous armies marching to conflict, the daring rides of the Clansman and the thousand and one details of gripping heart interest which Griffith has crowded into his story set the whole production apart from the average and make it intensely real and life-like.

Telegraph. June 5

SPECTACLE THAT APPEALS.

"Birth of a Nation" Big Feature at Liberty Theatre.

Having passed its 200th performance, D. W. Griffith's great spectacle, "The Birth of a Nation," at the Liberty Theatre has succeeded in setting up a record for the first two-dollar motion picture production which will likely stand for a long time.

This intensely interesting drama of history and romance has been the sensational success of the year. Special arrangements have been made to continue the [illegible] the Summer season.

Herald. San Jose. Cal. 6-13-15

Return of "The Clansman" to Victory Thursday, June 17.

The travail of a nation's creation, the stress of its growth, the assumption of its majority in its plentitude of beneficent power is portrayed in all emotion stirring detail, is impressed on the mind as could be done by no history, by Mr. D. W. Griffith's photodrama, "The Clansman, or the Birth of a Nation," based on Thomas Dixon's novel, "The Clansman, or the Birth of a Nation," which comes to the Victory for four days, commencing Thursday afternoon, June 17.

Men have written vivid histories; Gibbon's Rome, Macauley's England, Carlyle's French Revolution.

But Mr. Griffith has photographed history—our own history—has placed before our eyes not only the incident potent with greatness of event, but mingled these with a lovely romance, with the drama of the individual American, both of the North and the South; the loved martyred president is shown placing his signature to documents that means the woes of countless thousands and the weal of more countless myriads to come; the mind is exalted by the intimate view of a transcendent event; then will come a scene of the universal power of romance, of love, in which the camera lens sings a pervasive lyric of humanity's primal impulse which casts blazing rays of illumination on statecraft, warcraft and the two peoples once divided by the stroke of the sword and now indissolubly blended by affection for the one flag.

Mr. Griffith has photographed an epic.

What Homer did for the Trojans and the Greeks, it has been held that Mr. Griffith has done for the people of the north and the south.

Our civil war was devoid of any Helen; it had no demigod accessory characters, but it was the most appalling beautiful epic ever wrought, for it had for its theme the greatest principle struggled for by the greatest people known to the records of the world

Helen was the most beautiful and most charming woman in all time; but Liberty was the heroine of the civil war, the personification of the most cherished desire of all mankind from the beginning of time, as it will be to the end of everything.

This drama is a trilogy of convulsing periods of time that immediately preceded the war, which includes the election of Lincoln, the despair of the south, the beginning of the hostilities, the stripping for the fight.

This is shown with such vivid fact that the picture must be forever engraved on the memory of all beholders.

It shows President Lincoln surrounded by his cabinet discussing and then signing the first call for volunteers. Then comes the second period, that of the war.

This is perhaps the greatest peace-making episode of the times, for it does not describe the horrors of combat, it does not argue with statistics and economic facts—it shows you actual horrible war; it shows what to the eye is actual slaughter; the devastation of ruthless dissolution of civilization in a way that forces the beholder to become a disciple of valiant peace.

The third epoch portrayed is that of "reconstruction" and its throes of agony. Happily there is no longer resort in the north to prejudiced accounts of what happened to the south under the revengeful radical rule which followed Lincoln's almost divine generosity and love to the defeated opponents of the Union.

These picture acts of the drama show relentlessly but without prejudice the fearful visitation the wrecked south had to endure. It is portrayed with evident impartiality, but with a sombre implacable fidelity that places it all far above the petty reach of traditional prejudices or survivals of "race prejudices" not based on race reason.

For the first time in a potent way these and the preceding facts are presented without northern prejudice or southern exultation; but it is all eminently fair to southern beliefs and traditions which adds greatly to the educational value of the drama.

As a finale to the third era comes an allegorical scene, the Prince of Peace blessing a united and reconciled nation which in its rare symbolism maintains the keynote of a freed grandeur to which Mr. Griffith has attained his masterpiece.

The acting is all beyond fault-[illegible] imagination, it [illegible]

Lillian Gish (to right) in "The Birth of a Nation."

Liberty Theatre

Photo, Witte.

MAE MARSH IN "THE BIRTH OF A NATION" LIBERTY THEATRE

D. W. Griffith's wonderful spectacle, "The Birth of a Nation," is well into its fourth month at the Liberty. This wonderful film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War and closing with the exciting moments of the reconstruction days down South. Great battlefields, enormous armies marching to conflict, the daring rides of the clansmen and the thousand and one details of gripping heart interest which Griffith has crowded into his story set the whole production apart from the average and make it intensely real and lifelike.

Press (N. Y.)

LIBERTY

D. W. Griffith's [illegible] of a Nation" is [illegible] month in the Liberty [illegible] series of [illegible] drawing powers [illegible] a narrative of [illegible] upon scenes prior to [illegible] War, and closing with [illegible] ments of the reconstruction days down South. Great battlefields, enormous armies marching to conflict, the daring rides of the Clansmen and the thousand and one details of the many features of the remarkable film.

American June 6

Miss Lillian Gish Refuses Offer

MISS LILLIAN GISH, who [illegible] in "The Birth of a Nation," "Enoch Arden" and other quality films, recently refused an offer of $35,000 a year to leave D. W. Griffith and work for a rival director. Her example should be appreciated and followed by other stars, for the theatrical world is full of actors and actresses, particularly motion picture actors and actresses, who deemed themselves more important than their stage [illegible] with lamentable results. For [illegible] Pickford who [illegible] under [illegible] new management, there are many and hundreds that fell [illegible] changed environment.

N. Y. Herald June 6.

Miss LILLIAN GISH in "The BIRTH of a NATION" LIBERTY THEATRE

Times N.Y. June 6

A Case of Mistaken Idolatry.

HENRY WALTHALL, who plays the young hero of "The Birth of a Nation," is the nearest approach to a hero that this particular story has. It is a true story, and concerns the 14-year-old daughter of a New York family who is quite, quite mad about the movies. She can name the films in which any camera actor of note has ever played, and she had been to the huge film at the Liberty just eleven times at the last count. Her extreme admiration for the actor playing the "little colonel" led her finally to a photographer to buy his picture. Thereafter her purchase adorned her dressing table, where it could be eyed fondly whenever convenient. Her family bore this in silence, but there was a good deal of laughing up the sleeves when the photograph suddenly vanished. The little maid had discovered that the treasured picture was not one of Henry Walthall at all. That mean photographer had palmed off on her a picture of some one else. For days she had been gazing rapturously at an off-stage likeness of Charlie Chaplin.

World (N. Y.) June 6, 1915

Next to Charles Dillingham comes D. W. Griffith, whose motion picture production of "The Birth of a Nation" has proved such a sensation. By leasing the Liberty Theatre outright Griffith is keeping all the profits to himself. He was anxious to put the picture in the theatre on the usual percentage basis, but Messrs. Klaw & Erlanger refused, thinking that it would not attract patronage at two dollar prices. Their decision made Griffith one of the big winners of the year.

"The Birth of a Nation" has played to more than $10,000 weekly since February and its expenses, including the lease of the theatre, orchestra and advertising are less than half that sum. The picture is also being shown in Chicago, San Francisco and Boston in first class playhouses, which have also been leased outright by the producer, and as the receipts in these cities are averaging the same as in New York, it will be seen that Griffith is piling up a weekly profit of approximately $20,000.

Until he tempted fate by asking Broadway prices for "The Birth of a Nation" no one believed that the theatregoing public would pay two dollars to see a moving picture. He played the game and won.

NEW YORK TRIBUNE

FEATURE FILMS.

D. W. Griffith's spectacle, "The Birth of a Nation" is well into its fourth month at the Liberty. This film retains its drawing powers and continues to unfold a narrative of interest touching upon scenes prior to and during the Civil War and closing with the moments of the Reconstruction days.

BROOKLYN (N. Y.) EAGLE

June 6, 1915

LIBERTY STILL CROWDED.

D. W. Griffith's spectacle, "The Birth of a Nation," is well into its fourth month at the Liberty, where it remains the biggest attraction of the season. This film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of interest touching upon scenes prior to and during the Civil War and closing with the exciting moments of Reconstruction days. Great battlefields, armies marching to conflict, daring rides of the Clansmen and the thousand and one details of interest which Griffith has crowded into his story make it intensely real and lifelike.

Brooklyn, (N. Y.) Standard-Union

Date ..... JUN 6 1915

NEW YORK TELEGRAM

Date ..... JUN 6 -

Manhattan Theatres

LIBERTY.—D. W. Griffith's [illegible] "The Birth of a Nation" [illegible] fourth month in the Liberty. This wonderful film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War and closing with the exciting moments of the reconstruction days down South. Great battlefields, enormous armies marching to conflict, the daring rides of the clansmen and the thousand and one details of gripping heart-interest which Griffith has crowded into his story set the whole production apart from the average and make it intensely real and life-like.

SAN ANTONIO (TEX.) LIGHT

JUNE 6, 1915

D. W. Griffith's famous film spectacle, "The Birth of a Nation," has been seen by nearly [illegible]00,000 Americans in five different cities since it was originally brought out in [illegible]. In Los Angeles 300,000 people saw the picture during its run of fifteen weeks. In New York [illegible] five weeks 250,000 attendants visited the Liberty Theatre. In [illegible] 75,000 playgoers have seen it and in San Francisco [illegible] Oakland, Cal., another [illegible] has seen by 125,000 people.

MAE MARSH "THE BIRTH OF A NATION" LIBERTY THEATRE

D. W. Griffith's wonderful spectacle "The Birth of a Nation" is in its fourth month at the Liberty. This wonderful film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the civil war, and closing with the exciting moments of the reconstruction days down South.

LOS ANGELES (Cal.) TIMES

JUNE 6, 1915

Clune's Auditorium

"The fifteenth week of [illegible] man" will open tomorrow night at Clune's Auditorium. The Griffith [illegible] continues to draw large [illegible]

MOTION PICTURE WORLD (N. Y. City)

JUL 3 1915

Dr. H. S. Clemmer announces that he will run "The Birth of A Nation" in the new Clemmer theater early in August and that it will also be run in the Seattle house in which he is interested. The prices will probably range from 75 cents to $1 here.

ART OF THE MOVE

...ERY MACMAHON.

...k of adequate interpreta- ... and criticism must astan- ... the Martian or other visitor ...g to these shores and ...redominant position rapidly ...th the amusement world by ...pictures. The cinema is a ...far growed." There are no ...e art, no rules of criticism, ...t body of opinion, and no ...n anything except that D. ... as a producer is the "best ... his film "The Birth of a ... by far the greatest motion ...k yet put forward.

...l interest being in that film, ...n pains to collate the ex- ...oncerning it by such "old- ...l leaders as Metcalfe, Eaton, ...t. Not one offers any com- ...analysis of the new art. Not ... any constructive suggestion ... future. Walter Prichard ...ting in The Boston Tran- ...ch 31, is singularly obtuse to ...ities of the new art.

...sumption," he says, "that ...back to what amounts to sign ...t this stage of civilization is ... most touchingly naive ex- ...motion-picture makers' era-

...ut the "sign language" of ...? The "sign language" of ... The "sign language" of ... Mr. Eaton's choice of a sneer ...tion picture art seems singu- ...tunate. For the function of ...o touch the emotions ideally, ...ers not whether the "signs" ...e words or tones or carvings ...s or mere facial and bodily ...nd expressions.

...eems to have sensed the fact ...new art is symbolistic. Mr. ...cules the throw-back and the ...us action, while Mr. Metcalfe ...jects to "the constant shift- ...nes, the intrusion of things ...et essential, the prolongation ...tion of the same actions." ...due respect to these eminent ... the fact must be stated that ... talking in terms of their old ... indoor drama." The technique ...otion picture is closer kin to ... frequent recurrence of paral- ... is both agreeable and neces- ... the "constant shifting of ...instead of being a blemish, is ... virtue of this new dramatic- ...otographic form, which is ...acterized as "art by lightning

...ttle series of pictures, contin- ... four to fifteen seconds, sym- ... sentiment, a passion, or an ... Each successive series, simi- ...fferent, carries the emotion to ... higher power, till at last, ...h of the parallel emotions have ... the nth power, so to speak, ...t in the final swift shock of ...d defeat.

... of pictures HAS to be swiftly ... The picturemaker HAS to use ...r of suggestion rather than the ... of logic. The environment ...unts for more than the act. ...on of the "removed fourth ... the staged drama is gone for- ...d the position of the motion- ...pectator is that of one who ... of doors from an open window ... whole of Life spread as on a ..., seeing swiftly, understanding ... because the eye is so much ...and more understanding than

...tions for the improvement of a ...atic vehicle are always wel- ...Mr. Eaton, in his Transcript ar- ...mplains of "amateur kodak- ...las! there is too much of that ...re. But so there is likewise ... of amateur English and ama- ...ma. There is ugly sculpture and ...tched painting; discordant, un- ...ous music; and (whisper it in ...nce of the High Priest of the ...rt!) "legitimate" staging ga- ...t grossly offends both eye and ...here in the Older Art is there ...tive reverence for beauty that ...ited in the making of a great ...for example, "The Birth of a ... wherein Mr. Griffith took ...set of pictures to cull out 12,000 ...s than one-tenth) for public ...ould David Belasco build and ...en times as many stage scenes ...anted?

...nt is that the efforts at criti- ... neither truly analytical nor ...tive. They do not lead any- ...or show the direction the next ...p forward will take. Often they ...the New Art or deliberately ig- ... finest phases. Thus we are ... one prominent New York re- ...that youth, beauty, and facial ...veness are the sole requisites ...eat motion picture actress—in ...ords, it's not art at all, but ... trick imparted to a bright girl

by a clever director. ... reviewer ever studied the career and achievements of Mae Marsh? If he had, he would have found genius in the film as well as in his Old Art.

In general, the most learned critics of the pictures seem to be as far behind the art-form they are criticising as the Edinburgh Reviewers were hopelessly to the rear of Wordsworth, Shelley, Keats, Coleridge, and Byron, whom they vainly attempted to extinguish whilst upholding the time-worn art of Dryden and Pope. There are honorable exceptions, however. Let me quote from two of them. James Shelley Hamilton in the current Everybody's says:

"People who call movies a cheap and inferior substitute for the spoken play base their opinion on pictures that are made in imitation of the spoken play. Griffith * * * saw that the story must be told wholly by action, that the introduction of long, explanatory subtitles was just as awkward a method of construction as it would be in a spoken play if each character were to advance to the footlights and explain to the audience who he was and how he came to be there. He saw that past action had to be presented visually, and that often it had to be recalled to the audience to give point to the present action; so he invented the 'flash-back,' which is a view of a past or distant scene, inserted almost as an illustration is inserted in a story. To give emphasis to a particular character, a face, or an important bit of stage property, he invented the 'close-up.' * * * He introduced, too, the device of simultaneous action, the method by which the last part of 'The Birth of a Nation' is made so exciting. * * * All of Griffith's pictures have excelled in some particular respect, and they have all been different. But Griffith is not the only man who is doing good things in motion pictures. Directors who make artistic productions are multiplying rapidly."

Lastly, as to the position and future of the film art, let us hear from The New York Independent reviewer, Dr. E. E. Slosson, whose technical insight is entirely and rightly unswayed by the fact that he is a bitter opponent of "The Birth of a Nation" on social grounds:

"The film play, compared with its rival, the stage play, has certain serious defects, notably the absence of sound and color. But on the other hand it has certain compensating qualities of its own and producers are very wisely laying more stress on these instead of imitating what the stage can always do better. For instance, the film playwright can use all outdoors for his background instead of a painted and rumpled back drop. He can change the scene oftener than the Elizabethan dramatist. He can dip into the future or the past as though he were in Wells's time-machine. He can use literally an army of supernumeraries in place of a dozen attendants with spears. He can reveal the mind of his characters in two ways, neither of them possible on the stage, first by bringing the actor so close that the spectator can read his facial expression, and second, by visualizing his memories or imaginings. He can, if he so desires, wreck a train, burn a house, sink a ship, or blow up a fort, since he does not have to repeat the expense every night. It is natural that the new art should tend to run to excess in those things which it can do best. The film artist is so tickled at the idea that he can portray motion that he is apt to put in too much motion. * * * But these are the inevitable extravagances of youth and are already being eliminated in the best of the feature films. The motion picture has established itself, and in some form or other will become a permanent part of the intellectual and aesthetic life of the nation."

...ing in still holding forth, they have been doing a little tabulating on the side. They have figured out a conservative estimate that there are nearly 80,000 deaf and dumb residents of Greater New York. 4,000 deafs and mutes have seen the picture spectacle at the Liberty Theatre, as they are great patrons of the silent screen drama. Over 280,000 people have seen the picture since the run began. This means that out of every seventy one deaf or mute is included in the audience. The average is therefore about thirteen to the thousand.

World (N.Y.) June 7,

Over 4,000 deaf and dumb persons have seen "The Birth of a Nation" at the Liberty.

DEAF MUTES SEE FILM.

The management of the Liberty Theatre, where "The Birth of a Nation" film is being shown, has taken up the census fad. It estimates that out of the 28,000 people who have seen the picture here, 4,000 have been deaf and dumb. By its own brand of logic, the management proves that there are 80,000 deaf and dumb residents of Greater New York by reducing the one deaf and dumb man in each 70 persons who have seen the picture to a ratio of thirteen per thousand.

LOS ANGELES (Cal.) TIMES
JUNE 6, 1915

...ing in still holding forth, they have been doing a little tabulating on the side. They have figured out a conservative estimate that there are nearly 80,000 deaf and dumb residents of Greater New York. 4,000 deafs and mutes have seen the picture spectacle at the Liberty Theatre, as they are great patrons of the silent screen drama. Over 280,000 people have seen the picture since the run began. This means that out of every seventy one deaf or mute is included in the audience. The average is therefore about thirteen to the thousand.

...Liberty Theatre, where "The Birth of a Nation" is still holding forth, have been doing a little tabulating on the side. They have figured out a conservative estimate that there are nearly 80,000 deaf and dumb residents of Greater New York. Four thousand deaf-mutes have seen the picture spectacle at the Liberty Theatre since the run began, over 4,000 have been deaf and dumb, many of those thus afflicted having become great patrons of the film plays.

BROOKLYN, (N. Y.) CITIZEN
JUN 7 1915

Date .....

...however, for some ... to venture in.

THE CITY'S DEAF AND DUMB.

While the New York census is being taken the attaches of the Liberty Theatre, where "The Birth of a Nation" is still holding forth, have ben doing a little tabulating on the side. They have figured out a conservative estimate that there are nearly 80,000 deaf and dumb residents of Greater New York. Four thousand deafs and mutes have seen the picture spectacle at the Liberty Theatre as they are great patrons of the silent screen drama. Over 280,000 people have seen the picture since the run began. This means that out of every seventy one deaf mute is included in the audience. The average is, therefore, about thirteen to the thousand. This ratio to the total population of Greater New York shows approximately 80,000 deaf and dumb citizens of the city.

...While the New York census is being taken the attaches of the Liberty Theatre, where "The Birth of a Nation" is still holding forth, have been doing a little tabulating on the side. They have figured out a conservative estimate that there are nearly 80,000 deaf and dumb residents of Greater New York. Four thousand deaf-mutes have seen the picture spectacle at the Liberty as they are great patrons of the silent screen drama. Over 280,000 people have seen the picture since the run began. This means that out of every seventy one deaf or mute is included in the audience. The average is therefore about thirteen to the thousand. This ratio to the total population of Greater New York shows approximately 80,000 deaf and dumb citizens of the city.

Union. Sacramento. Cal. June. 6, 1915

CLANSMAN OPENS SECOND WEEK HERE

Mammoth Film Production at the Clunie Theater Inspires Audiences to Applause.

"The Clansman, or the Birth of a Nation," D. W. Griffith's spectacular drama in 12 reels, conceded to be the world's greatest motion picture production, continues to draw capacity houses at the Clunie theater, where it is being shown twice daily.

For almost three hours the audience sits enthralled as page after page of the most potent events in the history of the American nation, intertwined with a double romance that in point of its dramatic interest rivals that of the immortal story of Romeo and Juliet, is unfolded through the medium of the motion picture screen.

It is seldom that an audience applauds a motion picture, but so saturated with drama, romance, history and comedy is this half-million dollar film that time after time the audience applauds and cheers different features of the production.

Among the many features in "The Clansman" are the siege before Petersburg, Sherman's historical march to the sea, Lee's surrender to Grant, the assination of President Lincoln by Booth, the rise in power of Thaddeus Stevens, the great commoner, the organization and rides of the famous Ku Klux Klan and the problems that confronted the South during the reconstruction period. The spectacular riding of the Ku Klux Klan proves of great interest.

The specially arranged musical program of old Southern airs arranged for the picture by Lloyd Brown and old Southern songs rendered by the large chorus blend harmoniously with the showing of the film. "The Clansman will start on its second and big week Monday with matinees being held daily.

Miriam Cooper in The Clansman, Clunes Auditorium

Herald. San Jose. Cal. June 6, 1915

"The Clansman" Soon to Return to the Victory

The management of the Victory theatre announces that D. W. Griffiths, the famous 12-reel masterpiece, "The Clansman" will return to San Jose soon.

This wonderful picture, showing the period of American history immediately preceding the civil war, the horrors of the war itself, and the reconstruction period following, has created a furore wherever it has been exhibited, and popular demand has prompted the Victory theatre management in arranging for a return engagement.

Mirror. Los Angeles Cal. 6-6-15

PORTLAND ...

"BIRTH OF A NATION" WINS

Chicago, June 6—Producers of "The Birth of a Nation" today won their long fight for the right to have the pictures exhibited in Chicago theatres when Judge Cooper issued an injunction enjoining the city from interfering with the production. The court's ruling ended the action of Mayor Thompson in refusing a permit.

...g Chicago negroes severely ... not only the photoplay, but ... novel, "The Clansman," on ... founded.

SACRAMENTO DAILY ...
JUNE 8, 1915

Griffith's Pictures Resume at the Clunie

At the matinee to-day the D. W. Griffith's pictures, "The Clansman, or the Birth of a Nation" ...med a run at the Clunie and will continue without further interruption afternoons and evenings to and including Sunday night.

These pictures show the adaptation to screen reproduction of Thomas Dixon's novel of the same name founded on the stirring incidents during the Civil War and the period of reconstruction following.

MOTION PICTURE WORLD (N. Y. City)
JUL 3 1915

"BIRTH OF A NATION" SOUVENIR.

...t the Liberty theater, New York City, on June 10, beauti- ... souvenirs were distributed commemorating the two hun- ...dth performance of the Griffith spectacle, "The Birth of a ...ion." The souvenir was in the shape of a de luxe pro- ...n bound in vellum, stamped with green and gold. The ...ntispiece is a good likeness of the producer, David Grif- ... which, like the other illustrations in the program, has ...ne like the old time wood cut. After an interesting in- ...duction, the story of the film is told, with the Stars and ...pes in red, white and blue, forming a beautiful initial ...r a half page deep. The workmanship is high class ... was turned out by the Epoch Producing Corporation.

FRANKFORT (Ind.) GAZETTE
MAY 23, 1915

THE FEARLESS MRS. MAYOR.

Among those who favored the presentation of "The Birth of a Nation" in Chicago, prior to the ... Mayor Thompson issued his edict barring it, was Mrs. Carter Henry Harrison, wife of the former mayor of Chicago, who had advised her husband to issue a license authorizing its production. Mayor Thompson, however, refuses to give it his official sanction—a fact that brings ... more convincingly than ever the broad mindedness of the distinguished ...

"The Birth of a Nation" is approaching its fourth month at the Liberty theatre.

D. W. Griffith's wonderful spectacle, "The Birth of a Nation," is well into its fourth month at the Liberty.

This wonderful film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War.

JUNE 7, 1915
INDIANAPOLIS (Ind.) NEWS

AS TO CENSORSHIP

On Saturday last Judge Cooper, of the Chicago superior court, enjoined the police from interfering with the production of the great moving picture spectacle entitled "The Birth of a Nation." The question is [redacted] and affidavits of the police censors are to be presented to the court tomorrow for the purpose of getting a reversal. It is announced further that the case will be appealed.

Nevertheless, there are many people who will think that Judge Cooper's ruling is very sensible. The objections to the performance seem to be that it is false historically, that it is insulting to the negro race, and that it tends to stir up race hatred. But for the publicity that the play has had there would not have been the slightest danger of stirring up race hatred. If every play were forbidden that was false historically there would be a sad shrinkage in the number of plays. As for reflecting on the negro race, no race can be injured by what certain members of it may or may not have done a half century ago—can not suffer even from actual contemporary misrepresentation as long as it shows itself worthy of respect and confidence, as the negro race in this country has done. On this point Judge Cooper says:

Any race or nationality so offended can best give the lie to the bad characters so presented by continuing to conduct themselves as law-abiding citizens who do not expect greater rights under the law than it allows all other men or nationalities.

There must, of course, be some censorship, and even censorship by the police of stage productions. But there is an unmistakable tendency to extend the principle too far. We are asking for a much closer censorship of the mails, and this in spite of the fact that the regulations are already rigid. There are continual efforts to curtail the freedom of the press. Whatever we do not like, that we seek to suppress or abolish. As far as history is concerned, there is no historical play that is not false, in the opinion of some people. The best opinion is that Shakespeare was grossly unfair to the Yorkists. As to race sensitiveness, that is something that people should try to get over. If public opinion pays overmuch attention to it, the country will be all the while in trouble. We need hardly say that we have a poor opinion of the books of the Rev. Thomas Dixon, of one of which "The Birth of a Nation" is a dramatization. His reading of our history is, as we think, utterly false. But our New England friends, who have stirred up such a tempest over this play, must know that "Uncle Tom's Cabin" might be fairly criticised as reflecting on the southern people because of the vile slaveholder who figures in it. In such cases there is always danger of creating a precedent that may prove exceedingly embarrassing.

We also need to be a little cautious in this matter of censorship. A wise man once said that no man can ever be written down except by himself. The same thing is true of races. In a playlet recently produced in this city a Union officer was represented as a beast. No one imagined that there was any reflection on the Union army as a whole. We can not have forgotten the foolish fuss that was kicked up in this country a few years ago over the Irish Players. And there have been people—few in number, it is true—who felt that "The Merchant of Venice" should be banished from the stage because it "reflected" on the Jews. There are many foolish things—and occasionally some wicked ones—done in the name of liberty, but nevertheless liberty [redacted]

SAN JOSE (Cal.) MERCURY-HERALD
JUNE 20, 1915

WALTHALL IS EPOCH MAKING MASTERPIECE

The reputation built upon his appealing work in the wonderful Griffith picture, "The Birth of a Nation," is as nothing to the [redacted] come home to rest upon the shoulders of Henry B. Walthall as soon as the general public has seen his masterly, soul tearing performance as Oswald in "Ghosts," the five-part Mutual Masterpicture founded on Ibsen's play and declared by a prominent clergyman to be the greatest exhortation ever delivered against vice. The fact that this picture is said to mark an epoch in the motion art and to have registered the accomplishment of the impossible is, in part, a tribute to the illuminating power of Mr. Walthall's acting.

"Ghosts" will be shown at the Empress theatre today, one day only.

HENRY WALTHALL IN "GHOSTS"

HARTFORD (Conn.) TIMES
JUNE 9, 1915

BUILD AND BURN CITY FOR MOVIES.

D. W. Griffith Tells of Hundreds of Work—Only One-Twelfth of Original Work Is Worth While.

STAGING A BATTLE FROM CONNING TOWER.

Soldiers in Marches and Mimic Fights—Is Man Who Made "The Birth of a Nation."

D. W. Griffith, who wrote and staged "The Birth of a Nation," the famous motion play now being viewed throughout the country in the principal cities, tells something of his methods of work and especially as to how he achieves results in "filming" a play. He says of his work in the Boston Transcript:

My method of composition has been to invent, originate, and reshape for myself after I have grasped the outline of a plot. I do not know to-day which scene I shall stage tomorrow. I may tear out bodily what the author considers his biggest scenes and substitute something of my own which I consider more suitable for filming. The only logic to be observed is that as many scenes as possible are to be staged first in studio.

All film work is divided into studio-taking and location-taking. The studio-taking naturally comes first, for both organization and equipment are right at hand. It was not always the case, however, with "The Birth of a Nation." In reproducing the scene of the shooting of President Lincoln by the assassin Wilkes Booth, April 14, 1865, an entire Ford's theater replica had to be built and added to our equipment. The assembly hall of the legislature of South Carolina in 1871 was another specially constructed building, and in staging the scenes in Piedmont, S. C., an entire village of old-fashioned colonial houses had to be set up. But ours is a roomy enclosure, a great yard or compound surrounding the main studio at Los Angeles, and we had no trouble in building more and more as our indoor and smaller outdoor scenes grew to completion. It may not even surprise you to know that on one side of the studio lot, a rather hilly place, there was constructed a runway down which the shorter runs (the so-called "dashes") of the Ku Klux were enacted.

Locating War.

But the work of the historical drama which goes in for depiction of battlefields must be done far from cities and the usual haunts of men. On holidays and Sundays, when my studio staff had their times off, I would look up locations. Though locations in the technical language of the craft, they were really sites for military camps and historic battlegrounds that I was seeking. I found one such wonderful site in Bear Valley. Down the length of it I could see in fancy, Sherman's legions marching to the sea; across its upper width were as plainly discernible to the practiced eye the larger natural features of the Siege of Petersburg. Thither I sent my sappers and miners, ditch-diggers, camp-makers, engineers and landscape reconstructors. A small army of people were soon getting the great location into shape. Then I communicated with the chief officers of the California National Guard, who willingly assented to my plan. This was in brief to hire whole regiments of the Guard, under their own commanders, and take them for a month's marching and mimic fighting down into Bear Valley. Each soldier was to receive $5 a day for his camera work. This, with the commissary and other fixed expenses, made the cost seem almost staggering; but on the other hand, I was to get regular war, waged by actual soldiers and under conditions that perfectly reproduced the Civil War operations of fifty years ago.

Running Movie Battle.

The plan worked like a charm. I owe the artistically happy (though actually gruesome) result to the splendid enthusiastic service of those California guardsmen, to co-operation of war veterans and West Point experts who aided me, and to the painstaking use of all the devices of the latest science such as the field-telephone, etc. It was hard, gruelling work, directing these operations from a high tower by field-wires, wigwaggery and megaphone, virtually running both sides of the battle, typifying General Grant to one set of combatants and General Lee to the other.

Another important part of outdoor work was the getting of the longer Ku Klux rides. The Ku Klux Klansmen were the midnight scourge of the south. Many a story as startling as Maseppa's is told of them. The nature of the picture demanded that their wild rides be graphically [illegible]

BROOKLYN, (N. Y.) CITIZEN
June 9, 1915

MANHATTAN ATTRACTION

With the matinee at the Liberty theatre this afternoon W. D. Griffith's film spectacle, "The Birth of a Nation," celebrates its two hundredth performance in New York City. The run began on March 3 and has continued twice daily since. In this time it is figured that approximately 285,000 theatregoers have seen the big pictures in this city. As this is the first time on record that a motion picture production was ever presented at the regular scale of two-dollar prices which prevails in the metropolitan theatres, the record is the most unusual.

BANGOR (Me.) NEWS
JUNE 9, 1915

JUNE 10, 1915
LOS ANGELES (Cal.) TIMES

BROOKLYN, (N. Y.) [illegible]
June 9, 1915

N. Y. Commercial
June 9, 1915

With the matinee at the Liberty Theatre this afternoon, D. W. Griffith's film spectacle "The Birth of a Nation" celebrates its 200th performance in New York. The run began on March 3rd and has continued twice daily since. In this time it is figured that approximately 285,000 threatregoers have seen the big pictures in this city.

Press. (N. Y.) June 9.

200th presentation of "The Birth Nation" in the Liberty Theatre take place this afternoon. Since n began on March 3 it is estithat approximately 285,000 peoe seen the picture.

Telegraph. June 9.

Griffith also is pleased to note ternoon "The Birth of a Natitain its second century mark Mistry. During this period Thehill, who is Mr. Griffith's exatician, estimates that 285have seen the picture. In it must be recalled that wo-dollar scale of prices Liberty.

June 9, 1915

Birth of a Nation" celebrates its formance to-night at the Libtre.

N. Y. Evening Journal
June 9, 1915

"Birth of a Nation" on 200th Performance

With the matinee at the Liberty Theatre this afternoon, D. W. Griffith's film spectacle, "The Birth of a Nation," celebrates its two hundredth performance in New York City. The run began on March 3 and has continued twice daily since. In this time it is figured that approximately 285,000 theatregoers have seen the big picture in this city.

As this is the first time on record that a motion picture production was ever presented at the regular scale of prices which prevails in the metropolitan theatres, the record is the more unusual.

Times June 9, 1915

"The Birth of a Nation," which was first shown at the Liberty on March 3, will reach its two hundredth performance this afternoon.

MANCHESTER

It is probable that an attempt to secure "The Birth of a Nation" film, which caused such an uproar in Boston, to be shown in Manchester, will be made by local theatre managers as soon as the feature closes in the Hub. This photo-play has been perhaps one of the most talked-of that has ever struck New England.

MOTION PICTURE WORLD (N. Y. City)

" has been closed at Clune's auditorium, ted steadily for sixteen weeks, cre- s expected to stand for some time. ked one and will be followed by an-

NE, 1915 — The TELEPHONE REVIEW

Making "Movies" by Telephone

D. W. Griffith Used the Instrument in Producing the Photo Drama "The Birth of a Nation" to Direct the Movements of 12,000 Men Over Twelve Square Miles of Civil War Battle Ground

By A. B. Stearns, Copywriter, Advertising Department

"CAMERA two!"

A man standing on the platform of a sixty-foot tower, from he could look out over miles of rolling meadow land, polka-dotted with masses of men and rimmed by hills, spoke these two words to the operator of a small private exchange switchboard on the platform beside him. Two or three men in the hillside tower one of the assistants received the message and operator repeated it and instantly the roar of cannon reverberated from the hills. A mass of blue-clad soldiers surged forward to attack a long line of trenches behind which gray-garbed men waited. "Camera three!" said the tower man, and immediately another battalion of fighters charged into the range of the camera. In rapid succession "Camera four—Camera five—Camera six"—sixteen of them were in action and, as the rapid-fire commands were given, guns were fired and recoiled on their carriages; bullets whistled and shrieked through the air, the rattle of rifle fire beat a tattoo on the ears; men fought hand to hand, faced bayonets fearlessly and were pitched headlong or fell back-stricken to the ground and after one convulsive shudder lay still. From 10,000 to 12,000 men were in action and it was civil warfare to show the millions of people and the "movies" how the men in blue and General Grant and General Lee fought at Petersburg, Virginia, fifty years ago.

The battle scene is one of the biggest features of D. W. Griffith's historical drama, "The Birth of a Nation," founded upon Thomas Dixon's novel, "The Clansman." One hundred years of American history are covered in the story, and now under the touch of the "movie" man, the story of this century of history can be seen from the comfortable vantage point of a cushioned theater chair. There are many remarkable pictorials in this new photo-drama, among them faithful reproductions of Sherman's march to the sea, the burning of Atlanta, the rise and the night riding of the Ku Klux Klan, but none is more vivid or more lavish in detail than the reproduction of the battle at Petersburg, which formed one of the closing chapters in the history of the Civil War.

Everyone who has seen this film battle has probably wondered how Griffith was able to marshal such large bodies of men and direct their movements over twelve square miles of meadow land in such a way that their charges and counter charges, and their every other action before the camera, combine to present a wonderful picture of war in all its grimness and horror.

The answer is—the telephone. "I could not have accomplished the results I did, without the aid of the telephone," Mr. Griffith told the writer, when discussing his photo-play masterpiece. "I got the idea of using the telephone to direct the battle scenes from the use being made of the field telephone in the European war," he continued. "When the big stage was set, I found that because of the extent of territory over which the battle would range I could not use the usual methods of directing by megaphone and wig-wagging. So I had a telephone system built to cover the field and directed the battle from my 'Central' on the top of the big tower."

Historical records were followed closely in preparing for the battle pictures. For four months professors of history in several universities conducted extensive research to obtain the correct data and West Point engineers mapped out the battlefield in accordance with the official war records. The Ordnance Department of the United States Army furnished the rifles and artillery, the cannon used having seen service in the Civil War.

Under the supervision of army engineers, a large force of men dug the trenches and prepared the breastworks. Roads were built for the artillery; mortar pits were provided for the heavier ordnance; and masked batteries, just as in the battle half a century ago, were placed behind the hills five miles distant from the center of the battlefield. To make the chance of injury to the actors as slight as possible, special shells and projectiles were used which gave the pictorial effect of the missiles used in real war, but were harmless. In spite of this precaution, however, many men were injured, although none fatally.

Mr. Griffith divided his army into sixteen battalions, with a sub-director, who reported direct to him, at the head of each. A camera was detailed to each battalion, which had been carefully rehearsed, and Griffith and his best camera man overlooked all from the point of vantage afforded by the sixty-foot tower.

When it was apparent that wig-wagging and megaphone signaling were inadequate for such a large production, Mr. Griffith had an elaborate system of telephone wires laid out. With the same faithfulness in following the teachings of history that characterized Mr. Griffiths' work with the other details of the drama, he refrained from using telephone poles in constructing his telephone system. The telephone did not come into existence until ten years after the Civil War, and so the telephone wires for the producer's use were laid along the ground. There was a direct wire to each battalion chief. The switchboard was placed on the platform of the tower, where it would not obstruct the view of the producer and his crack camera men, and when the wires extending to all parts of the immense stage were ready, Mr. Griffith simply telephoned his orders for the firing and the movements of the troops.

The scheme worked with clock precision. The sub-directors received their orders, marshaled their forces, attacked the camera at the moments when they were needed for right effect in the development of the plot. In this way Mr. Griffith was able to blend sixteen great pictures into one and create the impression of warfare. Making "movies" is a new development in the business and the success of the telephone by the man who is with setting the pace in the picture world makes it certain that other producers will follow Griffith's example.

Battle of Petersburg as Re-enacted for the Movies

Mimic Armies Fight and Sixteen Cameras Snap at the Word by Telephone

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Birth of Nation Given 200th Time

WITH the matinee at the Liberty Theatre yesterday afternoon D. W. Griffith's film spectacle, "The Birth of a Nation," celebrated its 200th performance in New York City. Approximately 285,000 theatregoers have seen the big picture here.

This is the first time a motion picture was ever shown at the regular $2 scale.

Telegraph June 10

Wilbur Higby, known on the speaking stage as the creator of types of eccentric character, has been engaged for character parts with the Griffith Players at the Reliance—Majestic studios. He has been cast for a type part in support of Francelia Billington in the Majestic feature, "Children of the Sea."

N. Y. Commercial June 10

The Yale baseball squad will attend the performance of "The Birth of a Nation" at the Liberty in a body tomorrow night.

N. Y. Herald June 10

Members of the Yale University baseball team will see to-morrow night's performance of the motion pictures "The Birth of a Nation" in the Liberty Theatre. The team on Saturday will play Princeton University.

N. Y. Times June 10

THEATRICAL NOTES 18

On its way to Princeton, the Yale baseball squad will attend the performance of "The Birth of a Nation," at the Liberty tomorrow night.

N. Y. Mail June 10

College Ball Players at Liberty.

The Yale baseball squad will attend the performance of "The Birth of a Nation" at the Liberty Theatre in a body to-morrow night. The Eli players will stay over in New York Friday night, coming down early in the afternoon from New Haven, and will tune up for the annual clash with the Tigers at Princeton Saturday afternoon by looking at the Griffith war spectacle.

N. Y. Sun June 10

The Yale baseball squad will attend the performance of "The Birth of a Nation" at the Liberty Theatre in a body to-morrow night.

N. Y. Telegraph. 10

Yale Boys to See "Birth of Nation"

The Yale baseball squad will attend the performance of "The Birth of a Nation" at the Liberty Theatre in a body to-morrow night. The Eli players will spend the night in New York, coming down early in the afternoon from New Haven and will tune up for the annual clash with the Tigers at Princeton on Saturday afternoon, by looking at the Griffith war spectacle before descending up on the Nassau camp.

JUNE 10, 1915
LOS ANGELES (Cal.) EXAMINER

W. Griffith Coming Home

He Has Vanquished Boston

The Cowl Finds Play She Likes in 'Common Clay'; White Rats Delayed

By Otheman

W. GRIFFITH has left New York on his way home.

He has settled the combat he waged against "The Birth of a Nation" by saying culture [illegible] the birth even of a nation was [illegible] quite improper.

It would seem that Mr. Griffith had by his suavity caused the Chicago critics and the aroused Afro-Americans to relinquish their stand of severity against the production of the photoplay, though the pressure of those opposed to the picture in Massachusetts, Governor [illegible] had a bill programmed through the legislature creating a board of [illegible] for the purpose of passing on the [illegible]. The verdict was that it was [illegible] to good morals and [illegible] pressed.

[illegible] was expensive advertising [illegible]

MOTION PICTURE WORLD (N. Y. City)
JUL 3 1915

By invitation of the Photoplay Magazine, this city, the delegates to the convention of the Associated Advertising Clubs of the World witnessed an exhibition of "The Birth of a Nation" at the Illinois theater, 10 o'clock, Wednesday morning, June 23.

Brooklyn Eagle Times June 10, 1915

With the matinee at the Liberty Theatre yesterday afternoon D. W. Griffith's film spectacle, "The Birth of a Nation," celebrated its 200th performance in New York City.

...ing, setting up a record for the ... motion picture production which will likely stand for a long time.

June 11, 1915

Liberty.

D. W. Griffith's wonderful spectacle, "The Birth of a Nation," is well into its fourth month. This wonderful film series of history and romance retains its drawing powers in every essential and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War and closing with the exciting moments of the reconstruction days down South. Great battle fields, enormous armies marching to conflict, the daring rides of the Clansmen, and the thousand and one details of gripping heart interest which Griffith has crowded into his story set the whole production apart from the average and make it intensely real and life like.

SEATTLE (Wash.) POST-INTELL.

"BIRTH OF A NATION" STIRS UP INTEREST

Gigantic $500,000 Spectacle Will Be Presented at Clemmer, Beginning Sunday, June 27.

Few if any productions coming to Seattle have stirred up the interest that "The Birth of a Nation" has stirred up. This gigantic $500,000 spectacle of D. W. Griffith's, which is booked into the Clemmer, beginning Sunday, June 27, promises to be one of the greatest theatrical events of the season. Reports from New York, where Griffith opened his masterpiece at $2 per seat prices, show that during the past fourteen weeks upwards of 300,000 people saw this production and every performance is still packed.

JUNE 12, 1915
MILWAUKEE (Wis.) LEADER

"THE BIRTH OF A NATION" TO BE SHOWN HERE

"The Birth of a Nation," David W. Griffith's spectacular motion picture in which there are 18,000 actors and 3,000 horses and which has stirred up a national controversy, will be seen in Milwaukee.

It will come to the Davidson for an indefinite engagement, beginning July 3.

"The Birth of a Nation" tells a story concerning the civil war, and takes three hours to show on the screen.

Milwaukee will be the sixth city in the United States in which the picture will be exhibited. It has created a wonderful stir where it has already been shown. It is based on Thomas Dixon's novel, "The Clansman."

In some cities prices have ranged from $2 and down. In Milwaukee, however, matinee prices will range from $1 to 25 cents, and the night from $1.50 to 25 cents.

This big movie contains many impressive spectacles and shows most of the important battles of the civil war.

N. Y.

N. Y. Sun

N. Y. Mail

"Birth of A... to Run A...

N. Y. Globe

Journal of Commerce

N. Y. Commercial

Herald

Mercury

D. W. Griffith's film spectacle, The Birth of a Nation, celebrated its 50th performance in New York City. The run began on March 3 and has continued twice daily since. In that time it is figured that approximately 285,000 theatergoers have seen the big picture in this city.

MILWAUKEE

Davidson Gets Big Picture Feature.

The Birth of a Nation, a historical drama in 12 parts, which requires three hours time to be seen, will be exhibited at the Davidson theater, beginning July 3, with two performances daily.

The production is now running in its first week to capacity audiences in Chicago. The Birth of a Nation is based on Thomas Dixon's story, The Clansman. Its production cost $500,000 and 18,000 persons and 3,000 horses participate in it.

BALTIMORE, (MD.) NEWS

JUN 19 1915

BALTIMORE NEWS.

$2 MOVIES ARE TOO HIGH FOR BALTIMORE

Big Corporation Formed In New York City Has No Local Connection.

While it is reported from New York that a chain of moving-picture theaters all over the country is being projected, with the idea of presenting $2 attractions, no news of such an establishment in this city could be gained today. Film experts here said that they had not been approached in connection with this proposition, in which those behind the stupendous "Birth of the Nation" production, now running in New York at $2 for the best seats, are interested.

Marion S. Pearce & Scheck said that feelers had been put out as to the practicability of the $2 film show here, but that he knew nothing of the particular enterprise now forming in New York.

Higher Prices Coming.

"The high-priced moving picture show is certainly coming," said Mr. Pearce, "and it is coming even more rapidly than was expected. The people here and in other cities than New York are not yet ready for such an expensive show, they have not gotten used to the idea yet; New York always leads in such innovations and it will be some time before the Baltimore public takes to the idea of a film show at that price. When it does come in Baltimore, it will be on the same principle as the regular drama is worked on now. Productions that have long runs in New York will come here for a week and then go on somewhere else."

C. E. Whitehurst of the New Theater said he had not heard of the New York concern that is contemplating a chain of high-priced movies.

"It would be an impossibility," he said, "to maintain such a production in Baltimore at the present time, or even by next fall. A year from next fall there might be some chance, but hardly before. The people must get educated up to the moving-picture show that runs at the same price as the drama. Nor will the public be ready for such prices until all such offerings are on a par with 'The Birth of the Nation.' I paid $2 to see a night performance and then again paid $1 for a matinee. Another objection in Baltimore is that there is no available theater for such offerings. However, the time will surely come when the public will be eager for such film productions. The moving-picture business is still in its infancy."

Wall Street Interest.

The New York report states that the bankers of the [illegible] are interested in the project [illegible] incorporate today [illegible]

...ERALD, WEDNESDAY, JUNE 16, 1915

MERCURY BIRMINGHAM, ALABAMA, WEDNESDAY, JUNE 16, 1915

DOLLY DALRYMPLE IN SERIES OF STORIES TELLS OF SOME THINGS SHE SAW AND HEARD ON RECENT VISIT TO NEW YORK

No. 7—"The Birth of a Nation"

By DOLLY DALRYMPLE

It was a perfect joy to me to see "The Birth of a Nation," for more reasons than one; not only because it is the most marvelous moving picture that has ever been produced, but also because I had seen so many broad, suggestive, dramas—so many "outre" plays of one sort or another during my brief visit to New York that I fairly reveled in the beauty and wholesomeness and artistic effect of Mr. Griffith's wonderful film drama.

Mr. Henry Arthur Jones remarked once upon a time that "the American drama is suffering from an overdose of ideas."

Fact is, if Mr. Jones had said an overdose of one idea, he would have been more correct in his statement, said idea being that of a perfectly good lady (the heroine, of course) gone wrong sometime between 10 years before the play opened and the end of the first act, and who tricked through scene after scene in tears and a black, spangled gown, and turned on everybody at the end of the third act, when the proverbial bedroom scene was presented, and the 'expose" came to light. Ladies gone wrong and deceived husbands are the inevitable ingredients of nearly every play that is on the boards in New York today.

A bit of comedy, of course, if thrown in, and there usually is a couple of juvenile lovers to be paired neatly off as the curtain falls, but the rest of the plot is the same everywhere—and it has been "aired" and toasted to tedium, and mangled to the thinness of tissue paper.

After seeing a half dozen or more such plays, a body feels like exclaiming with the unknown poet:

"Oh! lovely lady we implore
Please go away and sin no more,
Or, if that effort be too great,
Just go away at any rate!"

Only heaven and the Sage foundation fund know how many motion pictures are operating in New York today.

Every adventurer with money enough to hire a blonde, a retired delicatessen shop, two rolls of tickets and a roll of photographs, has gone into the "movies," it would seem.

When papa comes home late all tired out and worn out, he can gather his little brood about him, including "Mama," Bess, little Willie, Dorothy, Annie and Susie and treat them to two murders, a train wreck, 'steen elopements and 5000 miles of the fastest horseback riding you ever saw, all for the sum of 5 cents each, but—"Watch! Look! Listen!" Along comes Mr. Impressario with more money and bigger ideas, and behold; he rents one of the biggest theatres in New York, handsomely furnished and gorgeous equipped, produces a big screen play and up goes the price of admission."

The conquering host in this respect reaches his ultimatum in "The Birth of a Nation," where orchestra chairs are $2 each (if you buy them through Tyson or McBride, they are $2.50 each), and would you believe it, with a performance every afternoon in the week and every evening you can scarcely get seats!

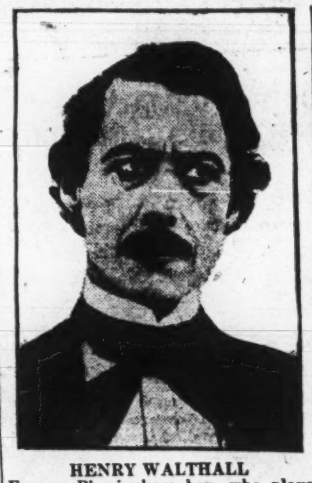
That is what Mr. David W. Griffith has done for the "moving picture" business in New York by producing "The Birth of a Nation."

And better still, I'll say this, "The Birth of a Nation" is worth the price, every cent of it, although as some old bum with half a dozen drinks under his belt said when he saw it.

"I'm disappointed; I thought they said this was 'The Breath of a Nation'—and it ain't!"

Even so, the old bum to the contrary notwithstanding, the picture is wonderful, and to Mr. Griffith, who has done one of the biggest things that has been done in modern photo-play, one feels like paying homage, not only to the man himself, but to American art as well, of which he is a magnificent exponent, and so we render unto Caesar the things that are Caesar's, and rank "Birth of a Nation" with the big things of the world—the "eighth wonder," to speak.

"Birth of a Nation" is the last word in "movies"—it as reached and it is the apotheosis of the screen. Even the filmiest "film fans" acknowledge this.



HENRY WALTHALL
Former Birmingham boy, who plays the part of "The Little Colonel" (Ben Cameron) in "The Birth of a Nation"

Nothing so stupendous has ever before been attempted.

Eighteen thousand people are employed, and 3000 horses in the picture, and the music, which was written especially for the production by Joseph Carl Briel and played by an orchestra of 40 pieces, is not the least of the beautiful accessories to the drama.

Entering the Liberty theatre the guests are greeted by tall, slender young fellows as ushers dressed in uniform, the flashing blue and gold making a charming contrast to the pretty young women who dispense the programmes, gowned in lovely old fashioned Dolly Varden silks, ruffled and frilled over big hoop skirts, their hair done in old fashion ringlet style and as they "curtsey" to each person who enters, you feel as if you are transported back into the old days before the terrible war—when our mothers and our grandmothers were indeed and in fact the belles and beauties of the whole world, famed from southern clime to northern border, for their sweetness, their grace and their loveliness.

It took a southern man to furnish the text for "The Birth of a Nation," Dr. Thomas Dixon, around whose novel "The Clansman," the story is woven; it took a southern boy, Henry Walthall, a Birmingham boy, in fact, to play the leading role of "The Little Colonel" (Ben Cameron); and it took southern pride and southern chivalry, southern gallantry and southern courage to provide the real dramatic events which counted for so much in the terrible conflict between the north and the south.

When the band plays "Dixie" during "The Birth of a Nation," there is loud applause, showing how the southern people feel about this marvelous picture, no matter how it hurts their hearts and how many times they want to give a good, old rebel yell when something is shown on the screen that incenses them, although I must say there is little of that sort of thing.

When the band plays those beautiful, old songs so dear to our hearts, "In the Gloaming," "My Old Kentucky Home, Good Night," and the rest, you can't keep the tears back, if you are a full-blooded southerner—nor if you are any kind of a northerner for that matter—for the pathos of the music, the sadness of the scenes, the bitter conflict, the terrible undoing of the south's most cherished ideals make their way to every human heart, and it is not a matter of geography, but one of universal appeal.

Although it is called the "silent drama," it was far from silent, was "The Birth of a Nation," when I saw it; incessant murmurs of approval, roars of laughter, gasps of anxiety and outbursts of applause greeted every new picture that was thrown on the screen.

I cannot imagine a human emotion that is not included somewhere in the story from the biggest national psychology to the littlest girl; from the lowest depths of ruthless villiany to the utmost grandeur of patriotic ideal!

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the civil war, with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan's solution of the problem; the establishment of an 'everlasting peace in the end. These historic scenes are given in accurate detail.

When I saw "The Birth of a Nation" I was so overwhelmed by its immensity, so overcome by its spectacular effect, so wrought up by its vivideness and beauty that I said to myself:

"It makes the biggest achievements of the real stage look like mere child's play; it reduces to littleness the hughest things the theatre has ever done or can ever hope to do."

Of course, size has little to do with art. That's true, we all admit; a perfect statuette like one of the exquisite figures of Tanagra is as great in a sense as the Vatican; a flawless sonnet of Byron's need not yield its place to a great epic like Dante's "Inferno;" a short story of de Maupassant's has nothing to fear from a cycle of Hugo's masterpieces; nor has the "Suwanee River" anything to be afraid of from a Wagnerian trology.

And yet, the spectator after seeing "The Birth of a Nation", cannot help feeling that a higher power has created the larger work, since the larger work includes the problems of the smaller and countless others.

"The Birth of a Nation" is a choral symphony of light—light in all of its magic; the sun flashing through a bit of brown-black lace, and giving immortal beauty to its pattern; or quivering in a pair of eyes; on a snowdrift of bridal veil, or on a moonlit brook or a mountain side.

The leagues of film uncoil and uncoil and pour fourth beauty of scene and face and expression, beauty of fabric and attitude and motion!

Here is the epic of a proud, brave people beaten into the dust but refusing to stay there.

The pictures shift from huge canvasses with hundreds and hundreds of the white capped Ku Klux Klan charging and thundering and rearing and galloping on superb horses, with a heart quickening glory of speed down road and lane, through flying waters, now the thrill of a charge or a plunging steed caught back on his haunches in sudden arrest—now the terror of a bestial mob, the hurrah of rescue, streets filled with panic and with carnival.

A moment later we see Abraham Lincoln brooding over his "Emancipation Proclamation," another moment and he is yielding to a mother's tears—poor, wretched, broken, tired Mrs. Cameron begging for her boy—the "Little Colonel;" later we are in a crowded theatre, watching the assassin making his way to and from the awful deed!

What could the stage give to rival this? What the novel? What the poem?

Nothing—everything else, music, poetry, song, depreciate into mere nothingness in comparison to such a marvelous portrayal of life and love and honor and patriotism.

Here we have hundreds of scenes in place of four or five; thousands of actors in place of a score; armies in landscape instead of squads of supers jostling on a platform among canvas screens; here was the evolution of a people the living chronicle of statesmen, a civil war, a racial problem, rising gradually to a puzzle yet unsolved; here was a whole gallery of scenery of humanity, of still life, and life in its wildest career. Here were portraits of things, of furniture, of streets, of homes, of wilderness; pictures of conventions, cabinets, senates, mobs, festivals, ballrooms, flower gardens, hypocrisy, jealousy, pride, humiliation, battlefields, hospitals, flirtations, anguish, devotion, treachery, self-sacrifice and tyranny; here were the luxurious southern homes, the wind-swept cotton fields; here were the dancers, and the soldiers riding away to battle, the soldiers trudging home defeated, cast down, with poverty ahead of them, and new and ghastly difficulties arising at every hand!

There is little left to tell after all this. To Ben Cameron and Elsie Stoneman, Phil Stoneman and Margaret Cameron, the sweethearts of the story, the sequel was a beautiful double honeymoon by the sea—to the American people it was the outcome of four years of fratricidal strife; the nightmare of reconstruction, and the establishment of the south, the glorious, proud, beautiful south, in its rightful place. "The Birth of a Nation," a new nation, destined to play its part in history with honor and glory to itself and its people, a new nation turned away forever from the blood-lust of terrible [illegible]

...has been closed at Clune's auditorium, ... steadily for sixteen weeks, ... expected to stand for some time ... one and will be followed by a

...graph June 13

...y last D. W. Griffith's "The Birth of a Nation," ...hundredth performance at ...eatre in this city, setting ...the first $2 motion picture

(N. Y.) CITIZEN

...3 1915

...TH PERFORMANCE.

...Run of "The Birth of a Nation."

...day last W. D. Griffith's ..., "The Birth of a Nation," ...hundredth performance at ...heatre in this city, setting ...or the first $2 motion pic...n which will likely stand ...e.

...ly interesting drama of his...ance, depicting in the new ...orm of art which it estab...ring incidents of our na...ment which cluster about ...djustment of the African ...on, has been the sensational ...e year. After an unex...remains as potent as ever ...ppeal, and the Liberty has ...continuously since the en...n there on March 3. ...ngements have been made ...e run through the summer ...vance bookings for the next ...n be arranged.

(N. Y.) Standard-Union

...3 1915

...hattan Theatres

MANHATTAN.—On Wednes...W. Griffith's great spectacle, ...Nation," passed its 200th ...at the Liberty Theatre, ...ing up a record for the first ...picture production, which will ...for a long time. This in...esting drama of history and ...picting in the new and graphic ...which it establishes, the stir...ts of the national development ...r about the rise and adjust...e African slavery question, has ...sensational success of the year. ...unexpected run it remains ...ever in its public appeal, and ...has been crowded continuously ...engagement, began there on ...Special arrangements have been ...continue the run through the ...mer season, and advance bookings ...eight weeks can be arranged.

...graph June 13, (N.Y.)

...like a manifestation of ...the part of the producers ...of a Nation" has been playing ...at the Liberty Theatre ...months, and the crowds continue ...When popular opinion is thus ...approve a photo-play the powers ...e not likely to interfere with ...ainment. A recent suit brought ...e producers of the film by the ...of an association who were op...its exhibition dragged wearily ...courts for a couple of months, ...ually postponed from week to ...finally fizzled out altogether. ...no reason to believe that the ...will pay much attention to this ...mpt to eliminate the picture.

...YN (N. Y.) EAGLE

...3 1915

A FIGHT FOR A FILM.

Struggles to Have "The Birth of a Nation" Shown.

Concerning the efforts made by various organizations to suppress or alter the film "The Birth of a Nation," D. F. Griffith has made public the statement of his difficulties with the various societies. He said:

"The Birth of a Nation' has now passed over every legal barrier placed in its way by the negro intermarriage societies opposed to its presentation in New York, Boston, Los Angeles and San Francisco and has been sustained in every instance, including the sanction of the National Board of Censors.

"The situation in Boston was unique and threatened the freedom of the stage and the press. Through the pressure of the negroes who are promoting the intermarriage of blacks and whites in this country Gov. Walsh of Massachusetts had a bill rushed through the Legislature creating a Board of Censors to pass upon the big picture now being presented in the Tremont Theatre. This law empowered a majority of the board to suspend or revoke any theatre license at their pleasure. The board consists of Mayor Curley, Commissioner of Police O'Meara and Chief Justice Bolster of the Municipal Court. The political phase of the case lies in the fact that the two last named officers are appointed by the Governor. After viewing the picture in an official capacity the board met Wednesday night and by a unanimous vote decided that the picture was in no way contrary to good morals and should not be suppressed. After having his photograph taken with a delegation of negro protestants on the State House steps Gov. Walsh, who had not seen the picture, promised the negroes that he would suppress it. In opposition to this political protest Attorney John F. Cusick, representing Mr. Griffith, filed with the board petitions signed by 8,000 citizens of Boston who had seen the play within ten days following the enactment of the new censorship law and who favored its continuance.

"As a result of the agitation caused by this extreme case it is said the moving picture people of New England are effecting an organization to have a sane law enacted which will repeal this special legislation and set up a safe standard by which all pictures and works of art can be judged in the future. In furtherance of this campaign it is said the moving picture houses will exhibit a series of editorials in pictures setting forth their standing in the community and showing up the political intrigues that have sought to hamper their business by underhanded and un-American methods."

BROOKLYN (N. Y.) EAGLE

Date ..... JUN 13 1915

On Wednesday last D. W. Griffith's great spectacle, "The Birth of a Nation," passed its 200th performance at the Liberty Theater, setting a record for the first $2 motion picture production.

World. June 13

...At the Liberty Theatre, D. W. Griffith's ...mance, "The Birth of a Nation," ...and combines historical and ...Thomas Dixon's novel, "The Clans-...way." It was made from ...starting with the sixth period Broad-...Nation." It to complete on an equal ...manner. It remains its popularity, per-...picture, "The Birth of ...

On Wednesday last, D. W. Griffith's great spectacle, "The Birth of a Nation," passed its 200th performance at the Liberty Theatre in this city, setting up a record for the first two-dollar motion picture production which will likely stand for a long time. This intensely interesting drama of history and romance has been the sensational success of the year. Special arrangements have been made to continue the run through the Summer season.

On Wednesday last, D. W. Griffith's great spectacle, "The Birth of a Nation," passed its 200th performance at the Liberty Theatre, in this city, setting record for the first $2 motion picture production. This interesting drama, depicting the stirring incidents of our national development which cluster about the rise and adjustment of the African slavery question, has been one of the successes of the year. Special arrangements have been made to continue the run through the summer season, and advance bookings for the next eight weeks can be arranged.

N. Y. World. June 13, 1915

Griffith.

LILLIAN GISH.

LILLIAN GISH, who plays the Northern heroine in "The Birth of a Nation," was born in Springfield, O., and in her teens she was a fancy dancer, appearing with Sarah Bernhardt and other stars. She was introduced to D. W. Griffith by Mary Pickford. He at once detected the natural poise and power of expression possessed by Miss Gish and brought her forward rapidly. Among the most important productions in which she has been featured are "The Battle of the Sexes," "Home Sweet Home," "Enoch Arden" and "The Birth of a Nation."

PHILADELPHIA, (Pa.) INQUIRER.

June 13, 1915

"The Birth of a Nation" has at last been officially sanctioned by the new Censorship Commission, which was established by the Legislature at the investigation of the various negro organizations.

BALTIMORE (Md.) SUN

JUNE 13, 1915

The most sensational theatrical success of the past season was D. W. Griffith's venture in taking the Liberty Theatre and charging $2 a seat to see a photoplay. "The Birth of a Nation" has played to capacity for months, when most of the theatres devoted to drama were half empty. The $2 price didn't deter those who wanted to see this wonderful film. And it has been a big success in Boston, Chicago and San Francisco. Griffith's profits on "The Birth of a Nation" have poured in for months at the rate of $50,000 a week. The cost of the picture, it has been stated, was nearly $500,000, but it has earned that back and the net receipts are now clear profit. The Frohmans, Belasco and other producers have probably made as much the past season out of the picture rights as they have out of the plays themselves.

MILWAUKEE (Wis.) FREE PRESS 561

'BIRTH OF NATION" COMING

SPECTACULAR PHOTO PLAY IS BOOKED FOR DAVIDSON.

"The Birth of a Nation," heralded as the most extensive, costly and spectacular motion picture drama ever produced, has been engaged by Manager Sherman Brown for an indefinite run at the Davidson theater, beginning Saturday night, July 3.

Adapted from Thomas Dixon's vivid story, "The Clansman," the play reveals events in the history of the United States with thrilling scenes of the civil war period. Great battle scenes are reproduced. Realism is said to reach a high degree, and some of the chief events of the war which freed the slaves and reunited the country are depicted, including the assassination of President Abraham Lincoln. To get the proper atmosphere into the scenes, numerous authorities were consulted by D. W. Griffith, the producer.

Mr. Griffith was eight months making the entire production, and during that time he employed an army of men and women. Eighteen thousand people and 3,000 horses figure in the pictures, which are said to represent an investment of $500,000.

"The Birth of a Nation" was completed recently and Milwaukee will be the sixth city in which it is presented. It is now the reigning pictorial success in New York and four other cities, and capacity houses are reported attracted at prices ranging up to $2. This is the sixteenth record-breaking week of the play in New York, the seventeenth in Los Angeles, the tenth in San Francisco, the ninth in Boston and the first in Chicago.

The production is the first ever booked in Milwaukee for an indefinite engagement. Commencing Saturday night, July 3, two performances daily will be given, beginning at 2:15 ...

MILWAUKEE (Wis.) SENTINEL

"THE BIRTH OF A NATION" FILM DRAMA AT DAVIDSON

Play, Beginning Saturday, July 3, Deals With Country's History in War Period.

"The Birth of a Nation," conceded the most spectacular motion picture drama ever produced, is engaged for an indefinite run at the Davidson theater beginning Saturday night, July 3.

Adapted from Thomas Dixon's vivid, gripping story, "The Clansman," the play reveals events in the history of the United States with thrilling scenes of the civil war period. D. W. Griffith, producer of the historical drama, was eight months making the entire production and during that time he employed an army of men and women. Eighteen thousand people and 3,000 horses figure in the pictures, which represent an investment of $500,000.

"The Birth of a Nation" was completed recently and Milwaukee will be the sixth city in which it is presented. It is now the reigning pictorial success in New York and four other cities and capacity houses are being attracted at prices ranging from 25 cents to $2. This is the sixteenth record breaking week of the play in New York, the seventeenth in Los Angeles, the tenth in San Francisco, ninth in Boston and the first in Chicago.

...NCOLN IN "BIRTH OF A NATION"

...picture is a photographic print ...a little piece of celluloid film, ...ore than 2x3 inches in size, one ...ny thousand little negatives that ...through the projecting machine ...he photo-play, "The Birth of a ...," at the Liberty Theater. It is ...from that section of half a ...of film that depicts with graphic ...y the assassination of President ...in. Perhaps there is no episode ...he Birth of a Nation" that makes ...profound impression and is re...with such reverent stillness ac...nied by stifled sobs and moist ...n this section of the picture the ...in, John Wilkes Booth, is seen ...his escape from the theater ...immediately after discharging ...tol. ...ite care and great ... were expended on this section of the picture. A reproduction of the interior of Ford's Theater in Washington was built, showing the stage, boxes and auditorium. The play, "Our American Cousin," is shown with E. A. Sothern and Laura Kene in the cast, also the arrival of the presidential party and the big audience showing a lively interest in every detail. So realistic is this scene that it has the complete illusionary effect of actually having been photographed on the fateful night.

Other familiar historical personages are shown in scenes reproducing with carefully studied detail eventful happenings of the Civil War. Lincoln is seen with his Cabinet issuing the call of troops, the big battle of the conflict for which thousands of people were drilled under the direction of the producer, David W. Griffith, and Grant and Lee shaking hands at Appomattox.

JUNE 13, 1915
N (O.) JOURNAL

"THE BIRTH OF A NATION"

Miss Mae Marsh, who plays the part of Flora Cameron, the pretty young sister, in this famous picture drama. It is one of the most elaborate film plays ever produced, and its remarkably realistic scenes of the civil war and of the turbulent period in the south that followed have created a sensation wherever it has been presented.

Birth of a Nation," recently joined the Reliance-Majestic players. This dainty actress immediately began work in the featured role of the two-part Majestic photoplay, "The Burned Hand." In "The Burned Hand," Miss Cooper is the daughter of parents who have domestic difficulties. She is kidnapped by her father, but has a college boy sweetheart who struggles for her. Eventually, the father is unable to part the lovers, since he depended for the identification of the youth upon a burned hand. Three of the hero's friends burn their hands to

LOS ANGELES (Cal.) EXAMINER
JUNE 13, 191

SCENE FROM "THE CLANSMAN" CLUNE'S AUDITORIUM

JUN 16 1915
NEW YORK DRAMATIC MIRROR

LIBERTY. — "The Birth of a Nation" passed the two hundred performance mark last week, and it's still going strong.

Westfield Leader
June 1915

Liberty—"Birth of a Nation."

At the Liberty, it is [illegible] markable picture, "The Birth of a Nation," resumes its [illegible] mitting it to complete [illegible] ing with the big [illegible] plays. It was made [illegible] on's novel, "The Clansman" [illegible] bines historical and [illegible]

STOCKTON (Cal.) [illegible]
JUNE 13, 1915

Herald. Washington (D.C.) June 15, 1915

It is as plain as the nose on your face that Manager Robins has a hankg to keep Keith's open all summer.

"What do you think of great big featured films?" he asked me one aftoon last week while we stood watching the long line of vaudeville dees file into the theater.

"Like 'The Birth of a Nation?'" I asked.

Whereupon he answered in the affirmative and I, recalling this wonful film which I saw a couple of weeks ago in New York, made a mental ervation, for there is but one "Birth of a Nation," and that one is worth e $2 asked for tickets to see it—worth it as much as any theatrical producon I ever saw in my life.

SAN FRANCISCO (Cal.) CALL & POST
JUNE 12, 1915

Se many demands have been made for the return of "The Clansman; or, The Birth of a Nation," the world's greatest picture, that the Alcazar will bring it back for a limited engagement, beginning Monday, June 21.

"The Clansman; or, The Birth of a Nation," the greatest achievement in motion picture plays, will return to the Alcazar Theater for a limited engagement, beginning Monday afternoon, June 21.

There will be a large symphony orchestra and a big chorus with the production of the world's masterpiece motion picture play, "The Clansman; or, The Birth of a Nation," at the Alcazar after next week.

MANCHESTER [illegible]

"The Birth of a Nation," the film which caused so much trouble in Boston, will probably find its way into Manchester theatres before the year is over. Just when the local managers will be able to book this feature is not known as yet. The crowds in Boston are increasing rather than diminishing and the picture will not be taken away until everybody has had an opportunity to see it.

[illegible] FROM
Philadelphia, (Pa.) Public Ledger
Date .....

SEATTLE (Wash.) TIMES
JUNE 18, 1915

Film Warmly Praised.

In a late number of Everybody's Magazine James Shelley Hamilton says of the wonderful photoplay, "The Birth of a Nation:" "The tremendous battle scenes with its vast stretch of smoke-covered landscape, its long trenches, its thrilling charges and its throat-gripping bits of individual heroism, sweep the auditors out of all composure."

LOS ANGELES (Cal.) EXAMINER
JUNE 13, 1915

CLUNE'S AUDITORIUM — Tomorrow afternoon "The Clansman" will enter upon its sixteenth and positively last week, at Clune's Auditorium Theater. Since the first performance this remarkable production has been the most popular dramatic attraction of this city, and has established a record that has never been equaled. As a fitting close to this engagement, as a special added feature, Mr. Joseph Hazleton, who when a boy witnessed the assassination of President Lincoln, will appear at each performance and describe the events of that terrible night. As a program boy in the Ford Theater, Washington, he had seen John Wilkes Booth many times, and on occasion, noting Booth's peculiarities, he watched him closely. [illegible] saw what probably no [illegible] saw, the shot actually [illegible] was to prove so disastrous [illegible]

[illegible] has been closed at Clune's au[illegible] [illegible]ted steadily for sixteen w[illegible] [illegible] expected to stand for so[illegible] [illegible]ked one and will be followe[illegible]

$4,000,000 MOVIE COMPANY TO SHOW $2 A SEAT FILMS

Dissensions in Mutual Corporation Lead to Succession of Harry E. Aitken, D. W. Griffith and Mark Sennett.

The Mutual Film Corporation, known throughout the length and breadth of the land because its chief director is D. W. Griffith, filmer of "The Birth of a Nation," is in the throes of internal dissensions. It was announced today that Harry E. Aitken, its president, would secede and form a new corporation, backed by Wall street money. This in itself would not mean much, for anybody with enough money can film pictures, but Aitken is taking with him Griffith, Thomas H. Ince, another master director, and Mark Sennett, the wizard of comedies.

The new company is to have a capitalization of $4,000,000, with a pledged reserve of $20,000,000 to be used in case of need. The new company purposes the production of master films, which it will exhibit at its own theatres at $2 a seat, even as "The Birth of a Nation" is being shown in New York, Boston and Los Angeles.

In so far as the Mutual is concerned, it appears that John R. Freuler, president of the North American Film Corporation, is in control of the situation, but any changes that are contemplated now are wholly dependent upon the developments of the coming week and what efforts are made to bring about an amicable settlement of the differences of the warring factions.

The other faction is led by President Aitken, who is said to be backed by the New York Motion Picture Corporation. As head of two companies, the Reliance and the Majestic, and as backer of D. W. Griffith, maker of the Griffith features, Mr. Aitken's position is strong.

Also in this coterie would be Thomas H. Ince, the Keystone Comany, the Broncho Company, the Domino Company and the Kay-Bee Company of the New York Motion Picture Corporation, which is controlled by Adam and Charles Kessel and C. O. Baumann.

SEATTLE (Wash.) TIMES
JUNE 17, 1915

[illegible] Underlining.

It took eight months to complete the picture, "The Birth of the Nation." Two hundred thousand [illegible] of film were used in its manufacture. This later was boiled down to 12,000 feet. An army of 15,000 men was needed to get the desired effects in the battle scenes. This picture will be shown in Seattle soon.

Chaplin Produces New Laughs.

Charles Chaplin, arch enemy of

SAN DIEGO (Cal.) UNION
JUNE 17, 1915

[illegible] all three have exceptionally good voices.

Keystone comedy-creation pictures complete the program.

Empress

That "The Clansman," which will open at the Empress Theatre next Monday night was witnessed by over one million people in the first twelve weeks of its presentation is substantial proof of its value. Never before in history has a dramatic attraction proven so thoroughly popular as has his remarkable production of D. W. Griffith's. The romance which runs through the "before the war" days, through the actual strife of the rebellion, and through the tragic period of the reconstruction of a new South—has a genuine grip. The interest is unrelenting.

The big battle scenes are magnificent, the depicting of Ford's Theatre at the moment of Lincoln's [illegible] is most wonderful, and [illegible]

charge through the [illegible] streets of a little [illegible] "The Clansman" has [illegible] its 12,000 [illegible] Five reels [illegible]

"The Birth of a Nation" will remain indefinitely at the Tremont Theatre, Boston.

SEMENTS

ISS MAE MARSH, who plays Flora Cameron, the younger daughter in the Southern household in "The Birth of a Nation" at the Liberty Theatre during her three as a photo play actress has ch attention by her elfish tive personality.

ways a touch of comedy or here Miss Marsh appears. lity lends itself to fine treatment of any part she expressive, ever changing ng face is one of the most ll the list of film favorites. iscovered by David W. Griffuicer of many films, long be- "The Birth of a Nation." Marsh, a freckled face "kid- some time been around the Angeles, meeting with many hoping that some day she he coveted chance to act be- ers.

th recognised the hidden ma- y beneath her quaintness and opportunity she sought. She ny of Lotta both in facial re- nd in the method of her work.

graph. (June 18, 1915

00,000 FILM CERN FORMED

Telegraph

Will Be Pictures to Be wn Only in the $2 Playhouses.

June 18

TREET MONEY IN IT

ement was made yesterday of tion of a $4,000,000 company E. Aitken as its head, which ace feature moving picture e combined into a weekly pro- and to be exhibited in a chain s where the $2 scale of prices all.

Street interests" are financing ct, acording to the announce- ich adds that David W. Griffith, H. Ince and Mack Sennett will film productions.

mbination is forming," said Mr. in which Messrs. Griffith, Ince, Bauman, Kessel and the West- rt Company of London, will be ing figures."

ew concern is said to have ac- ontrol of a theatre on Broadway, e films will have their first show- r which they will be exhibited in of theatres which the Aitken y is said to have obtained.

FREULER TO BE HOSEN PRESIDENT

the best information obtainable the informed in motion pictures y John R. Freuler will be elect- ident of the Mutual Film Cor- at the directors' meeting to be this city next Wednesday.

J. W. Smith of New York and Field of Milwaukee, the two new elected at the Richmond meet- in complete harmony with Mr. 's ideas and policies. Prior to nual meeting and the election of mith and Mr. Field the situation the hands of Harry E. Aitken, ent head of the Mutual. The made Freuler master of the situ- and it can be stated authorita- that he has mapped out his

lection of Freuler, who is presi- the North American Film Com- nd vice president of the Ameri- m Manufacturing Company, would ne of the best equipped film men country in charge of the destin- he Mutual. He is a man of ideals, rocate of the clean picture and all, personally able to conduct any f the business.

ncis J. Crandon and Lester Scott, was recently announced, have the directing force of the (Mutual studios. The board er of directors actively engaged play producing up to [illegible] David Wark Griffith, [illegible]

N.Y. Times June 18, 1915

$2 THEATRE CHAIN OF MOVIE FEATURES

$4,000,000 Company, Headed by H. E. Aitken, Plans Output of 52 Pictures a Year.

FINANCED IN WALL STREET

D. W. Griffith, T. H. Ince, and Mack Sennett to Direct Productions—400 Houses Here, 200 in Europe.

A chain of theatres beginning in New York and stretching across the country and devoted exclusively to the presentation of motion pictures at a charge of $2 for the best seats—this is the program announced yesterday from the office of H. E. Aitken, President of the company which financed "The Birth of a Nation" and so gave to a somewhat surprised public the first of the $2 movies. To make this ambitious program possible its sponsors have gone to Wall Street for their money and to D. W. Griffith, Thomas H. Ince, and Mack Sennett for their pictures. A company with a capital of $4,000,000 will be incorporated today or tomorrow.

At Mr. Aitken's office yesterday afternoon it was said that some $20,000,000 had been pledged to the support of the undertaking and that this would make possible an expenditure of $2,000,000 a year in the production of fifty pictures. This would give an average of $100,000 investment for each film and would allow the producers to do big things on a big scale—particularly in the photographing of great spectacles too large for any stage on Broadway. It has been said that "The Birth of a Nation," the film now on exhibition at the Liberty, represented an outlay of $300,000, of which, roughly, one-third went into the cost of promotion.

400 Theatres in the Circuit.

The three movie directors named in the announcements of the new enterprise are now on the Pacific Coast, each at work on a new film, and Mr. Aitken is here entering into negotiations for theatres. The plan calls for the taking over of between 500 and 600 houses, 400 in this country, and the rest abroad. The acquiring of these, it was said, had been proving encouragingly easy. For some time past theatre have been more theatres than the producers could keep busy with popular plays, and such an enterprise as the one now proposed would, if successful, relieve the strain in many places. There is to be a Broadway theatre marked as the home of the chain, and Mr. Aitken and his associates are negotiating for one central in location and of quite recent construction. It was built for the spoken drama, and has been so used all the year.

The announcement speaks glibly of headquarters in New York and branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona, and South America. It speaks also of eminent stars of the American and European stage already engaged, of motion picture actors retained for the forthcoming productions, of celebrated authors at work on scenarios, and of celebrated composers at work on incidental music.

"The once lowly movie," so runs the statement, "has grown in ten years from a few scattered nickelodeons into a combination that ranks fourth or fifth among the great business enterprises of this country. The annual earnings of the film interests are not far short of a billion dollars at present. It is expected that this new arrangement will raise the figure above that high water mark. A detail of its scope is shown by the expert estimates for an advertising campaign of approximately $600,000 a week."

Heads of the Enterprise.

Besides those already mentioned, the associates in the enterprise include W. O. Bauman, Adam Kessel, and the Western Import Company of London, which has handled the European market for the films these men have prepared. From this personnel, it would seem that the new corporation, established to finance the $2 movie, is an outgrowth of the Mutual Film, of which Mr. Aitken is President. It was said yesterday that he would leave the Mutual to take up the engrossing work of the new enterprise.

Some such coalition was foreshadowed in an advertisement which occupies a prominent page in the current issue of The Saturday Evening Post. Under the caption "Underpaid at $100,000 Each" there is some account of Mr. Griffith, Mr. Ince, and Mr. Sennett. D. W. Griffith is widely known as the man who staged "The Birth of a Nation." He is the chief Director of the Reliance and Majestic companies. Mr. Ince has established a place called Inceville in California and has specialized in the Far West. Mack Sennett is known to the movie fans as the director of the Keystone comedies. The advertisement, which bears the signature of Mr. Aitken, closes with these intentionally significant words:

"From what I know of what is to come the fact that your theatre is headquarters for these brands will be worth thousands of dollars to you within the next few months."

It was explained that since this advertisement was written the scheme had widened in scope, so that the company managing the producers would have its own theatres a-plenty. Some of these will be leased outright and some will be rented on shares.

Herald (N.Y.) June 18

THREE FILM MEN IN BIG COMBINE

Messrs. Griffith, Ince and Sennett to Release Output Through Corporation.

Formation of a new motion picture producing and exhibiting corporation with a capital of $4,000,000, the object of which will be the promotion of the motion picture output of three of the leading directors, D. W. Griffith, who produced "The Birth of a Nation;" Thomas H. Ince, well known producer of Western pictures, and Mack Sennett, long identified with the Keystone Company, was announced yesterday.

H. E. Aitken is president of the new company. It is the purpose of the firm to have a central producing theatre in New York and a circuit throughout the country which will be in competition, as regards the prices of admission, with the legitimate theatres. A standard scale of $2 prices will maintain, according to the announcement.

The headquarters of the firm will be in New York and, it is said, there will be branches in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America.

Messrs. Griffith, Ince and Sennett, each in his particular field, have attained a high mark in motion pictures. Mr. Griffith, even before he produced "The Birth of a Nation" was widely known as the man who invented the "cut-back," the familiar process by which the action of a picture is stopped while some other part of the story is told.

Mr. Ince's plays of Western life have been noteworthy. Mr. Sennett is considered master of the farce picture and it was under his direction that Charles Chaplin and others of the Keystone Company were developed.

American June

WALL ST. IN BIG "MOVIE" COMBINE

$4,000,000 Company Will Be Incorporated to Control Output of Three of World's Foremost Screen Play Directors.

FINANCIAL and theatrical circles were startled yesterday by reports of a powerful Wall Street group which is effecting a combination of motion picture productions to be placed in competition with the principal theatres of the country.

It develops that a company will be incorporated here in a day or two to control the output of the foremost motion picture directors of the world.

H. E. Aitken, president of the company which financed the motion picture sensation, "The Birth of a Nation," is credited with bringing about the deal. He has amalgamated the services of D. W. Griffith, creator of this big picture; Thomas H. Ince, whose work in producing Western scenes is well known, and Mack Sennett, creator of the famous Keystone Comedies. These directors will turn out pictures to be included in weekly programmes in a chain of theatres where the $2 scale of prices will prevail.

A $4,000,000 company has been formed with Mr. Aitken at its head and associated with him will be financiers who are making their entry into the motion picture business. Mr. Aitken yesterday admitted that a combination is forming in which Messrs. Griffith, Ince, Sennett, Bauman, Kessel, Wall Street interests and the Western Import Company of London will be the leading figures.

From a reliable source it is learned that the plan is to make the new organization the largest thing yet conceived to develop the motion picture business. The headquarters will be in New York with branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America.

The new combination has acquired control of a chain of theatres throughout the world with a central house on Broadway, where the attractions will be first shown.

Prominent stars of the American and European stage have been engaged along with several motion picture stars. Celebrated authors and illustrators will provide Messrs. Griffith, Ince and Sennett with the required material for the screen. Famous composers will supply musical accompaniments to the different stories.

The once lowly "movie" has grown in ten years from a few scattered nickelodeons into a combination that ranks fourth or fifth among the great business enterprises of this country. The annual earnings of the film interests are not far short of $1,000,000,000. It is expected that this new arrangement will raise the figure above the high water mark. A detail of its scope [illegible]

$4,000,000 MOVIE CONCERN FORMED

Sun. June 18

Will Turn Out Own Pictures and Show Them Over Theatrical Route.

H. E. AITKEN IN SCHEME

For the first time in the history of the business motion pictures are to be placed on an equal plane with legitimate theatrical productions. A $4,000,000 company is being formed, with H. E. Aitken at its head, which has acquired the services of D. W. Griffith, Thomas H. Ince and Mack Sennett as producers, who will turn out pictures to be routed throughout the country in a chain of theatres precisely as regular productions have been handled by the leading theatrical producers of New York.

This announcement was semi-officially made yesterday following reports that Mr. Aitken, who is now president of the Mutual Film Company, has been deposed and was to start a new concern of his own. The company will be incorporated in a day or two and the pictures will be routed at the $2 scale of prices.

The combination virtually means a merger of the interests of the New York Motion Picture Corporation, which will sever its connection with the Mutual, the Reliance and Majestic companies, the Keystone Comedy Company and several subsidiaries of these.

Wall Street capital is behind the movement. The new combination will have besides the producers named C. O. Baumann, Adam and Charles Kessel and the Western Import Company of London as leading figures. Headquarters will be in New York with branches in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America.

Control of a chain of theatres throughout the world with a central theatre on Broadway has been acquired, it is announced. The first showing of the pictures will be in New York. Prominent stars of the American and European stage, it is also announced, have been engaged. Messrs. Griffith, Ince and Sennett, the three artistic directors, will supervise all the productions. Each one has long been recognized as preeminent in his respective field. Everything they produce will be routed over the company's chain of theatres.

Striking figures in regard to the financial outlay for the new corporation are disclosed. It is expected that the annual cost of the weekly "programmes," or series of pictures to be produced, will approximate $5,000,000. This is justified by the assertion that at the present day the annual earnings of the film interests are not far from $1,000,000,000, the picture business now being ranked fourth or fifth among the great industries of the United States. It is expected that this new movement will raise the figure above that high water mark.

Although H. E. Aitken refused yesterday to discuss at length the deal, he admitted the formation of the combination. In other quarters there was a tendency to call the undertaking "premature," the idea prevailing that the deal was made for "effect" in the present impending split between the Mutual Film Company, its president, Mr. Aitken, and the New York Motion Picture Corporation.

There was an undercurrent of opinion, seemingly mostly in the minority, that the reported amalgamation would not be definitely consummated and was being used to overawe the Mutual into making certain important concessions relative to Mr. Aitken's position and the New York Motion Picture Corporation.

These reports were not entirely substantiated, but gave much ground for discussion as to how far the newly announced deal would be or had been actually carried.

N.Y. Press. June 18.

NEW MOVIE COMBINE.

Aitken Credited with Bringing About Big Deal.

A new $4,000,000 combination to control the output of the leading motion picture directors has been formed, according to a report yesterday. H. E. Aitken, president of the company which financed "The Birth of a Nation," is credited with bringing about the deal in which Thomas H. Ince, D. W. Griffith and Mack Sennett are some of the leading figures. Aitken yesterday refused to discuss the report, but admitted such a combination is forming.

The headquarters of the organization will be in New York, with offices in London, Paris and other foreign cities. The combination has acquired a chain of theatres throughout the world, it is said, with a central house on Broadway.

Journal of Commerce June 18 1915

NEW FILM COMPANY FORMED.

To Control Output of Prominent Motion Picture Directors.

It is announced that a new company will be incorporated in a few days to control the output of a number of prominent motion picture directors, a $4,000,000 company having already been organized for that purpose, and said to be backed by Wall Street interests.

H. E. Aitkin, president of the company which financed the production of "The Birth of a Nation," will be the head of the new concern and will be associated with him D. W. Griffith, [illegible] country, "The Birth of a Nation," Thomas H. Ince, [illegible] interests known for his work [illegible] $1,000,000,000 at [illegible] frontier scenes, and M[illegible] that this new [illegible] the Keystone [illegible]

BIG MOVIE COMBINE TO MAKE $2 PHOTO PLAYS

Griffiths, Ince and Sennett to Be Directors.

Creation of a chain of theatres across the United States for the presentation of photo plays at regular theatre prices is the plan of a new corporation just launched. To supply these houses with screen dramas that will be worth the prices the services of three of the greatest directors in the photo play world have been combined. D. W. Griffith, director of "The Birth of a Nation"; Thomas H. Ince, director of "The Alien," and Mack Sennett, who originated the Keystone comedies, are interested in the company.

H. E. Aitken, president of the company which financed "The Birth of a Nation," is credited with bringing about the deal. A $4,000,000 company has been formed with Mr. Aitken at its head, and associated with him will be a group of financiers who are now making their entry into the financial end of the motion picture business. It is known that Messrs. Griffith, Ince, Sennett, Baumann, Kessel, and the Western Import Company of London, England, will be other leading figures in the concern.

It is planned to make the new organization the biggest in the motion picture industries. The headquarters will be in New York, with branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America.

The new combination has acquired control of a chain of theatres through the world, with a central house on Broadway, New York, where the attractions will be given their first hearings. These productions will be put forth on an elaborate scale and are to be presented at the same prices as are charged for the best class of spoken dramas.

The three directors who will supervise the new productions have long been recognized as eminent in their field. Prominent stars of the American and European stage have been engaged along with several favorite motion picture players. Authors and illustrators of note are to provide Messrs. Griffith, Ince and Sennett with material. Skilled composers will work in conjunction with these forces to supply the musical accompaniments to the plays. It is said that already sufficient material has been produced to launch the new campaign.

New York Tribune June 18, 1915

$2 FILMS, PLAN OF REEL COMBINE

$4,000,000 Company to Turn Out Pictures for Houses in U. S., Europe and South America.

Two dollar motion picture shows will become a common feature of American theatrical life if the plans now pending for a combination of several of the most powerful interests in the film play business materialize.

A company, capitalized at $4,000,000, is forming, with H. E. Aitken, who financed "The Birth of a Nation," at its head. This corporation intends to procure the services of D. W. Griffith, producer of "The Birth of a Nation"; Thomas H. Ince, who staged "The Battle of Gettysburg," and Mack Sennett, originator of the "Keystone Comedies."

These directors will turn out pictures which will be displayed in a chain of houses throughout the United States, Europe and South America at regular theatre prices. The headquarters of the concern will be in New York, with branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and other chief cities of South America.

The organization of the new company is said to be most extensive and thorough. Under the guidance of the three directors will appear some of the best known actors on the American and European stage. Well known playwrights will contribute scenarios and composers of note will work to supply the musical accompaniment for the film plays.

The central photoplay house of the corporation will be situated on Broadway, and all of the films will have their first run here. It is said that the new directors already have enough pictures on hand to supply the immediate demands of the company. Everything that they hereafter produce will be controlled by the new concern.

New Buildings for Griffith Features

New buildings for printing, developing, washing, drying and cutting negatives and postives are now being erected on the Reliance-Majestic studio grounds in Hollywood, Los Angeles.

In the new buildings will be printed and developed all the prints of the D. W. Griffith features as well as the usual first prints of the Reliance and Majestic daily releases. When these new buildings are completed the capacity of these departments will be 200,000 feet of film per week. William C. Bitzer, head photographer of the Reliance and Majestic, has long since been compelled to increase his own quarters. The new factory gives him still more faciliites. He and Joseph Aller, who has been associated with Mr. Griffith for a number of years, believe that a new era of photoplay development will follow the installation of new devices. This installation has been made possible by the erection of the new buildings.

N. Y. Globe, June 18

BIG MOVING PICTURE CHAIN IS PLANNED

18

Two dollar moving pictures as a regular diet for theatre patrons all over the country, is the ambitious plan of H. E. Aitken, president of "The Birth of a Nation" company, which is presenting that startling feature at the Liberty Theatre, and is crowding the house at regular theatre prices. The plan includes a $4,000,000 company to be financed by Wall Street, with D. W. Griffith, Thomas H. Ince, and Mack Bennet, as the picture producers. The company will be incorporated immediately, as the money has been arranged for.

It is expected that a chain of 600 teatres will be formed, and $5,000,000 be spent each year in the production of great film plays, on a par with "The Birth of a Nation." According to the plans announced from Mr. Aitken's office, headquarters will be in New York with branches in London, Paris, Vienna, Petrograd, Rome, Barcelona and various South American countries.

Besides those already metioned, the associates in the enterprise include W. O. Baumann, Adam Kessel, and the Western Import Company of London, which has handled the European market for films these men have prepared.

BROOKLYN (N. Y.) EAGLE

JUN 18 1915

Stage and Screen

It is reported a new group of forces in Wall Street is effecting a combination of motion picture productions to be placed in competition with the principal theaters of the country. A company will be incorporated here in a day or two to control the output of the foremost motion picture directors of the world. H. E. Aitken, president of the company which financed the motion picture, "The Birth of a Nation," is credited with bringing about the deal. He has amalgamated the services of D. W. Griffith, the creator of this big picture, Thomas H. Ince, and Mack Sennett, creator of Keystone comedies. These directors will turn out pictures which will be included in weekly programmes in a chain of theaters where the $2 scale of prices will prevail. A $4,000,000 comedy has been formed, with Mr. Aitken at its head, and associated with him will be a group of financiers who are making their entry into the financial end of the motion picture business. Prominent stars of the American and European stage have been engaged, along with several motion picture stars. Celebrated authors and illustrators will provide Griffith, Ince and Sennett with the required material to be placed upon the screen. The annual earnings of the film interests are not far short of a billion dollars at present. It is expected that this new arrangement will raise the figure above that high-water mark. A detail of its scope is shown by the estimates for an advertising campaign of approximately $400,000 a year.

SAN FRANCISCO (Cal.) BULLETIN

JUNE 17, 1915

"Clansman" Photoplay to Return to Alcazar

D. W. Griffith's marvelous spectacle, "The Birth of a Nation; or, The Clansman," based on the remarkable novel by Thomas Dixon, is coming back to the Alcazar theater next week for a special limited season engagement. It will open at the matinee on next Monday afternoon, June 21, and from then on it will be given twice daily, once in the afternoon and once in the evening, and again [illegible] The Alcazar prices, [illegible] the same as on the occasion of its showing here, [illegible] seats for the matinees [illegible]

$4,000,000 "MOVIES" MAY CAUSE HOT FIGHT

18

Aitken and Griffith Announce They Will Have Great Picture House Chain.

Harry E. Aitken and D. W. Griffith, producers under the name of the Epoch Producing Company of "The Birth of a Nation," announced last night that they are organizing a company, to be incorporated at $4,000,000, to put a chain of motion picture houses across the continent, with a central theatre on Broadway. Seat prices will range from $2 down.

With the news of this declaration of war against theatres presenting plays came tidings that the Shuberts have leased the Metropolitan Opera House in Philadelphia, and intend to have a string of pretentious "movie" houses in New York, Philadelphia, Boston and Chicago next year. A Broadway theatre, the Boston Opera House, the Metropolitan in Philadelphia and probably the Auditorium in Chicago will be used. Lee Shubert said a high class programme, such as was presented recently at the Hippodrome, would be in effect at these houses, with music and spectacles in addition to feature pictures.

In the announcement from Aitken's office it was said that "a new group of powerful forces in Wall Street is effecting a combination of motion picture productions. This, and the fact that the new company says it will have a Broadway house, was considered significant, in view of the fact that Crawford Livingston and Felix Kahn, brokers, have control of the Rialto Theatre, which will be opened as a high class "movie" house in the fall on the site of Hamerstein's Victoria.

The leading figures in the combination, it is said, are Aitken, President of several film companies; Griffith, Thoms H. Ince, Mack Sennett, Director of the Keystone comedies; C. O. Baumann and Charles Kessel of the New York Motion Picture Corporation and the Western Import Company of London.

Well known authors and illustrators will supply the material for the pictures, it is announced, and prominent stars from the motion picture and "legitimate" [illegible] signed.

VARIETY (New York City)

JUN 18 1915

McINTOSH AFTER "NATION."

Negotiations are under way between D. W. Griffith and Chris Brown, the latter representing the Hugh McIntosh interests, for the Australian rights to "The Birth of a Nation" film. If the plans go through, McIntosh will play the spectacular film in his larger houses at a $2.00 admission scale, which will set a record for Australia.

McIntosh has played "Cabiria" throughout his Australian circuit, and the success of that picture at an increased admission suggested the prospective engagement of the Griffith film.

Globe, June 18

THREE BACK $4,000,000 MOTION PICTURE SCHEME

Formation of a new motion picture producing and exhibiting corporation with a capital of $4,000,000, the object of which will be the promotion of the motion picture output of three of the leading directors, D. W. Griffith, who produced "The Birth of a Nation;" Thomas H. Ince, well known producer of Western pictures, and Mack Sennett, long identified with the Keystone Company, was announced to-day.

H. E. Aitken is president of the new company. It is the purpose of the firm to have a central producing theatre in New York and a circuit throughout the country which will be in competition, as regards the prices of admission, with the legitimate theatres. A standard scale of $2 prices will maintain, according to the announcement.

The headquarters of the firm will be in New York and, it is said, there will be branches in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America.

World, June 18, 1915

FILMS ON A LARGE SCALE.

A company with a capital of $4,000,000, backed by powerful interests in Wall Street, is soon to be incorporated to control the output of some of the foremost motion picture directors in the film business and to enter into direct competition with the regular $2 theatres. H. E. Aitken, President of the company which financed "The Birth of a Nation," is credited with bringing the deal about. He has amalgamated the services of D. W. Griffith, Thomas H. Ince and Mack Sennett. These directors will turn out pictures which will be included in a weekly programme in a chain of theatres where the $2 scale will prevail. It is stated that houses have been acquired, not only in this country, but abroad. Included among these is a theatre [illegible]

BROOKLYN (N. Y.) CITIZEN

Date JUN 18 1915

MILLIONS IN NEW MOVIE COMBINE

Two Dollar Scale of Prices to Prevail.

$4,000,000 COMPANY IS FORMED BY H. E. AITKEN

D. W. Griffith, T. H. Ince and Mack Sennett Directors—Hundreds of Theatres in This Country and Europe Secured.

18

Theatrical circles were startled to-day by reports of a new group of powerful forces in Wall street who are effecting a combination of motion picture productions. A company will be incorporated at once to control the output of the foremost motion picture directors in the world.

H. E. Aitken, president of the company which financed "The Birth of a Nation," brought about the deal. He has amalgamated the services of D. W. Griffith, the creator of this big picture; Thomas H. Ince, whose work in reproducing frontier scenes in the West is well known, and Mack Sennett, creator of the world-famous Keystone comedies. These directors will turn out pictures which are to be included in weekly programmes in a chain of theaters where the $2 scale of prices will prevail.

A $4,000,000 company has been formed with Mr. Aitken at its head and associated with him will be a group of financiers who are making their entry into the financial end of the motion picture business. Mr. Aitken yesterday admitted that a combination is forming in which Messrs. Griffith, Ince, Sennett, Baumann, Kessel, new Wall Street interests and the Western Import Company of London, England, will be the leading figures.

It was said that $20,000,000 had been pledged to the support of the undertaking and that this would make possible an expenditure of $5,000,000 a year in the production of fifty pictures. This would give an average of $100,000 investment for each film and would allow the producers to do big things on a big scale—particularly in the photographing of great spectacles too large for any stage on Broadway.

The three movie directors named in the announcements of the new enterprise are now on the Pacific Coast, each at work on a new film, and Mr. Aitken is here entering into negotiations for theaters. The plan calls for the taking over of between 500 and 600 houses, 400 in this country and the rest abroad.

The headquarters will be in New York, with branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America. The new combination has acquired control of a chain of theaters throughout the world with a central house on Broadway, New York, where the attractions will be given their first hearing.

NEW YORK [illegible]

JUN 18 1915

BIG MOVING PICTURE [illegible]

Well-Known Producers Have $4,000,000 Company in Wall Street.

Wal Street men of wealth are [illegible] a combination of motion picture productions to be placed in competition with the principal theatres of the country. A company will be incorporated here in a day or two to control the output of the foremost motion-picture directors in the world. H. E. Aitken has brought about the deal, and has secured the services of D. W. Griffith, the creator of one of the biggest motion-picture of the day; Thomas H. Ince, whose work in reproducing frontier scenes in the West is well known, and Mack Sennett, creator of the popular Keystone comedies. These directors will turn out pictures which are to be included in weekly programmes in a chain of theatres where the $2 scale of prices will prevail. A $4,000,000 company has been formed with Mr. Aitken at its head, and associated with him will be a group of financiers, who are, for the first time, going into the motion-picture business, in which Griffith, Ince, Sennett, Baumann, Kessel, Wall Street interests and the Western Import Company, of London, England, will be the leading figures.

It is planned to make the new organization the largest thing yet conceived to develop the motion-picture industry. The headquarters will be in New York, with branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona, and South America. The new combination has acquired control of a chain of theatres through the world, with a central house on Broadway, where the attractions will be given their first hearing. These productions will be made on an elaborate scale, and are to be presented at the same prices as are charged for the best class of spoken drama.

The directors who will superviso the new productions have long been recognized as leaders in their respective fields. Prominent stars of the American and Eupropean stage have been engaged along with several motion-picture stars. Well-known authors and illustrators will provide the required material to be placed upon the screen. Famous composers will work in conjunction with these forces to supply the musical accompaniments to the different stories. The new directors are declared to have already produced sufficient material to supply the organization's immediate demands for the new campaign. Everything they produce will be under the exclusive control of the new company, and will be routed over the chain of theatres to be merged into the combination. The annual earnings of the film interests of the country are not far short of a billion dollars at present. It is expected that this new arrangement will raise the figure above that mark.

BROOKLYN, (N. Y.) TIMES

Date 18 1915

NEWS OF THE THEATRES

18

A CIRCUIT of between 500 and 600 theatres, starting in New York and stretching across the country, and devoted exclusively to the presentation of motion pictures at a charge of $2 for the best seats, is the ambitious plan of H. E. Aitken, President of the company which financed "The Birth of a Nation." To make this program feasible, he announces, he has gone to [illegible] for their money, and to D. W. Griffith, Thomas H. Ince and Mack Sennett for their pictures. A company with a capital of $4,000,000 will soon be incorporated.

At Mr. Aitken's office it was said this morning that [illegible] 000,000 had been pledged to the support of the undertaking, and that this would make possible an expenditure of $5,000,000 a year in the production of fifty pictures. This would give an average of $100,000 investment for each film, and would allow the producers to do big things on a big scale—particularly in the photographing of great spectacles too large for any stage on Broadway. It has been said that "The Birth of a Nation," the film now on exhibition at the Liberty, represented an outlay of $300,000, of which roughly one-third went into the cost of production.

PORTLAND (Ore.) [illegible]

708

A BIT OF "THE BIRTH OF A NATION" REPRODUCED IN PORTLAND STREETS.

Folks who were out on the street yesterday watching the many doings connected with the Moose gathering were startled by a sight that seemed to re-vivify the Civil war past of fifty years ago. Two young women in crinolines seated opposite a gallant Federal soldier and a bold handsome Confederate cadet were leisurely driving in an old fashioned barouche across the side of which was the emblem "The Birth of a Nation."

"Can it be a motion picture?" was asked eagerly by many who thought the motion picture people were having some scenes snapped during the crowded time.

It was not a motion picture however, but the advertisement of one of the greatest motion picture spectacles in the world, namely "The Birth of a Nation" which is now running in Portland at the Tremont theatre to packed houses twice a day. The [illegible] were dressed as the [illegible]

captained by Frank J. [illegible] publicity promoter of wide [illegible] in all parts of the country.

David W. Griffith, who [illegible] Birth of a Nation," [illegible] that the future of dramas [illegible] in the screen rather than [illegible] fashioned stage drama. [illegible] 1914, he set to work [illegible] plans for this great picture [illegible] of expression seeking to [illegible] truths and beauties of life [illegible] made such progress [illegible] time as motion photography [illegible] this is because motion [illegible] realism and life itself [illegible] of the impulse of the [illegible] tion.

Griffith's poetic [illegible] across dreamy dales [illegible] trees, back to distant [illegible] their snow crested tops [illegible] sunlight. It reaches [illegible] waves of the deep blue [illegible] same to the end of the [illegible] one of these far away [illegible] forth the young [illegible] progresses until she [illegible] as a teardrop [illegible] before it falls to [illegible] in a flash you [illegible] on them nations [illegible] death thus [illegible]

...D. W. Griffith's ...of a Nation," ...reaches the 234th ... production in New York ...ting arrangements made ...keep the theatre on an ...e and make it one of the ...in town. This work un... ...d diversely the most ab... ...f historical and romantic ...shown. The historical in... ...erwoven with threads of ...ture, and a score of har... ...nship to the several thou... ...of the drama lends in... ...presentation.

...Liberty ...

This ... history and romance, depicting in the new and graphic form of art which it establishes, the stirring incidents of our national development which cluster about the rise and adjustment of the African slavery question has been the sensational success of the year.

Special arrangements have been made to continue the run through the summer season and advance bookings for the next eight weeks can be arranged.

Runs Into Summer

The Liberty Theatre holds into the summer with D. W. Griffith's "The Birth of a Nation." The current week reaches the 234th presentation of the production in New York.

Ventilating arrangements made early in the run keep the theatre on an even temperature and make it one of the coolest places in town.

World. June 19, 1915

"The Birth of a Nation," at the Liberty Theatre, reaches its 234th presentation on Monday. A new ventilating system keeps the theatre cool.

N. Y. Journal & Commerce June 19, 1915

"The Birth of a Nation" has thus far been presented ... times at the Liberty Theatre and there is still no visible slackening of public interest in D. W. Griffith's great spectacle. Special ventilation arrangements made early in the run serve to keep the theatre cool and comfortable during the hot days.

N. Y. Commercial June 19, 1915

The Liberty Theatre holds into the summer with D. W. Griffith's spectacle, "The Birth of a Nation." The current week reaches the 234th presentation of the production in New York. Special ventilating arrangements made early in the run keep the theatre on an even temperature and make it the coolest place in town.

THE BEST MOVING PICTURE

LIBERTY.—The Liberty Theatre holds into the summer with D. W. Griffith's marvellous spectacle "The Birth of a Nation." Next week sees the 234th presentation of the production in New York. Special ventilating arrangements made early in the run keep the theatre on an even temperature and make it the coolest place in town. This work unfolds vividly and diversely the most absorbing tale of historical and romantic interest ever shown. The earlier episodes lead up to the civil war and reach their high points in reproductions of Sherman's March to the Sea, the last struggle before Petersburg, the meeting of Lee and Grant at Appomattox, and the assassination of President Lincoln in Ford's Theatre.

...entire summer. If you haven't been in, you are cheating yourself.

The Billboard, Cincinnati, Ohio June 19, 1915

After one of the greatest campaigns conducted against the irrational censorship, The Birth of a Nation got under way at the Illinois in Chicago, and its rumored J. J. McCarthy was right on the firing line day and night. It was a splendid triumph to achieve from those who don't realize that the life of Abraham Lincoln is further molded into the lives of those Americans who love to brush up their country's history knowledge with the exhibition of this feature film.

Following an ...

...FROM Review
...W YORK ~~TRIBUNE~~
6-19-15

$4,000,000 ...PORATION HAS ...G MOVIE PLAN

...ken of the Mutual Wants ...a Out Weekly Releases ...of $2 Features.

18

...HAIN OF THEATRES.

...the Concern Will Have ...uses All Over the World.

...l and theatrical circles were ... this week by reports of a ... of powerful forces in Wall ...o are effecting a combina... ...otion picture productions to ...in competition with the prin... ...tres of the country.

...ops that a company will be ...ted here in a day or two to ...e output of the foremost mo... ...re directors in the world.

...itken, president of the com... ...ch financed "The Birth of a ... is credited with bringing ... deal. He has amalgamated ...ces of D. W. Griffith, the cre... ...this big picture; Thomas H. ...se work in reproducing fron... ...s in the West is well known, ...k Sennett, creator of the fa... ...ystone comedies. The direc... ...turn out pictures which are ...cluded in weekly programs in ...f theatres where the $2 scale ... will prevail.

...00,000 company has been ...with Mr. Aitken at its head. ...ociated with him will be a ... financiers who are making ...try into the financial end of ...n picture business. Mr. Aitken ...that a combination is forming ...h Messrs. Griffith, Ince, Sen... ...aumann, Kessel, new Wall ...terests, and the Western Im... ...pany of London, England, will ...ading figures.

...an is to make the new organ... ...he largest thing yet conceived ...op the motion picture indus... ...he headquarters will be in New ...ith branch offices in London, ...Vienna, Petrograd, Rome, Bar... ...and South America.

...w combination says it has ac... ...control of a chain of theatres ...out the world with a central ...n Broadway, New York, where ...actions will be given their first ... These productions will be put ...n an elaborate scale, and are ...resented at the same prices as ...rged for the best class of spoken

...ree directors who will super... ... new productions have long ...ognized as pre-eminent in their ...e fields. Prominent stars of ...rican and European stage have ...aged, along with several mo... ...ture stars. Celebrated authors ...istrators will provide Messrs. ...Ince and Sennett with the re... ...material to be placed upon the ... Famous composers will work ...junction with these forces to ...the musical accompaniments to ...erent stories. It is said that ...y directors have already pro... ...sufficient material to supply the ...ation's immediate demands for ...ng the new campaign. Every... ...hey produce will be under the ...e control of the new company ...ll be routed over the chain of ...s to be merged into the combi...

The once lowly "movie" has grown in ten years from a few scattered nickelodeons into a combination that ranks fourth or fifth among the great business enterprises of this country. The annual earnings of the film interests are not far short of a billion dollars at present. It is expected that this new arrangement will raise the figure above that highwater mark. A detail of its scope is shown in the expert estimates for an advertising campaign of approximately $400,000 a week.

Mr. Aitken at present is president of the Mutual Film Corporation, but it is said that he will retire from that position to devote all his time to the new concern.

N. Y. Mail June 19, 1915

"The Birth of a Nation" ... its 200th performance at the Liberty Theatre this week, and the run has been extended for the entire summer. If you haven't been in you are cheating yourself.

BROOKLYN, (N. Y.) TIMES
June 19, 1915

MANHATTAN ATTRACTIONS

"The Birth of a Nation"

The Liberty Theatre holds into the summer with D. W. Griffith's marvelous spectacle, "The Birth of a Nation." The coming week reaches the 234th presentation of the production in New York. Special ventilating arrangements keep the theatre on an even low temperature.

This work unfolds vividly a most absorbing tale of historical and romantic interest. The earlier episodes lead up to the Civil War and reach their high points in reproductions of Sherman's March to the Sea, the last struggle before Petersburg, the meeting of Lee and Grant at Appomattox and the assassination of President Lincoln in Ford's Theatre. The succeeding narrative reveals the intensity of the reconstruction days and the reign of the carpetbaggers, the rise of the Ku Klux Klans and their efforts to reclaim the South.

The historical incidents are interwoven with threads of love and adventure and a score of harmonious relationship to the several thousand details of the drama lends intensity to the presentation.

Telegraph June 20

Harry Harris, treasurer of Coliseum Theatre, has rented "The Birth of a Nation" film for an eight weeks' run. It will be shown at Seattle commencing June 27 for five weeks, and finish with three weeks at Spokane, Wash.

Tribune June 20

The Liberty Theatre holds into the summer with D. W. Griffith's spectacle, "The Birth of a Nation." The current week reaches the 234th presentation of the production in New York. Special ventilating arrangements made early in the run keep the theatre on an even temperature and make it the coolest place in town.

Telegraph June 20

The Liberty Theatre holds into the Summer with D. W. Griffith's spectacle "The Birth of a Nation." The current week reaches the 234th presentation of the piece in New York. Special ventilating arrangements made early in the run keep the theatre on an even temperature and make it one of the coolest places in town.

"The Birth of a Nation" unfolds vividly and diversely a most absorbing tale of historical and romantic interests. The earlier episodes lead up to the Civil War and reach their high points in reproductions of Sherman's march to the sea, the last struggle before Petersburg, the meeting of Lee and Grant at Appomattox and the assassination of President Lincoln in Ford's Theatre. The succeeding narrative reveals the dramatic intensity of the Reconstruction days and the reign of the carpet baggers.

American June 20

The Liberty Theatre holds into the Summer with D. W. Griffith's marvelous spectacle, "The Birth of a Nation." The current week reaches the 234th presentation of the production in New York. Special ventilating arrangements made early in the run, keep the theatre on an even temperature and make it the coolest place in town.

This work unfolds vividly and diversely the most absorbing tale of historical and romantic interest ... [illegible]

PORTLAND (Me.) PRESS
JUNE 19, 1915

...in a new comedy entitled "The New Butler."

"THE BIRTH OF A NATION."

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first class theatrical attraction crowding the house at "two dollar top" prices. The filmed spectacle is now in its fifth week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old-fashioned shows.

"The Birth of a Nation" is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters hours' performance. Mr. Griffith's photo entertainment combines a pictorial survey of Civil war history and of Reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well known Griffith elan and realism, are particularly effective.

After seeing this marvellous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than by words. Certainly the "indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

The daily matinee performances given at 2.10 p. m. are exactly the same as those at night. Besides affording the advantage of cheaper prices, they give opportunity to out-of-town people to include a visit to the Tremont theatre with a shopping excursion, the late afternoon trains bringing them back from the city in time for supper.

Press. June 20, 1915

The Liberty Theatre holds into the summer with D. W. Griffith's spectacle, "The Birth of a Nation," and the current week reaches the two hundred and thirty-fourth presentation of the production in New York. Special ventilating arrangements made early in the run keep the theatre on an even temperature. This picture unfolds vividly an absorbing tale of historical and romantic interest. The earlier episodes lead up to the civil war and reach their high points in reproductions of Sherman's March to the Sea, the last struggle before Petersburg, the meeting of Lee and Grant at Appomattox and the assassination of President Lincoln in Ford's Theatre.

World. June 20,

To-night will see the 234th performance of "The Birth of a Nation," D. W. Griffith's remarkable motion picture, based on "The Clansman," Thomas Dixon's novel. The film is seen twice daily at the Liberty Theatre.

ST. PAUL (Minn.) NEWS
JUNE 20, 1915

$2 MOVIE IS SUCCESS

"Birth of a Nation" Celebrates 200th New York Performance.

The $2 motion picture seems to have come to stay, for "The Birth of a Nation"—the ... movie—has celebrated its 200th performance in New York.

It is announced that more than 2[illegible],000,000 persons have seen the big picture in New York alone. Of course, not all paid the $2 price—that is only the very highest ... seats.

CABLE ADDRESS CLIPBURO
CLIPPING FROM Chicago
NEW YORK ~~TRIBUNE~~
JUN 19 1915

"NATION" PASSES TWO HUNDREDTH PERFORMANCE.

Wednesday last, D. W. Griffith's great spectacle, "The Birth of a Nation," passed its two hundredth performance at the Liberty Theatre, in this city, setting up a record for the first $2 motion picture production which will likely stand for a long time.

This intensely interesting drama of history and romance, depicting in the new and graphic form of art which it establishes, the stirring incidents of our national development which cluster about the rise and adjustment of the African slavery question, has been the sensational success of the year. After an unexpected run it remains as potent as ever in its public appeal, and the Liberty has been crowded continuously since the engagement began there on March 3.

COLUMBUS (O.) JOURNAL
JUNE 19, 1915

Press. Portland Me June 20, 1915

"THE BIRTH OF A NATION."

A notable victory was won in Boston, Mass., on Wednesday, June 2, by "The Birth of a Nation" management that has been presenting the play at the Tremont theatre in spite of the determined opposition of a group of white and colored agitators. The opponents of the play jammed through the Legislature the previous week the so-called "Three-Men" censor bill, which provided that any play could be stopped without any reason being assigned and simply at the pleasure of two out of the three following officials: the mayor, the chief justice of the Municipal court, and the police commissioner. The bill was promptly signed by Governor Walsh, and the opponents joyfully looked forward to the end they had aimed at, namely, the driving of the Griffith spectacle out of Boston.

Press. June 20, 1915

$4,000,000 CHAIN OF PICTURE THEATRES

Company to Control Over 600 Houses, Both in This Country and Abroad.

With plans already under way for the creation of a world-wide chain of at least 600 theatres devoted to the production of high grade motion pictures, a $4,000,000 company has been formed, headed by H. E. Aitken, president of the firm which financed "The Birth of a Nation."

At the office of Aitken it was said that some $20,000,000 has been pledged to support the extensive undertaking. This amount, it was pointed out, will make possible an expenditure of $5,000,000 for producing fifty photo-plays of the same quality as "The Birth of a Nation." In all the theatres in the chain a uniform charge of $2 for the best seats will prevail. Of the 600 theatres to be linked together, 400 will be in this country, the rest being abroad.

Aitken has brought together as directers three men who stand foremost, probably, in the film ranks. They are D. W. Griffith, creator of "The Birth of a Nation"; Mack Sennett and Thomas H. Ince. Griffith is the chief director for the Reliance and Majestic companies, and, like Ince and Sennett, is at present directing film players on the Pacific coast. Sennett is director of the Keystone comedies, and Ince is best known for his work in reproducing frontier scence in the West. Their co-operation, it is expected, will result in raising film standards to an incomparable level.

While headquarters for the new organization will be established in New York, where the home theatre of the chain will be, branch offices will be operated in London, Paris, Vienna, Petrograd, Rome, Barcelona and South American cities. Associates of Aitken in the enterprise will include Adam Kessel, W. O. Baumann and the Western Import Company of England. A group of financiers whose names at present are withheld are making their entry into the financial end of the picture field with the financing of this project. Aitken himself arrived in New York last week to complete negotiations for theatres.

Enthusiasm dominated the principals of the new combination when they were asked yesterday to discuss the prospects for success. Apparently there is no doubt that the chain is to succeed.

"The once lowly movie has grown in ten years," said one, "from a few scattered nickelodeons to a combination that ranks fourth or fifth among the great business enterprises of this country. The annual earnings of the film interests are not far short of $1,000,000,000 at present. It is expected that this new arrangement will raise the figure above ...

For Two-Dollar Movies.

Two-dollar motion picture shows will become a common feature of American theatrical life if the plans now pending for a combination of several of the most powerful interests in the film play business materialize.

A company, capitalized at $4,000,000, is forming, with H. E. Aitken, who financed "The Birth of a Nation," at its head. This corporation intends to procure the services of D. W. Griffith, producer of "The Birth of a Nation"; Thomas H. Ince, who staged "The Battle of Gettysburg," and Mack Sennett, originator of the "Keystone Comedies." These men are perhaps the three most gifted movie directors in America.

These directors will turn out pictures which will be displayed in a chain of houses throughout the United States, Europe and South America at regular theater prices. The headquarters of the concern will be in New York, with ...

brother of Hedwig, is directing the Blanche Sweet picture for the Lasky company.

N. Y. Telegram June 20, 1915

The Liberty Theatre holds into the summer with D. W. Griffith's spectacle, "The Birth of a Nation." The current week reaches the 234th presentation of the production in New York. Special ventilating arrangements made early in the run keep the theatre on an even temperature and make it the coolest place in town.

MAE MARSH
"THE BIRTH OF A NATION"
LIBERTY THEATRE

Wisconsin Milwaukee, Wis. June 19, 1915

BIGGEST PHOTOPLAY COMPANY

"The Birth of a Nation," ... with being ... photoplay ... produced in this country, and ... eastern critics to exceed even the much praised "Cabiria," comes to the Davidson for an engagement opening Saturday night, July 3.

"The Birth of a Nation" is the ... work of David Ward Griffith, foremost of American photoplay producers, ... accredited with having brought this form of entertainment to the position it now holds. The offering is in twelve reels. It is based upon Thomas Dixon's novels, "The Clansman" and "The Leopard's Spots," but it is more than that. The ... stories form simply the theme of the film play. In it Mr. Griffith has attempted to portray the struggle of the north and south during the war of the Rebellion and the chaos that followed the period of reconstruction.

The cast is an unusual one. There are Henry Walthall, Mae Marsh, Lillian Gish, Mary Alden, Spottiswoode Aitken, Wallace Reed, Ralph Lewis, Lillian Gish, Robert Harron, Donald Crisp and others. More than 10,000 people and 3,000 horses were employed in filming the scenes.

"The Birth of a Nation" has met ... stringent opposition ... staged, but ... all enter...

MISS MAE MARSH in "THE BIRTH OF A NATION" LIBERTY THEATRE-
WITZEL PHOTO

There is but slight abatement of interest in the elaborate picture play "The Birth of a Nation," produced by D. W. Griffith in the Liberty Theatre, where it has been presented more than two hundred times. In this play the history of the United States before and following the civil war is pictured realistically and the activities of the Ku Klux Klan are made the subject of several parts of the film. Miss Mae Marsh and Miss Lillian Gish have important rôles.

BROOKLYN, (N. Y.) CITIZEN

Date ..... JUN 2 0 1915

any hat. One cannot be too severe. It is clean-cut work, perfect in its smallest details, that makes for perfect illusion on the screen. I am [illegible] for such work."—Henrietta Crosman in Century.

THE LIBERTY THEATRE

234th Presentation of "The Birth of a Nation."

The Liberty Theatre holds into the summer with D. W. Griffith's marvelous spectacle, "The Birth of a Nation." The current week reaches the 234th presentation of the production in New York. Special ventilating arrangements made early in the run keep the theatre on an even temperature and make it the coolest place in town.

This work unfolds vividly and diversely the most absorbing tale of historical and romantic interest ever shown. The earlier episodes lead up to the Civil War and reach their high points in reproductions of Sherman's march to the sea, the last struggle before Petersburg, the meeting of Lee and Grant at Appomattox and the assassination of President Lincoln in Ford's Theatde. The succeeding narrative reveals the dramatic intensity of the reconstruction days and the reign of the carpet-baggers, the rise of the Ku-Klux Klans and their thrilling efforts to reclaim the South. The tale develops allegorically into an apotheosis of our national unity and the establishment of peace.

The historical incidents are interwoven with threads of love and adventure, and a score of harmonious relationships to the several thousand details of the drama lend intensity to the presentation.

BROOKLYN (N. Y.) EAGLE

Date ..... JUN 2 0 1915

The Liberty Theater holds into the summer with D. W. Griffith's spectacle, "The Birth of a Nation." The current week reaches the 234th presentation. Special ventilating arrangements made early in the run keep the theater at an even temperature.

SEATTLE (Wash.) TIMES
JUNE 18, 1915

Film Hailed as "Eighth Wonder"

"The Birth of a Nation," which is soon to be shown in Seattle, has been called by critics, "the eighth wonder of the world." Those who have seen this wonderful production since its initial performance in New York a few weeks ago say that it is all that and more. Said Louis Sherwin in The New York Evening Globe: "Here is beyond question the most extraordinary picture that has ever been made—or seen—in America so far."

BALTIMORE (Md.) SUN

OF MOVING PICTURE FEATURES

To Spend $5,000,000 A Year On 50 Pictures—Dr. W. Griffith To Be Director.

A CHAIN of theatres beginning in New York and stretching across the country and devoted to the presentation of motion pictures at a charge of $2 for the best seats—this is the program announced from the office of H. E. Aitken, president of the company which financed "The Birth of a Nation." The sponsors have gone to Wall street for their money and to D. W. Griffith, Thomas H. Ince and Mack Bennett for their pictures. A company with a capital of $4,000,000 will be incorporated.

Some $20,000,000 had been pledged to the support of the undertaking, it is announced, and this will make possible an expenditure of $5,000,000 a year in the production of 50 pictures. This would give an average of $100,000 investment for each film and would allow the producers to do big things on a big scale—particularly in the photographing of spectacles too large for any stage on Broadway. "The Birth of a Nation" represented an outlay of $300,000.

600 Theatres In The Circuit.

The three "movie" directors named are now on the Pacific Coast at work on new films. The plan calls for the taking over of between 500 and 600 houses—400 in this country and the rest abroad.

The announcement speaks glibly of headquarters in New York and branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America. It speaks also of eminent stars of the American and European stage already engaged, of motion picture actors retained for the forthcoming productions, of celebrated authors at work on scenarios and of celebrated composers at work on incidental music.

"The once lowly 'movie'," so runs the statement, "has grown in 10 years from a few scattered nickelodeons into a combination that ranks fourth or fifth among the great business enterprises of this country. The annual earnings of the film interests are not far short of $1,000,000,000 at present. It is expected that this new arrangement will raise the figure above that high-water mark. A detail of its scope is shown in the expert estimates for an advertising campaign of approximately $400,000 a week."

Besides those already mentioned, the associates in the enterprise include W. O. Baumann, Adam Kessel and the Western Import Company, of London. From this personnel it would seem that the new corporation is an outgrowth of the Mutual Film, of which Mr. Aitken is president.

Some such coalition was foreshadowed in an advertisement which occupies a page in a weekly magazine.

Under the caption "Underpaid at $100,000 Each" there is some account of Griffith, Ince and Bennett. D. W. Griffith is the chief director of the Reliance and Majestic companies. Mr. Ince has established a place called Inceville in California and has specialized in the Far West. Mack Bennett is known to the "movie" fans as the director of the Keystone comedies.

Tribune, June 20, 1915

A realistic battle scene in "The Birth of a Nation," showing thousands of soldiers fighting over an area of eight square miles.

LOCAL AM

BIRTH OF A NATIO

Folks who were out on the street yesterday watching the many dolnes connected with the Moose gathering were startled by a sight that seemed to be from the Civil War past of 60 years ago. Two young women in crinolines seated opposite a gallant Federal soldier and a bold handsome Confederate cadet were leisurely driving in an old fashioned barouche across the side of which was the emblem The Birth of a Nation.

"Can it be a motion picture?" was asked eagerly by many who thought the motion picture people were having some scenes snapped during the crowded time.

It was not a motion picture however, it the advertisement of one of the greatest motion picture spectacles in the world, namely The Birth of a Nation, which is now running in Boston at the Tremont Theater to packed house twice a day. The party who were dressed as the program girls and cadets are dressed in the Boston play, were here to distribute reading matter and formal invitations. They were captained by Frank A. Johnson, a publicity promoter of wide experience and parts of the Country.

Mr. D. W. Griffith, who made The Birth of a Nation spectacle, believes that the future of dramatic art lies in the screen rather than in the old fashioned stage drama. On April 1st, 1914, he set to work laying the ground plans for this great picture. No form of expression seeking to reveal the truths and beauties of life has ever made such progress within a given time as modern photography. Perhaps this is because motion is the essence of realism and life itself is but a part of the impulse of the universe, motion.

Griffith's poetic imagination stretches across dreamy dales, through swaying trees, back to distant mountains with their snow crested tops bearing in the sunlight. It reaches across the lapping waves of the deep blue sea, to what seems to be the end of the universe. From one of them far away vistas he takes a young girl and shows her whose with she comes so close as on a tandem quiver on her cheek. In order it calls to her cheek. And then in a flash you see great plains and in them soldiers grappling in their death throes and worlds battling for supreme supremacy. We say with pride that an American invented the technique required to produce them.—Advertisement.

CLIPPING FROM
NEW YORK ~~WORLD~~
Date JUN 23 1915

...'s spectacle, "The Birth of a Nation," has passed its 200th performance at the Liberty and still doing big business at $2 schedule.

...ues June 21, 1915

...OPPER IN THE MOVIES.

...n Said to Have Long Contract with Noted Comedian.

...Wolf Hopper has surrendered to ...movies and for the next twelve ...s will do all his work for the ...it of the camera. This is the sub... ...e of an announcement issued yes... ...y from the office of H. E. Aitken, ... of the Griffith-Ince-Sennett or... ...ation, which proposes to take over ...in of theatres across the country ...he exhibition of the $2 movie. ... announcement reports a year's ...act just signed, with the stipula... ...that the film producers can extend ... at the end of the first year, they ...o minded. It also states of the ...ous sum of $125,000 for the year's ... Reports of the rewards for serv... ...en the stage are generally taken ... about a cellar of salt, but the ...on picture business is done with ...sums.

... first spectacle in which Mr. ...per is to disport himself will be a ...n version of the opera "Don ...ote," with the comedian in the ...rôle. Film productions of "Wang," ...jandrum," and other favorites ... planned. If the motion picture ... is to take all Mr. Hopper's time, ...rday's announcement may mean ...the plans for a Fall revival of ...ng" have been abandoned, as far ...r. Hopper is concerned. A pro... ...on of that entertainment without ...seems improbable.

...e & Commercial

... Wolf Hopper is the first of ... American stars to be secured for ... new Griffith-Ince-Sennett com... ...tion, which is to present $2 mo... ... pictures in a chain of theatres ...ughout this country and Europe. ... Hopper will devote his exclusive ...vices for one year to a series of ...tacular productions, which will ... handled in person by D. W. ...ffith. This contract carries with ...n option for a further call on ... Hopper's services. Mr. Hopper ... receive a salary of $125,000 a year, ... will be seen in some of the finest ...entations Mr. Griffith is now ...nning for production. The first ...tacle in which the tall comedian ... to appear will be a screen version ...the opera "Don Quixote," with Mr. ...pper in the title rôle. One of the ...most composers in the country ... synchronize the score to suit the ...entures of the redoubtable knight ... Cervantes's fancy, together with ... inimitable aid, Sancho Panza.

...egraph June 21

...Wolf Hopper in Films.

...g to an announcement made ... De Wolf Hopper is the first of ...rican stars to be signed by the ...ffith-Ince-Sennett combination, ...as incorporated last week and ...tends to produce $2 motion pic... ... a chain of theatres throughout ...try. It is said that Hopper will ...n screen productions of many of ...esses with which he has been ..., such as "Wang," "Panjandrum," "The Merry Wives of Windsor" ...rs.

...ior to signing the new contract ...had been engaged for a revival ...g," but secured his release. It ...y reported that the film enterprise ...his for a salary of over $100,000 a

...Brooklyn, (N. Y.) Standard-Union

JUN 21 1915

...magnificent souvenir in the form ...an illustrated booklet, has been ...ed by the management of "The ...th of a Nation," the great photo ...y drama founded on Thomas ...on's story, "The Clansman," and ...y being presented to large audi... ...es at the Liberty Theatre, Man... ...tan, under the personal direction ...D. W. Griffith, who, with Frank ...Woods, is responsible for the ...nario. The music is by Joseph ...l Breil, and the photography by ...W. Bitzer. The play is given under ... auspices of the Mutual Film Cor... ...ation, while the Epoch Producing ...poration, of Manhattan, publishes ... souvenir. There are seven pic... ...es of the play and one full page ...oto of Mr. Griffith. The booklet ...of a highly artistic character and ... an ornamental cover, showing ... upper part of the Capitol at ...ington, D. C.

JUNE 21, 1915
...TSBURGH (Pa.) DISPATCH

...ed and the taxicab motor features ...ness. The ... straightened ... But it was a good day's ... for ...

...OVIE HOUSES.

... company with a capital of $...,000, ...d by powerful interests in Wall ..., is soon to be incorporated to ... the output of some of the foremost ...e directors in the film business ...ter into direct competition with the ...r $2 theaters. ... of the company, which formerly ... ...of a village, is credited with ... ...ction the deal. He has secured the ...vices of D. W. Griffith, Thomas ... and Mack Sennett. The ... ...n out ... in a ...

CLIPPING FROM
N. Times
Reading Pa
Jun. 21-15

BROOKLYN (N. Y.) EAGLE
Date JUN 21 1915

"BIRTH OF NATION" COMING TO BEACH

Manager Kemble Gets Big Picture Spectacle for Brighton Music Hall.

BID OF $65,000 WINS FILM.

Will Be Shown Here, Starting July 2. Louis Reinhard's Orchestra of Fifty Pieces.

Through a $65,000 bid made by William H. Kemble, manager of the Brighton Beach Music Hall at Brighton Beach, Brooklyn is to get the next set of films of D. W. Griffith's spectacle "The Birth of the Nation," instead of Philadelphia, which made an offer of $63,000. Cleveland, St. Louis, Detroit and Kansas City each made bids ranging from $52,000 to $60,000 for the film privileges. The Griffith interests have received more than 5,000 offers for the picture.

Manager Kemble announced today that he will produce the film for the first time in Brooklyn on Friday evening, July 2, at the Brighton Beach Music Hall and twice daily thereafter, including Sundays. In theatrical and motion picture circles Manager Kemble is credited with a great achievement in obtaining the right to produce "The Birth of the Nation" in Brooklyn at a time when it is running to capacity houses in Manhattan, and when all the big cities of the country are bidding for it.

"The Birth of a Nation" is the costliest film ever produced. Five hundred thousand dollars was expended to produce it. Three thousand horses were used, 18,000 persons were in the cast, 15,000 guns, 100,000 high explosive shells and gattling guns and howitzers were brought into play in producing it. The play depicts the history of the civil war in picture and gives a detailed view of the most stirring events including the assassination of President Lincoln in Ford's Theater, the surrender of Lee to Grant, the famous march of General Sherman to the sea, the last stand of Lee at Petersburg, the battle of Gettysburg and the destruction of Southern cities under bombbardment.

Because music is an indispensable accompaniment to the picture, Manager Kemble has organized an orchestra of fifty, which will be under the direction of Louis Reinhard. Arrangements are now being made to produce the film on the same elaborate scale that marked its first appearance in Manhattan a few months ago.

CLIPPING FROM
BROOKLYN, (N. Y.) CITIZEN
Date JUN 21 1915

$65,000 BID SUCCESSFUL.

Kemble Gets Film of "The Birth of the Nation."

Through a $65,000 bid made by William H. Kemble, manager of the Brighton Beach Music Hall at Brighton Beach, Brooklyn, is to get the next set of films of D. W. Griffith's famous photo spectacle, "The Birth of the Nation," instead of Philadelphia, which made an offer of $63,000. Cleveland, St. Louis, Detroit and Kansas City each made bids ranging from $52,000 to $60,000 for the film privileges. The Griffith interests have received more than 5,000 offers for the picture.

Manager Kemble announced to-day that he will produce the film for the first time in Brooklyn on Friday evening, July 2, at the Brighton Beach Music Hall and twice daily thereafter, including Sundays.

MILWAUKEE (Wis.) WISCONSIN
JUNE 21, 1915

Realistic army life and the tragic fierceness of big battles are striking features of "The Birth of a Nation," a pictorial drama, reported to be the finest ever produced, which will be exhibited at the Davidson beginning Saturday evening, July 3. Two performances will be given daily and if the interest of the people is equal to the interest manifested in other large cities, the attendance will establish a new record.

Gossip.

More than a score of the actors who appeared in the recent Lambs' Gambol at the Century Opera House, will take part in a minor gambol to be given on June 27, at Sing Sing, as one of Warden Osborne's entertainments for the convicts. The seating capacity of the chapel is so limited that the present plan is to have the gambol staged in the prison yard. George Mooser is arranging things, and the journey to the prison will be made by automobile.

Among those who have proffered their services are: Tom Wise, Frank Tinney, William Courtleigh, Eddie Foy, Nat Goodwin, De Wolf Hopper, Will Deming, William Collier, Robert Mantell and Wilton Lackaye. The screen record of the Coffey-Flynn fight will be part of the entertainment, but this will not be held till after dark.

"The Missing Link" will be the title of a new comedy by Paul Dickey and Charles Goddard, in which Miss Janis will appear next season. She will sail from England about July 1.

Wednesday last, D. W. Griffith's great spectacle, "The Birth of a Nation," passed its two hundredth performance at the Liberty Theatre in New York City, setting upa record for the first $2 motion picture production which will likely stand for a long time.

Miss Florence Fisher, who has appeared with Otis Skinner, Walker Whiteside and Madame Nazimova, was married at Punxsutawney, Pa., to William Parry of Pittsburg.

It is reported that Ethel Barrymore will star in "Roast Beef, Medium," the George V. Hobert play that has been made of the Edna Ferber stories of Emma McChesney.

Elmer Brown Booth was in an automobile collision in Los Angeles last week. Mr. Booth for some time had been devoting his energies to moving pictures under the direction of D. W. Griffith.

Charles Cartwright, the well-known English actor, seen by American audiences in "The Lily" and in "Leah Kleschna" is dead in England from a stroke of apoplexy.

Lillian Lorraine, appearing in the Pathe production, "Neal of the Navy," was featured for several seasons in Ziegfield's "Follies."

RUTLAND (Vt.) HERALD
JUNE 21, 1915

The outcome of the controversy over Griffiths' great film drama, "The Birth of a Nation," was tame enough. The Boston board of censorship, solemnly authorized by the Legislature of Massachusetts, witnessed the show, most solemnly and declared that there was nothing in the film likely to cause riot, disorder or breach of the public peace. Meanwhile, the seats for the production are sold out weeks ahead.

Chronicle
San Francisco

THE Birth of a Nation," or "The Clansman," as it is more generally known, is coming back to the Alcazar Theater for a brief special return engagement, beginning with the matinee tomorrow afternoon. Two performance will be given daily, one at 2 o'clock in the afternoon and the other at 8 o'clock sharp at night. This stupendous production, created in the United States, is founded on Thomas Dixon Jr's remarkable story, "The Clansman." It was produced under the personal direction of D. W. Griffith, one of the world's foremost producers, at a cost of more than $500,000. It took eight months to complete the production. It is now running in New York, Chicago, Boston and Los Angeles to overflowing business.

WASHINGTON (D. C.) HERALD
JUNE 20, 1915

medal.

"Birth of a Nation."

"The Birth of a Nation" has played in New York to more than $10,000 weekly since February and its expenses, including the lease of the theater orchestra and advertising, are less than half that sum. The picture is also being shown in Chicago, San Francisco and Boston in first-class playhouses, which have been leased outright by the producer, and as the receipts in these cities are averaging the same as in New York, it will be seen that Grifith is piling up a weekly profit of approximately $20,000. By leasing the Liberty Theater outright Grifith is keeping all the profits to himself. He was anxious to put the picture in the theater on the usual percentage basis, but Messrs. Klaw & Erlanger refused, thinking that it would not attract patronage at $2 prices. Their decision made Grifith one of the big winners of the year.

MOTION PICTURE NEWS (New York)
JUN 26 1915

"NATION" ENTERS FOURTH MONTH OF NEW YORK RUN

D. W. Griffith's spectacle "The Birth of a Nation," is well in its fourth month at the Liberty theatre, where it remains the biggest attraction of the season. This wonderful film series of history and romance retains its drawing powers in every essential, and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War.

Great battlefields, enormous armies marching to conflict, the daring rides of the Clansmen and the thousand and one details of gripping heart interest which Griffith has crowded into his story set the whole production apart from the average and make it intensely real and life-like.

SAN JOSE (Cal.) MERCURY-HER'LD
JUNE 13

"Clansman" Greatest in History of Films

Over 1,000,000 People Saw Wonderful Play in First 12 Weeks.

That "The Clansman," now playing at Victory theatre, was witnessed by over 1,000,000 people in the first 12 weeks of its presentation is substantial proof of its merit. Never before in history has a dramatic attraction proven so thoroughly popular as has this remarkable production of D. W. Griffith's. The romance which runs through the "before the war" days, through the actual strife of the rebellion, and through the tragic period of the reconstruction of a new south—has a genuine grip. The interest is unrelenting.

The big battle scenes are magnificent, the depiction of Ford's theatre at the moment of Lincoln's assassination is wonderful, and no more stirring incidents have been filmatized than the moments when the masked white Ku-Klux riders charge through the barricaded streets of a little southern town. "The Clansman" has more thrills in its 12,000 feet of film than any other film displayed during the past five years of pictures.

Throughout the entire picture can be traced the master hand of D. W. Griffith. Big scenes are done in a big way. The little details—the human touches—hold up the interest. Everyone should see "The Clansman" and realize the possibilities of the photo-drama.

The present engagement at the Victory theatre is for the balance of the week with a matinee daily at 2:15. The evening performances begin at 8:15 and the last performance is Sunday evening.

PORTLAND (Me.) EXPRESS & ADV.
JUNE 19, 1915

CHARMING SCREEN ACTRESS

MISS LILLIAN GISH,
Is Seen as Northern Heroine in The Birth of a Nation at Tremont Th... Boston.

THE BIRTH OF A NATION.

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theater, Boston, of D. W. Grifith's The Birth of a Nation, as a first class theatrical attraction. The filmed spectacle is now in its eleventh week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old fashioned shows.

The Birth of a Nation is indeed more than a film, for nearly 100 persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters hours' performance, Mr. Griffith's photo-entertainment ... ...

romance of the North and South, ... battle scenes, engaging thousands ... combatants drilled with the ... known Griffith elan and realism, ... particularly effective.

After seeing this marvelous production, many students of the subject ... diet that the historical novels of ... future will be told in pictures ... than by words. Certainly the "... drama" cannot henceforth hope to ... with the photo play, so far as ... tacular features are concerned.

The daily matinee performance ... en at 2.10 are exactly the same ... at night. Besides affordi... vantage of cheaper prices ... opportunity to out-of-... include a visit to the ... with a shopping ...

AT THE LIBERTY THEATRE.

"Birth of a Nation" Still Drawing Thousands.

The Liberty Theatre holds into the summer with D. W. Griffith's spectacle, "The Birth of a Nation." Special ventilating arrangements made early in the sun keep the theatre on an even temperature and make it one of the coolest places in town.

"The Birth of a Nation" unfolds vividly and diversely a most absorbing tale of historical and romantic interests. The earlier episodes lead up to the Civil War and reach their high points in reproductions of Sherman's march to the sea, the last struggle before Petersburg, the meeting of Lee and Grant at Appomattox and the assassination of President Lincoln in Ford's Theatre.

SAN FRANCISCO (Cal.) CHRONICLE
JUNE 19, 1915

Monday's presentation of "The Clansman" will be the beginning of motion picture history in this city, for no drama of the sort has ever made a fraction of the impression which this story, adapted by Griffith from Thomas Dixon's novel, has registered.

MILWAUKEE (Wis.) JOURNAL
JUNE 20, 1915

BIRTH OF A NATION COMES HERE JULY 3

Widely Argued Photoplay Is Booked for Week's Engagement at Davidson Theater.

CHAPLIN AT THE STRAND

Butterfly, Alhambra, Davidson and Majestic to Have Week of Unusual Features.

David Wark Griffith's much discussed and widely argued photoplay, "The Birth of a Nation," comes to the Davidson theater on Saturday, July 3, for an engagement of one week. Two performances will be given daily, starting at 2:15 and 8:15 o'clock.

On Your Next Visit to Boston Be Sure to See

THE BIRTH OF A NATION

SPECIAL NOTICE!

There is but One Authorized Production of "The Birth of a Nation," D. W. Griffith's Original and Immortal Masterpiece, Now being Shown at the Tremont Theatre, Boston, and Liberty Theatre, New York. All other Pretended Presentations are Cheap Frauds.

BEWARE OF PIRATES!

Flora Cameron, Flower of the South, as Played by Miss Mae Marsh in "The Birth of a Nation."

SEATS SELLING

AT THE

TREMONT THEATRE

ONE MONTH AHEAD

Daily Matinees

LOWER FLOOR	50c and $1.00
1st BALCONY	50c and $1.00
2nd BALCONY	25c

Evenings and Sat. Matinees

LOWER FLOOR	$1.00 and $2.00
1st BALCONY	50c., 75c. and $1.00
2nd BALCONY	25c and 50c.

JOIN THE BIG CROWDS

CONVENIENT EXCURSIONS FROM ALL NEW ENGLAND POINTS.

FOR ADDITIONAL PARTICULARS CONSULT LOCAL RAILWAY AGENT.

If you wish advance Reservations, your mail order, accompanied by stamped, self-addressed envelope, will receive prompt and careful attention.

The Libbie Printing Co., 242 Dover St., Boston

...ROOKLYN (N. Y.) EAGLE
June 23, 1915

...Griffith has just decided upon ...multiple reel feature, to fol... "Birth of a Nation," Its title ... "...and the Law." ...at the Reliance-Majestic ...in Hollywood, Los Angeles, ...the midst of preparations for ...film.

...Notes of the Stage," it was an...nounced yesterday, is to be the title of D. W. Griffith's next multiple reel motion picture feature to follow "The Birth of a Nation." He is now at the ...Majestic studios in California preparing it. Among the actors will be Miss Mae Marsh, Miss Miriam Cooper, Miss Mary Alden and Ralph Lewis, who played "The Birth of a Nation" for the camera, and Robert Harron, who has appeared in several of Mr. Griffith's large productions.

BROOKLYN, (N. Y.) TIMES
JUN 26 1915
Date .....

"THE BIRTH OF A NATIO..."

D. W. Griffith's ... of a Nation," is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in New York. With the exception of the year's biggest musical comedy hit the receipts at the Liberty have exceeded those of any other attraction in town.

Great masses of people and thousands of horses are seen in this spectacle. Miles of cotton fields blooming in the poetical Southland frame its earlier views and then the quiet gives way to terrific battles stretching over ten square miles of territory. Artillery duels make nights seem terribly ...

SPOKANE (Wash.) CHRONICLE
JUNE 19, 1915 — 851

...ers July 18.

Color Line Creeps Up.

Several cities much closer to the ...son and Dixon boundary than Spokane which have color-line problems to ... are experiencing difficulties about "The Birth of a Nation," which the Clemmer has booked for a three-weeks' showing this summer.

Thomas Dixon's "The Clansman," upon which the spectacle is based, was none too kind in its treatment of racial affairs and the Griffith production has been found by some censors to lean in the same direction. This was the case mainly in cities which banned also "The Nigger," exhibited here some weeks ago, or permitted it only when the name was changed to "The New Governor."

In Chicago the municipal film samplers tried the suppression act on "The Birth of a Nation." The exhibitors went into the courts, secured a temporary injunction and are running the films at the Illinois, one of the city's biggest dramatic houses.

In Boston, where the film is running, colored people have been fighting eight weeks to have it stopped. They protested to the mayor and the governor, rioted at the theater, and presented a petition bearing 6000 names. Finally a majority of the censorship committee officially approved the picture.

BROOKLYN (N. Y.) EA...
Date ..... JUN 18 ...

TWO DOLLAR MOVIES N...

It was inevitable that the great... cess of the moving picture "The ... of a Nation" should lead to an ... and ... combination has ... formed to run a circuit of moving ... ture theaters throughout the co... on the $2 scale of prices, which the ... plays bring. There is said to be $... 000 capital behind the plan, and ... volves a combination of the best ... ducers of big films as well as a ... of theaters over which they can ... shown.

No one believes that the moving ... tures have reached the end of ... development and they already do ... things which are beyond the ar... the best stage manager. For these ... sons, so long as the supply of subj... which require the treatment of ... masses hold out, these wonderful ... ing pictures may compete with the ... acting in popularity, so long as ... business is not over done and the ... films do not start in competing ... each other. That is the thing wh... has hurt the regular theatrical bu... ness, and sent some of its manag... into moving pictures. Big profit... the latter will open the same temp... tion and very likely lead to cutt... prices on movies as they have been ... in some theaters.

But there is one thing the movi... picture has not and cannot get—the ... man voice, the most appealing inst... ment in either nature or art. Mov... pictures have succeeded so far beca... they were much cheaper than the p... ular drama, and because the theat... with which they competed were ... often conducted in open contempt ... the art of the human voice and ... every other art save that of mak... realistic stage pictures. The me... dramas which were the first to yield ... the new competition depended for ... most part on one "big scene," s... mechanical effect which could be ...

on the billboards as well as ... stage. The actors were the c... in the market, whose "art," su... they had, was of the most eleme... sort. The cheap melodrama ap... to interest in mechanical effects j... the moving picture does and, of c... the moving pictures at one-tenth ... price drove them out.

The photoplays get personality ... the film and thus they are able ... compete with the drama, so long as ... sharp difference in prices is in the... favor and so long as actors are ca... for their looks and not for their skill. But there is an appeal in the theat... which is to the ear and not to the ey... Before that appeal the camera is hel... less and against it no amount of sp... tacle can altogether prevail. The le... son of this new invasion for act... managers is to give better actu... especially better reading, and ... plays which will give material fo... actors and good readers to work ... If this development of the screen sha... lead to a real and artistic fostering ... the drama instead of merely an easy imitation of it by pretty girls and handsome youth, it will not have been in vain. The real drama will be able to stand up against the biggest films because it has the human voice for its cornerstone, and the appeal of the human voice will never die. But if the new movement should drive those ac... ors who do not know how to use the voices to posing for the films it wou... not be a loss to art, any more th... the developments of the moving ... tures to date have been.

WASSILLON (O.) INDEPENDENT
JUNE 23, 1915

AT THE GRAND FRIDAY

D. W. Griffith, producer of "The Birth of a Nation", "Home Sweet Home" and other master pictures is responsible for the latest Mutual master piece "The Victim". This is a story in the true Griffith Vein and introduces the favorites, Mae Marshand and Rober Herron. Although not as long as some of Griffith's great works in strength of pl... and detail, not forgetting superb ... ing, it ranks with the best. ... News is a welcome addition to ... Victim" and rounds out and un... pleasing programme.

Lionel Barrymore is presente... at the Grand in a thrill... duel personality "The ... ject of Judge Legrand" ... the book by Vic...

Greatest Sensational Success in Stage Annals of the World

THE BIRTH OF A NATION

IS NOW BEING PLAYED AT THE

TREMONT THEATRE

TREMONT, NEAR BOYLSTON ST., BOSTON

TWICE DAILY EXCEPT SUNDAY

Matinees 2.10 P.M.
Evenings 8.10 P.M.

18,000 People!

3,000 Horses!

8 Months in the Making!

Cost $500,000!

Pinnacle of Filmed Spectacles!

Symphony Orchestra of 40 Pieces!

See Bewitching Lillian Gish as Sweet Elsie Stoneman, the Northern Heroine.

Love and Romance of History!

Tremendous Battle Scenes!

The Lincoln Tragedy!

Dauntless Rides of the Ku Klux!

Tender, Domestic Drama and Charming Comedy!

Blending into the Most Fascinating Story of CIVIL WAR and RECONSTRUCTION DAYS ever unfolded Before American Eyes.

N PRESIDENT FOR MUTUAL FILM WANTS PICTURES FOR MASSES

n R. Freuler Succeeds H. E. Aitken and Announces a Broad Programme.

t the annual election of officers of Mutual Film Corporation, held day afternoon at 71 West enty-third Street, John R. Freuler s chosen President to succeed H. E. tken, resigned. Other officers ected were Edwin Thanhouser, First President; Felix E. Kahn, Treasr, and Samuel M. Field, Secretary General Counsel. President Freuler appoint the Second and Third Presidents.

The Mutual's new head is a native Monroe, Wis., where he was born ty-two years ago. He is one of the eers of the motion picture business has made it his life work. Early in his career he formed a circuit of exchanges in Wisconsin with headquarters in Milwaukee. He soon extended his activities to St. Louis and other Western cities. Out of these exchanges really developed the idea of the Mutual Film Corporation. From the very beginning President Freuler's policy has been to help the exhibitor, and he asserts he will continue that policy as head of the Mutual. He understands every angle of the film business, having thoroughly learned both the manufacturing and selling ends.

In discussing his plans Mr. Freuler said: "The regular programme of the Mutual will be strengthened in every way. I am one of those who believe that the moving picture business is one of volume. When you consider that on an average of 18,000,000 people every day go to the movies in this country the importance of this volume angle will be apparent. While occasionally features of unusual nature may command $2 admission prices, one must not be confused over the real destiny of the moving picture business. It is essentially entertainment for the masses and not the classes. Hence it is our duty to furnish a programme that may be used in a big, broad way by threatres charging 15, 10 and 5 cents."

With S. S. Hutchinson, President Freuler planned the manufacture and distribution of the big, continued photoplay, "The Diamond from the Sky." Out of this grew the North American Film Corporation, of which he is the head.

H. E. Aitken, who retired as President of the Mutual, issued a statement last night expressing reluctance at severing his connections with that concern, yet, at the same time, admitting being glad to be free to work on his plans for the $4,000,000 Griffith-Ince-Sennett film combination which has just been formed. He stated he would become active at once on the new scheme of bringing out a series of $2 motion picture programmes.

Mr. Aitken announced that, up to date, his interests had contracted for the services of De Wolf Hopper, Weber and Fields, Douglas Fairbanks, Raymond Hitchcock, Eddie Foy and children, Helen Ware, Bert Clarke, Hale Hamilton, Frank Keenan, Jane Grey, Maurice Farqua, George Beban, H. B. Warner, Bessie Barriscale, Orrin Johnson, Dustin Farnum, Julia Dean, Kathryn Gaelred, W. S. Hart and others.

Herald (N.Y.) June 24

MUTUAL FILM ELECTION.

n R. Freuler Succeeds Harry E. Aitken as President.

ection of officers of the Mutual Film poration took place yesterday at the ices of the company, No. 71 West Twenrd street. As forecast in the HERALD erday, John R. Freuler was elected president and general manager to succeed ry E. Aitken. Other officers elected e Edwin Thanhouser, first vice president; Felix E. Kahn, treasurer; Samuel Field, secretary and general counsel; d Crawford Livingston to serve with officers named as member of the Exutive Committee.

Mr. Aitken, who was one of the organers of the Mutual Film Corporation, said st night he regretted his retirement. He ded:—

"In a broader sense I am glad to be free. his move gives me time to co-operate with ssrs. Bauman and Kesel in enlarging on arrangements for the new Griffithce-Sennett combination and the $2 motion ture spectacles and comedies."

A statement from the Mutual Film poration said the firm "will devote its vities to the selling end of the busi-

Messrs. Bauman and Kesel, mentioned Mr. Aitken, also have withdrawn from Mutual Film Corporation.

Press (N.Y.) June 24

AITKEN OUT OF MUTUAL.

President of Film Corporation Says He Needs More Time.

In confirmation of his retirement as president of the Mutual Film Corporation, along with W. O. Bauman and Adam Kesel of the same company, H. E. Aitken said yesterday:

"In acceding to the new directors of the Mutual I retire from the company with a feeling of reluctance, due entirely to the many fine associations I have enjoyed with the controlling influences there and with the exhibitors who have dealt with the organization.

"This move gives me complete control of my time in enlarging upon plans for the new Griffith-Ince-Sennett combination which has just been formed. We will begin activities at once upon the new scheme of bringing out a series of $2 motion pictures."

Up to date De Wolf Hopper, Weber and Fields, Douglas Fairbanks, Raymond Hitchcock, Eddie Foy and the seven little Foys, Helen Ware, Bert Clarke, Frank Keenan, Jane Grey, George Beban, Dustin Farnum, Julia Dean, Kathryn Kaelred and other famous stars have been contracted for by the new organization. It is also intended to build up a stock company for the film work.

Sun (N.Y.) June 24, 1915

AITKEN OUT OF MUTUAL FILMS.

Resigns Presidency to Conduct New Movie Venture.

Internal dissensions among some of the leading film producers, which have been reported for some time past, came to a head yesterday afternoon when at a meeting of the board of directors of the Mutual Film Corporation John R. Freuler, president of the North American Film Company, was elected president, succeeding H. E. Aitken, who withdrew, together with interests representing the New York Motion Picture Corporation. Mr. Aitken and his associates are forming a new concern to present moving picture spectacles throughout the country in a chain of first class theatres.

The Mutual Film directors elected Edwin Thanhouser vice-president, Felix E. Kahn treasurer and Samuel M. Field secretary and general counsel. John R. Freuler, Edwin Thanhouser, Felix Kahn, Samuel M. Field and Crawford Livingston were also named on the executive committee.

Late yesterday afternoon Mr. Aitken gave out a statement announcing the following theatrical stars thus far engaged for his new venture:

De Wolf Hopper, Weber and Fields, Douglas Fairbanks, Raymond Hitchcock, Eddie Foy, Helen Ware, Bert Clarke, Hale Hamilton, Frank Keenan, Jane Grey, Maurice Farkoa, George Beban, Henry Woodruff, H. B. Warner, Willard Mack, Bessie Barriscale, Orrin Johnson, Dustin Farnum, Julia Dean, Kathryn Kaelred and W. S. Hart.

"This move," said Mr. Aitken, referring to his withdrawal, "gives me complete control of my time to cooperate with Messrs. Baumann and Kessel in enlarging upon plans for the new Griffith-Ince-Bennett combination which has just been formed."

Commercial (N.Y.) June 24

...mussions among some of the leading film ...ers, which have been reported for ... time past, came to a head yesterday ...noon when at a meeting of the board ...irectors of the Mutual Film Corporation. ... R. Freuler, president of the North ...rican Film Co., was elected president ...ding H. E. Aitken who withdrew to-...r with interests representing the New ... Motion Picture Corporation. Mr. Aitt and his associates are forming a new ...ment to present moving picture spec...s throughout the country in a chain ...st class theatres.

...e Mutual Film directors elected Edwin ...hanhouser, vice-president, Felix E. Kahn ...asurer, and Samuel M. Field secretary ... general counsel. John R. Freuler, Ed... Thanhouser, Felix Kahn, Samuel M. ... and Crawford Livingston were al... ...ed on the executive committee.

... confirmation of his retirement as ...t of the Mutual corporation, ... E. ...ken gave out the following stat...nt: "In acceding to the new direc...s of the ...tual I retire from the com...y with a ...ing of reluctance due e...rely to the ...y fine associations I ha...enjoyed with ... controlling influences t...e and with the ...bitors who have deal...with the organ...on.

"In a broader sense I ...m very glad to be ... This move gives me complete control ... time to co-operate with Messrs. Bau... and Kesel in enlarging upon ...ns ... new Griffith-Ince-Sennett comb...ch ha... just been formed. We wi... ...activities at once upon the new schem... bringing out a series of $2 motion picture ...grams of film spectacles and comedies ...ted by these well known produ...rs. Up ...ate we have contracted for the serv...es ... film of such stars as De Wolf Hopper ...r & Fields, Douglas Fairbanks, Ray... Hitchcock, Eddie Foy and the seven ... Foys, Helen Ware, Bert Clarke, Hale ...milton, Frank Keenan, Jane Grey, Mau... Farkoa, George Beban, Henry Woodruff, ... B. Warner, Willard Mack, Bessie Barris...le, Orrin Johnson, Dustin Farnum, Julia ...an, Kathryn Kaelred and W. S. Hart."

Telegraph (N.Y.) June 24, 1915

Mr. Aitken's Statement.

Mr. H. E. Aitken gave out the following statement late yesterday afternoon:

"In acceding to the new directors of the Mutual I retire from the company with a feeling of reluctance due entirely to the many fine associations I have enjoyed with the controlling influences there and with the exhibitors who have dealt with the organization.

"It is also a pleasure to say that these arrangements were consummated with the friendliest feeling existing between the different parties concerned.

"In a broader sense I am very glad to be free. This move gives me complete control of my time to co-operate with Messrs. Baumann and Kessel in enlarging upon plans for the new Griffith-Ince-Sennett combination which has just been formed. We will begin activities at once upon the new scheme of bringing out a series of $2 motion picture programmes of film spectacles and comedies directed by these well known producers.

"Up to date we have contracted for the services on the film of such stars as De Wolf Hopper, Weber and Fields, Douglas Fairbanks, Raymond Hitchcock, Eddie Foy and the seven little Foys, Helen Ware, Bert Clarke, Hale Hamilton, Frank Keenan, Jane Grey, Maurice Farkoa, George Beban, Henry Woodruff, H. B. Warner, Willard Mack, Bessie Barriscale, Orrin Johnson, Dustin Farnum, Julia Dean, Kathryn Kaelred, and F. S. Hart.

"We are not at liberty to announce other names, but I can say that within the next forty-eight hours we will be able to add to this list other names of many of the greatest stars connected with the current drama. It is also our intention to build up the finest stock company for film work that has been gathered together in this country."

Mail - June 24

Aiken Quits Mutual.

As expected by motion picture men, H. E. Aitken retired as president of the Mutual Film Corporation at its meeting yesterday. To men associated with the movies Mr. Aitken's withdrawal was foreshadowed several days ago when he announced the formation of a company to produce films on the order of "The Birth of a Nation" to compete with $2 theatres.

In confirmation of his retirement as president Mr. Aitken gave out the following statement to-day:

In a broader sense I am very glad to be free. This move gives me complete control of my time to co-operate with Messrs. Baumann and Kessel in enlarging upon plans for the new Griffith - Ince - Sennett combination, which has just been formed. We will begin activities at once upon the new scheme of bringing out a series of $2 motion pictures programmes of film spectacles and comedies directed by these producers.

Up to date we have contracted for the services on the film of such stars as DeWolf Hopper, Weber and Fields, Douglas Fairbanks, Raymond Hitchcock, Eddie Foy and the seven little Foys, Helen Ware, Bert Clarke, Hale Hamilton, Frank Keenan, Jane Grey, Maurice Farqua, George Beban, Henry Woodruff, H. B. Warner, Willard Mack, Bessie Barriscale, Orrin Johnson, Dustin Farnum, Julia Dean, Kathryn Kaelred and W. S. Hart.

Mother and Law, New Griffith Film

D. W. GRIFFITH, the master producer, has decided upon his next multiple-reel feature to follow "The Birth of a Nation." Its title will be "The Mother and the Law." Mr. Griffith is now at the Reliance-Majestic Studios in Hollywood, Los Angeles, where the new motion feature will be made.

The plot has not yet been announced. The cast, however, has been selected and will include Mae Marsh, Robert Harron, Miriam Cooper, Mary Alden, Ralph Lewis and Walter Long.

Mr. Griffith is determined that "The Mother and the Law" shall maintain the same high standing of "The Birth of a Nation."

Philadelphia, (Pa.) Public Ledger

Date ..... JUN 25 1915

De Wolf Hopper has surrendered to the movies, and for the next year will do all his work before the camera. This is the announcement issued today from the office of H. E. Aitken, of the Griffith-Ince-Bennett organization, which proposes to take over a chain of theatres across the country for the exhibition of the $2 movie. It was reported that Mr. Hopper would receive $125,000 for the year's work, but this was taken with a grain of salt.

MILWAUKEE (Wis.) LEADER
JUNE 20, 1915

DRAMA OF CIVIL W... $1.50 MOVIES IS ...

"The Birth of a Nation," said to represent an investment of $500,000 and the services of 18,000 persons, will be the attraction at the Davidson for an indefinite period beginning July 3.

David W. Griffith produced the play using as a foundation Thomas Dixon's "The Clansman."

Romance and history are the themes of the play. The scenes are laid in the civil war period and the strife between the north and the south over preservation of the union and freedom of the ... The ... Abraham Lincoln ... to the ... the forces of the ... are shown.

In addition to the reconstruction ... portrayed, ... Klan.

The price of ... from $1 ... be two performances ... and 8:15 p. m. ... 13 reels.

Times Louisville Ky. 6-03-15

"The Birth of a Nation," D. W. Griffith's great photo-spectacle, is now well into its fourth consecutive month at the Liberty Theater in New York City, and is setting a record for the first $2 motion picture production which will in all likelihood stand for a long time.

CLIPPING FROM
VARIETY (New York City)

SELL SOLD PART OF "NATION."

H. E. Aitken has lisposed of part of his holdings in the rights of "The Birth of a Nation" to the Mutual, according to report. a short time ago. Twenty per cent. of his holdings brought $15,000, it is said

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SPOKANE (Wash.) CHRONICLE
JUNE 23, 1915

With Mary Alden, A... as Star of "Man... rerogative" on Scree...

At the Liberty for the ... the week, starting today, ma... seen "Man's Prerogative," featu... Robert Edeson, supported by Mary ... who was also in "The Birth of ...tion." Following is a brief ... play:

...REE (Wis.) WISCONSIN
JUNE 23, 1915

...al music will theme "The Birth ...tion," when it opens its engage... the Davidson on the night of ... July 3. An orchestra of forty ...s been engaged, and a special ...setting, arranged by Joseph Cas... ...mpanies the scenes of war and ...rmances start daily at 2:15 ...k. The production is in

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SEATTLE (Wash.) POST-INTEL.
JUNE 23, 1915

Nearly a hundred people were lined up at the box office of the Clemmer theater yesterday morning at 11 o'clock, the hour announced for the opening sale of tickets for "The Birth of a Nation." The interest is general in this Griffith masterpiece. Manager Clemmer is expecting to give five shows a day, which will mean opening at 9 a. m. and running until midnight.

...will not interfere with the ... at the Liberty ... will begin July 2, and ... indefinitely.

...en Near.
...une 26

Liberty.

...Griffith's remarkable film, ...h of a Nation," reached its ...esentation at the Liberty ...ast night. The picture un-...idly and diversely a most ... tale of historical and re-...nterests. The earlier epi-...d up to the Civil War and ...eir points in productions of ...'s march to the sea, the last ...before Petersburg, the meet-...e and Grant at Appomattox ... assassination of President ...in Ford's Theatre. The suc-... narrative reveals the dra-...ntensity of the Reconstruc-...ve and the reign of the car-...gers.

...n. June 26, 1915

...TY—D. W. Griffith's "The Birth ...on" is still breaking records at ...atre. The current week will ...turning into the fifth month of ...n New York. With the excep-...e year's biggest musical comedy ...said, the receipts at the Liberty ...ceeded those of any other at-...in town. Great masses of people ...mands of horses are seen in this

...N. June 26,

...th of a Nation" will be pre-...Brighton Beach Music Hall ...mer beginning on next Friday. ...ion there will not interfere with ...

...y of the pictures in the Liberty ...here.

...NCISCO (Cal.) CALL & POST
JUNE 22, 1915

...Griffith's wonderful photo-...spectacle, "The Birth of a Na-..., "The Clansman," returned to ... Theater last night. Jud-... the enthusiastic audience, ... the Alcazar it seems that ...ticular motion picture pro-...has lost none of its popular-...

...Griffith, an acknowledged ...f the photo drama, has placed ...supreme, with this reproduc-...the most potent events of our

Globe of Commerce
June 26, 1915

AT THE BEACH, ALSO.

Arrangements have been complet-...l by D. W. Griffith's forces for the presentation of "The Birth of a Nation" for a summer engagement at the Brighton Beach Music Hall, beginning next Friday night and continuing there indefinitely. This engagement is entirely separate from the run of the spectacle at the Liberty Theatre, where it also remains indefinitely. The seaside engagement at Brighton Beach will include afternoon and evening performances daily, the same as the New York run.

THE BEST MOVING PICTURES.

LIBERTY.—D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in New York. With the exception of the year's biggest musical comedy hit, the receipts at the Liberty have exceeded those of any other attraction in town. Its blend of history and romance, of stirring adventure and beautiful musical accompaniments to its action, are the salients which have made it the record breaking sensation of the current season.

Sun June 26

Arrangements have been completed by D. W. Griffith's forces for the presentation of "The Birth of a Nation" for a summer engagement at the Brighton Beach Music Hall beginning Friday night, July 2, and continuing there indefinitely. This engagement is entirely separate from the run of the spectacle at the Liberty Theatre, where it also remains indefinitely. The seaside engagement at Brighton will include afternoon and evening performances daily, the same as the New York run. The same scale of prices will prevail in both theatres.

SAN FRANCISCO (Cal.) BULLETIN
JUNE 22, 1915

"CLANSMAN" FILM AGAIN AT ALCAZAR

A film production of "The Clansman," or "The Birth of a Nation," opened a brief special return engagement at the Alcazar Theater last evening. This great picture play is founded on Thomas Dixon Jr.'s story, "The Clansman."

The play was produced under the personal direction of D. W. Griffith at a cost of more than half a million dollars. It took more than eight months to complete the production. It deals with the problems of race conditions and the history of the South during the reconstruction period immediately following the Civil War.

During the present engagement of "The Clansman" two performances will be given daily, one at 2 o'clock in the afternoon and the other at 8 o'clock in the evening.

...o. June 27, 1915

...W. Griffith, producer of "The ...of a Nation," has decided upon ...xt multiple reel feature, which ...e "The Mother and the Law." ...h is now at his headquarters, ...liance-Majestic studios in Holly-..., Cal., busying himself with prep-...ns for filming the forthcoming ...rpiece. Among those who have ...placed under contract to appear ...he Mother and the Law" are Mae ..., Robert Harron, Miriam Cooper, ... Alden, Ralph Lewis and Walter ... The same standard attained by ... Birth of a Nation" will be ...ed by the new photoplay, pre-... Griffith.

...egraph June 27

...W. Griffith's "The Birth of a Na-...s still breaking records at the ... Theatre. The current week will ...s turning into the fifth month of ...n New York. With the excep-...the year's biggest musical comedy ... receipts at the Liberty have ex-...those of any other attraction in ...Great masses of people and thou-...horses are seen in this spectacle. ...of cotton fields blooming in the ...nd frame its earlier views, and ... quiet gives way to terrific bat-...tching over ten square miles of ...y.

...ess. June 27

Liberty.

...Birth of a Nation" is still break-...rds in the Liberty Theatre. ...his week will mark its turning ... fifth month of the run in New ... Great numbers of people and ... horses are seen in this ... Miles of cotton fields blooming ...

Sun June 27

The success of D. W. Griffith's "The Birth of a Nation" continues at the Liberty Theatre. It was the production of this picture play which most impressed the late Charles Frohman during the few weeks preceding his death.

"I have lived," he said one day, "to see what I had never expected would happen in my time. And that is a movie at $2 a ticket."

Tribune June 27

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in New York. Great masses of people and thousands of horses are seen in this spectacle. Miles of cotton fields frame its earlier views, and then the quiet gives way to battles stretching over ten square miles of territory. Its blend of history and romance, of adventure and musical accompaniments to its action are the salients which have made it one of the record breaking attractions of the current season.

JACKSON (Mich.) PATRIOT
JUNE 27, 1915

"The Birth of a Nation," D. W. Griffith's great 12-reel production based on "The Clansman," which is generally conceded the greatest motion picture ever made, is well past its 200th performance at the Liberty theater, New York, where it is playing at

(Continued on Page Twenty)

...a $2 scale of prices. It is also in its fifth week at the Illinois, Chicago, at ... scale of prices. Henry Walthall, ...

...Beach Music Hall after July 2. The Brighton Beach engagement is entirely separate from the run of the photo-spectacle in Forty-second street.

Afternoon and evening performances will be given at the seaside resort, and the regular Liberty Theatre prices will prevail.

Journal of Commerce
June 26, 1915

"Birth of a Nation" at the Seaside.

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre, and this week enters the fifth month of its run in New York, with the total receipts surpassing those of the majority of productions now being shown on the legitimate stage. The interest of the public in the great production shows no signs of flagging, and the end of its run is still a long way off.

Arrangements have been made by Mr. Griffith for the presentation of "The Birth of a Nation" at the Brighton Beach Music Hall for a summer engagement, beginning Friday night, July 2, which will be entirely separate from the run of the spectacle at the Liberty Theatre.

Times June 26, 1915

"The Birth of a Nation," the feature film which has been on exhibition in the Liberty Theatre for several months, will be shown in the Brighton Beach Music Hall beginning next Friday night. The picture will remain at the Liberty also indefinitely.

NEW YORK WORLD
JUN 27 1915

BRIGHTON BEACH—David W. Griffith's film, "The Birth of a Nation," a marvellous motion picture, will be shown for the first time at Coney Island next Friday evening in the Brighton Beach Music Hall, where William H. Kemble, the manager, will present it at a gala performance in which an orchestra of fifty pieces will furnish the music. This stirring picture version of Thomas Dixon's "The Clansman" portrays some of the most important events in American history, notably the assassination of President Lincoln, the surrender of Gen. Lee to Gen. Grant, the Battle of Gettysburg and Sherman's March to the Sea. The assassination of President Lincoln is one of the wonderful scenes. It is pictured from the description furnished by historians and men and women who were present when Booth fired the fatal shot. The battle scenes are realistic. Eighteen thousand persons, three thousand horses and thousands of shells were used in the staged conflicts.

The tragic events that followed the war are portrayed in pictures of bloodshed, of battle between negroes and whites and the organization and raids of the Ku Klux Klan. Throughout the whole picture are two love episodes in which the proud spirit of the Southern girl and the equally proud spirit of the Northern miss are displayed in a thrilling romance.

The picture will be shown twice a day, afternoon and evening, including Sundays.

"The Birth of a Nation" continues to compete on equal terms with the regular theatrical attractions. The Liberty Theatre is well filled twice a day.

Beginning to-day "The Alien" at

American
June 27, 1915

D. W. Griffith's The Birth of a Nation is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in New York. With the exception of the year's biggest musical comedy hit the receipts at the Liberty have exceeded those of any other attraction in town.

Great masses of people and thousands of horses are seen in this spectacle. Miles of cotton fields blooming in the poetical Southland frame its earlier views, and then the quiet gives way to terrific battles stretching over ten square miles of territory. Whole cities are built up only to be destroyed before your eyes. Artillery duels make nights seem terribly real.

Herald June 27,

At the National Exhibitors Convention, to be held in San Francisco at the Panama Pacific Exposition, from July 13 to July 16, every phase of the motion picture industry will be the subject of discussion and demonstration. The entire matter of picture censorship will be taken up by the exhibitors and producers. One of the speakers will be D. W. Griffith, producer of "The Birth of a Nation," who is a leader in the fight against censorship of films which are of a nature that compete with the legitimate theatre. He will relate the experiences of "The Birth of a Nation" in New York, Boston, Chicago and other cities.

"The Birth of a Nation," spectacle play produced by D. W. Griffith, is nearing its 250th consecutive presentation in the Liberty Theatre.

...been completed by ... Griffith's forces for the presentation of "The Birth of a Nation" for a summer engagement at the Brighton Beach Music Hall beginning July 2nd and continuing indefinitely. This engagement is separate from the run of the spectacle at the Liberty where it also remains indefinitely. The seaside engagement will include afternoon and evening performances the same as the New York run. This is the first time on record that a big Broadway hit has been duplicated for a summer engagement in the greater New York territory at the same time the original offering remains on Broadway. The same scale of prices will prevail in both theatres. The Brighton Beach Music Hall has been carefully remodelled to accommodate the attraction. Arrangements have also been made to run special trains from Brooklyn Bridge through to Brighton Beach.

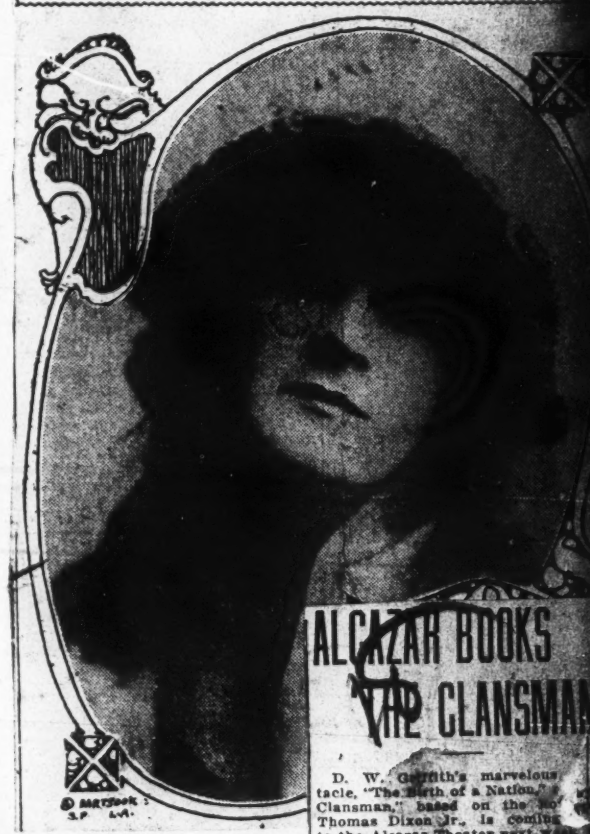
N.Y. World. June 26

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in New York.

There will be only one more week of Sir Douglas Mawson's remarkable Antarctic pictures at the Lyric Theatre.

SAN FRANCISCO (Cal.) CALL & POST
JUNE 17, 1915

Mae Marsh, (upper) as Florence Cameron in "The Birth of a Na... coming to the Alcazar next week, and Lea Leture at the Em...



ALCAZAR BOOKS "THE CLANSMAN"

D. W. Griffith's marvelous ...tacle, "The Birth of a Nation," ... Clansman," based on the ... Thomas Dixon Jr., is coming ... to the Alcazar Theater next week ... a special engagement.

This stupendous production has ...come the talk of the entire United States. It is now in its sixth month at the Liberty Theater in New York, its sixteenth week at the Auditorium in Los Angeles, and is successful at the Tremont Theater in Boston, and at the Illinois Theater in Chicago.

"The Birth of a Nation" stands to-day above all other productions. It ... the acme of dramatic ideal. It stands also as a chronicle of a chapter in ... nation's history. It is true to ... and thoroughly documented. It ... no sense an appeal to lynch law.

The picture is replete ... matic climaxes, battle scenes ... other producer has ever ... and plenty of comedy and ... roundings.

The cast in "The Birth of a Nation" depicts the lovable Abraham Lincoln, Colonel Ben Cameron; his ... Florence and Margaret; Mrs. Cameron, Dr. Cameron, Austin Stoneman and daughter, Elsie.

Telegram
June 27, 1915

MAE MARSH IN "THE BIRTH OF A NATION" LIBERTY THEATRE

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in New York.

Great masses of people and thousands of horses are seen in this spectacle. Miles of cotton fields blooming in the poetical Southland frame its earlier views and then the quiet gives way to terrific battles stretching over ten square miles of territory.

...MBUS (O.) JOURNAL
JUNE 27, 1915

In spite of reports to the contrary the big historical picture, "The Birth of a Nation" has been allowed to play in Chicago, and has been at the Illinois Theater since June 5. The jury who decided the matter found there was no reason to believe that the picture would engender race animosity in Chicago, and in a matter of ... hasn't.

...at the opening performances ... of D. W. Griffith's $500,000 picture, "The Birth of a Nation," in the Brighton Beach Music Hall, at Brighton Beach, next Friday evening may have a military flavor, more than ... military men will be present and be reviewed by Mayor Mitchel in front of the Brighton Beach Hotel. There will be in line 700 members of the Twenty-third Regiment, under the command of Colonel Norton; the Old Guard under the command of former Mayor Ardolph L. Kline, and the officers of the Ninth Coast Artillery. There will also parade some 100 volunteers of the civil war who took part in some of the historic times that "The Birth of a Nation" depicts.

Journal of Commerce June 28

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in New York. Its blend of history and romance, of stirring adventure and beautiful musical accompaniments to its action are the salients which have made it the record breaking sensation of the current season.

BROOKLYN, (N. Y.) CITIZEN

JUN 27 1915

STILL BREAKING RECORDS.

"The Birth of a Nation" at Liberty Theatre.

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will make its turning into the fifth month of the run in New York. With the exception of the year's biggest musical comedy hit the receipts at the Liberty, it is said, have exceeded those of any other attraction in town.

Great masses of people and thousands of horses are seen in this spectacle. Miles of cotton fields blooming in the poetical Southland frame its earlier views and then the quiet gives way to terrific battles stretching over ten square miles of territory. Whole cities are built up only to be destroyed before your eyes. Artillery duels make nights seem terribly real.

Wild riders dash over miles of country roads and condensed into the small space of two and one-half hours is told the great drama of a mighty nation trembling upon the brink of disolution and then finding itself stronger and finer than ever. Its blend of history and romance, of stirring adventure and beautiful musical accompaniments to its action are the salients which have made it the record-breaking sensation of the current season.

BROOKLYN, (N. Y.) CITIZEN

JUN 28 1915

"THE BIRTH OF A NATION."

Changes in Military Programme for Brighton Opening.

Several changes have been made in the military arrangements in connection with the first performance in Brooklyn next Friday night, of D. W. Griffith's spectacle, picturing the Civil War, "The Birth of a Nation" at the Brighton Beach Music Hall.

Mayor Mitchel, who will be the guest of honor at the opening, will review the Twenty-third Regiment, the Old Guard, led by former Mayor Ardolph L. Kline, and the officers of the Ninth Coast Artillery, before the performance, instead of after it, as was originally intended. At 8:15 700 members of the Twenty-third Regiment, under the command of Colonel Norton, the Old Guard and the officers of the Ninth Coast Artillery, will be in line east of the Brighton Beach Hotel and march in review before Mayor Mitchel, who will view them from the top step of the Brighton Beach Hotel ...

SYRACUSE (N. Y.) HERALD

JUNE 23, 1915

... corporation will go in order to keep the stars serene, Miss Gish was not deprived ... dainty. One of the burros which carried the party into the mountains had a compact ice cream freezer in the pack on its back.

Considerable agitation has been aroused over the showing of "The Birth of a Nation," the masterpiece of photography which is making D. W. Griffith famous as a director. This is the use of an alleged tendency to action, racial prejudice. This is vehemently denied by the majority of ... July 3. Birth of a Nation" shows has been emotion or the South after ... setting, arranged, being shown at $2 ... companies the ... theater in Boston ... formances start ... in New York ... The ... in Chicago.

DE WOLF HOPPER has gone into the movies. At first thought that might not strike you as precisely momentous, for, to name only a few, have not Bernhardt and Will Archie and Mrs. Fiske and Donald Brian surrendered to the screen? They have. Indeed, it would be easier to name the players who have never sought to wring a tear or coax a smile from the solemnly whirling camera. Yet this news of Mr. Hopper's accession to the ranks of the shadows is, all things considered, quite the most significant and important motion picture event of recent months.

For it is one thing for a distinguished actor to piece out a poor season with one wealthy week in the movies, for a player like Mrs. Fiske or Cyril Maude to allot a Summertime fortnight to an excursion into the films. It is quite another thing for one of such position to sign over all his time to the directors of movie destinies. And that is just what Mr. Hopper has done—what he did do on Thursday of the week just passed. For a whole year at the very least, for two years if D. W. Griffith and his associates so desire, the towering actor has left the stage. Though he has a great following and an honorable position, though he was making what most people would consider an exceedingly handsome income, he was willing to go for a time at least beyond all sound of applause, to give up that which to many must seem for any actor worth his salt the very breath of his existence—the immediate response of a delighted audience.

Why Mr. Hopper Did It.

Why should he be willing? Here at last, was a classic case. Why do actors go into the movies? Decidedly it seemed a matter for inquiry, and obviously, the person to ask was Mr. Hopper. So—just the other day I was—the question was put to him. Why?

"I think there were three reasons," he answered reflectively. "To begin with, after five seasons in Gilbert and Sullivan, we had largely exhausted the inviting territory and it would have had to lie fallow, for a while anyway. It is an open secret that we planned a revival of 'Wang' for next Fall. And I can only say that, after the rich privilege of speaking the immortal lines of W. S. Gilbert, there is no other work in light opera left for me, no other with which I can be happy. Once or twice I have tried it and it has been simple torture. I hope to come back to Gilbert from time to time. I hope never to speak or sing the words of any other librettist. This is reason No. 1.

"Then I have been tremendously impressed by the work that Mr. Griffith has done in motion pictures. He is a genius—make no mistake about that. It so happens that the offer came to me two days after I had first seen 'The Birth of a Nation.' Frankly, before I saw it I had not cared a rap for the movies. I went there under protest, at the persuasion of Mrs. Hopper and Digby Bell. I saw a wonderful thing. I saw an audience held spellbound as I have rarely seen an audience held in the theatre. I saw their excitement, saw their tears. The picture itself, with its many infinitely dramatic touches—strokes of genius—struck me as something big, something new, something important. I came out dazed.

The Third Reason.

"Even so, when the first envoy came to me in my dressing room I laughed. In fact, I said 'Tut! Tut!' and made a face or two. But the offer—and that was the third reason—was like a fact in a fairy tale. Here it was, no Broadway gossip, but figures set down in black and white. It would have been criminal for me to refuse it. Mr. Brady, who has been fine and loyal and helpful with our Gilbert and Sullivan ventures, released me at once. I have promised to come back to him when I come back to the stage. He said I would be a fool not to take this."

The Griffith office has mentioned $125,000 as Mr. Hopper's annual reward. You may take it or leave it. Evidently, he elected to take it.

"And yet," he said, with a shake of his head, "and yet, don't think I'm not feeling sad about it. I suppose I'm too large and healthy to sob, but I was pretty close to tears that last night I played. Oh, I shan't mind the wild junkets nor the getting up at 8 o'clock in the morning, though that does outrage my artistic conscience. I shan't mind being just a factory hand. But what I shall mind is that all my work will be rehearsal, that I shall have to give up the infinite reward of an audience."

And the big comedian looked very glum, indeed.

"However," he went on, "I'm really full of enthusiasm. The field has marvelous possibilities. I look forward with the keenest pleasure to working with Mr. Griffith. I have some ideas I want to try. I have some work in pantomime and facial expression I want to do. The pictures may send me back to the stage a better actor. Who knows? All things considered, I'm feeling very cheerful, indeed. And now," he concluded, "the great hour has come. It's time to go to the ball game."

MOTION PICTURE NEWS (New York City)

JUNE 22, 1915

SEATTLE (Wash.) POST-INTEL.

"BIRTH OF A NATION" SEAT SALE OPENS TODAY.

Manager Clemmer will put the tickets for "The Birth of a Nation" on sale in the box office of his theater today at 11 o'clock. The limited time the picture is to be here and the universal popularity of it will no doubt sell out the house days in advance. That has been the history of the picture in the cities where it has been shown. In New York speculators made a good deal of money buying up the tickets, so great was the rush to get in. Chicago is packing the Illinois theater right along at $2. Los Angeles and San Francisco had like experiences. The picture requires fully three hours to run, and critics say there is not a dull moment in it. In fact, those who have seen it in Los Angeles and California tell of the people standing for the last half hour and giving it ...

JUNE 22, 1915

SEATTLE (Wash.) TIMES

"THE BIRTH OF A NATION"

The central figure shows Henry Walthall as the Ben Cameron of the Confederate Army ... Griffith's "The Birth of a Nation," is to be ... Sunday.

JUL 3 1915

THE most startling news of the week lies in the details of the plans of H. E. Aitken, C. O. Baumann, Adam Kessel, Jr., D. W. Griffith, Thomas H. Ince and Mack Sennett. Those names mean a lot in the film business. Aitken financed the Mutual and made it what it is today, being its president and active head. Kessel and Baumann are the heads of the New York Motion Picture corporation and men who have always believed in making good pictures first and counting the cost later.

Griffith, Ince and Sennett are surely the best known and probably the best directors in the country. Griffith stands alone in drama and Sennett in comedy. Ince has been regarded purely as a director of spectacular subjects, but pictures like "The Alien" make one think that he is not so far behind Griffith in drama.

Everybody knows who they all are, anyway.

The point is that the formation of a $4,000,000 company to make fifty pictures a year at an average cost of $100,000 each and operate a chain of 400 two-dollar motion picture theatres in this country is announced by these gentlemen.

Stupendous is the only word.

In this shape, the plans must be a little idealistic. "Cabiria" and Griffith's "Birth of a Nation" are the only two-dollar moving pictures yet made. More than a year was spent in making "Cabiria" and more than eight months on "The Birth of a Nation." So it will require a large crew of very fine directors to make fifty two-dollar pictures a year. All this without touching on the work necessary to annex 400 houses fit to show two-dollar pictures.

For all that there is no doubt but that this combination will make more expensive pictures than anyone else has ever averaged and get better prices for them. Kessel and Baumann always believed in the high class picture. Mr. Aitken's ideas now reflect those of Mr. Griffith who has always believed in high class pictures and has done more than any other one man to advance the cause of the motion picture art.

This combination is an affiliation of men who will never balk at spending money, no matter how much, in the producing end (and shrewd marketers withal) with three men who are probably America's greatest directors.

Probably Messrs. Aitken, Kessel, Baumann, Griffith, Ince and Sennett do not expect to make fifty pictures classing with "The Birth of a Nation" in a year. But if any group will go ahead and make the very best pictures possible, regardless of expense or time, this is the bunch.

And the good motion picture theatre won't be overshadowed, not even by a chain of two-dollar theatres. The man who reaps the financial benefit of every boost given the artistic end of the industry is the exhibitor. He should remember that and be grateful.

Another important angle of this announcement lies in the fact that Aitken, Kessel and Baumann have been important factors in the business end of the Mutual Film corporation, for which company Griffith, Ince and Sennett have been making pictures.

Before this edition reaches the Mississippi, the names of the new officers of the Mutual Film corporation will be common knowledge. Barring the utterly unexpected they may be confidently forecasted as: President, John R. Freuler; third vice president, J. N. Nawley, a re-election; and treasurer, Felix Kahn, succeeding himself. This supposition is made on the strength of the first meeting of the board of directors held Wednesday, June 13, at Richmond, Va.; for the Mutual is a Virginia corporation. At that meeting Roy Aitken, brother of H. E. Aitken, and A. P. Gleichman, were replaced on the board by J. W. Smith, of New York, and S. M. Field, of Milwaukee, both Freuler men. So it seems that Freuler controls the situation and if he so sees fit, can elect himself president, which he will probably do.

The contract of the New York Motion Picture corporation with the Mutual expires in August. The entry of Kessel and Baumann upon their new venture will leave the Mutual with the Thanhouser, American, Beauty, Falstaff, Royal, Reliance and Majestic brands. But H. E. Aitken is a big factor in Reliance and Majestic and, even if the Mutual retains the brand names, the services of D. W. Griffith will be lost.

The hole made by the withdrawal of Kay-Bee, Keystone, Broncho and Domino must be filled some way. This paves the way for a further shake-up in the alignment of the producing companies of the industry.

Going from financial to international conflict without pausing for breath, Joe Farnham's talk on the European war at the Screen Club last Thursday evening was the most revealing and compelling discourse heard in many a long day. Joe's words were those of a man who has just returned with a view point gained through passports better than those of a newspaper correspondent.

COMMERCIAL
JUNE 22, 1915

GOOD MOVIE
ES OF HIGH CLASS

...ready under way for ... of a world-wide chain of ... theatres devoted to the ... of high grade motion pic... ,000,000 company has been ... New York, headed by H. E. ...sident of the film which fi... "The Birth of a Nation." ...office of Aitken it was said ...$20,000,000 has been pledged ... the extensive undertaking. ...nt, it was pointed out, will ...ble an expenditure of $5,... producing 50 photo-plays ...e quality as "The Birth of a ... In all the theatres in the ...atform charge of $2 for the ... will prevail. Of the 600 ...e to be linked together, 400 ... this country, the rest being

... has brought together as di... ...ree men who stand foremost ... in the film ranks. They are ...ith, greater of "The Birth ...tion;" Mack Sennett and ... Ince. Griffith is the chief ...r the Reliance and Majestic ..., and, like Ince and Sen... present directing film play... Pacific coast. Sennett is ... the Keystone comedies, and ...st known for his work in re... frontier scenes in the West. ...operation it is expected, will ...raising film standards to an ...ble level.

...eadquarters for the new or... will be established in New ...are the home theatre of the ... be, branch offices will be ...n London, Paris, Vienna, ... Rome, Barcelona and South ... cities. Associates of Aitken ...terprise will include Adam ... O. Baumann and the West... ...t Company of England. A ... financiers whose names, at ...re withheld are making their ... the financial end of the pic... with the financing of this ... Aitken, himself, arrived in ... last week to complete nego... ...or theatres.

...iasm dominated the princi... ...e new combination when they ...ed Sunday to discuss the ... for success. Apparently ...no doubt that the chain is to

...nce lowly movie has grown in ..." said one, "from a few scat... ...kelodeons to a" combination ...ks fourth or fifth among the ...siness enterprises of this coun... ...he annual earnings of the film ... are not far short of $1,000,... ...at present. It is expected ... new arrangement will raise ...res above the high-water

CONFEDERATES IN LAST STAND

SCENES FROM "THE BIRTH OF A NATION" AT THE BRIGHTON BEACH MUSIC HALL

SHERMAN MARCHING TO THE SEA

N.Y. World · June 27, 1915

SCENE in "The BIRTH of a NATION," BRIGHTON BEACH

Brooklyn, (N. Y.) Standard-Union

Date ..... JUN 27 1915

JUNE 27, 1915

"THE BIRTH OF A NATION"

To Be Shown at Brighton Beach Music Hall, Commencing Next Friday Evening.

With Mayor Mitchel, Rear-Admiral Usher, commandant of the Navy Yard; Brig.-Gen. John J. O'Ryan, head of the National Guard of the State of New York; 700 uniformed members of the Twenty-third Regiment and the Old Guard, and many public officials headed by Borough President Pounds, present, the initial production of the famous spectacle, "The Birth of a Nation," at the Brighton Beach Music Hall, next Friday evening, is to be made the occasion of a big celebration.

Not only will the audience at the initial performance be of a military character, but following the performance Mayor Mitchel will review the members of the Twenty-third Regiment and the Old Guard under command of ex-Mayor Ardolph L. Kline, as they march four abreast in front of the music stand of the Brighton Beach Hotel adjoining.

Because "The Birth of a Nation" is a pictorial reproduction of the Civil War, the events leading up to it and those that followed, and because it shows the assassination of President Lincoln, some of the greatest battles of the period, Sherman's famous march to the sea, and other historic incidents, William H. Kemble, manager of the Brighton, deemed it appropriate to give the first performance a military touch.

The 700 members of the Twenty-third Regiment who will attend will go to the music hall in a body from the armory at Atlantic and Bedford avenues, and will be seated in a section reserved for them. The Old Guard, in full uniform, and with Colonel Kline commanding, will sit close by. Rear Admiral Usher and his staff from the Navy Yard, Brigadier General O'Ryan and his staff, will occupy seats alongside of each other. The Ninth Coast Artillery, under the command of Lieutenant Colonel John J. Byrne, will be located in the centre.

The Mayor and his guests will arrive by automobile and will be met by a guard of military men who will act as an escort of honor. Borough President Pounds and his party will also go by automobile and he honored in the same way.

The atmosphere of the Music Hall will be exclusively military at the premier of the picture in this borough. The theatre will be decorated specially for the occasion. Hundred of American flags will fly from all parts of the building, while the interior will be almost hidden in an array of colors.

The ushers will be girls typifying Civil War days and the Blue and the Gray. Some of the girls will be dressed to represent the Union side of the conflict and others the Confederate. The programme distributors will be dressed in the uniform of the soldiers of those days.

An interesting feature of the occasion will be the presence of a score of aged veterans who served throughout the struggle that the pictures portray. The battle scenes, which were enacted on a field three miles in length and show guns, calvary, mortars and regiments and battalions in action, charges and counter charges and advances on trenches and bayonet assaults, are expected to revive in them the hard-fought days they passed [illegible]

Manager Kemble, upon receiving the film of "The Birth of a Nation" yesterday, had it thrown on the screen to determine whether it was perfect. Not a flaw was found in any one of the 5,000 scenes in which more than 18,000 persons took part. The scene in Ford's Theatre as Booth shoots President Lincoln, the meeting where Lee surrenders to Grant at Appomattox, the great battle scenes and Sherman's march to the sea, are all clear, and show every detail of these events as related by historians and eye-witnesses.

After the performance Mayor Mitchel, Rear Admiral Usher, Brig. Gen. O'Ryan, Borough President Pounds, and the other officials will be escorted to the Brighton Beach Hotel, adjoining, while the Twenty-third Regiment, the Old Guard, and the Ninth Coast Artillery will form in line and begin a march in review. As they leave the music hall Louis Reinhart's orchestra of fifty pieces will play martial airs.

Following the review of the soldiers there will be a reception at the Garden de Madrid. Dancing will be indulged in the rest of the evening.

Journal · Milwaukee Wis · June 26, 1915

Picture Film in Politics.

The B[illegible] big picture play to be produced by the Davidson theater beginning July [illegible], threatens to become an issue in the political campaign in Boston, throwing the negro vote of Massachusetts to [illegible] Walsh, the Democratic governor, should he be a candidate at the next election. As a picture of Thomas Dixon's novel, The Clansman, the Birth of a Nation, scored an instantaneous hit in Boston. However, opposition to the play by the negroes living in that city developed a week ago, when a riotous negro mob stormed the theater and was only prevented by the police reserved from stopping the play and destroying the film. On Patriots' day, last week, a negro delegation gathered at the capitol to ask Gov. Walsh to stop the production and hissed a band playing Annie Rooney. Gov. Walsh was sympathetic, but though he could not stop the play, his attitude pleased the negroes immensely.

The negroes are now asking a new law of such sweeping provisions that it is denounced even by the Republican press of the state as being so drastic that under its terms all films showing the evils of child labor, drunkenness, even the Merchant of Venice, could not be produced in Massachusetts. Protestations were made to them by [illegible] of its citizens.

Lieut. Gov. Cushing of Massachusetts, so says a Boston correspondent, is a candidate for the Republican nomination for governor this year, [illegible] danger of the negro vote going [illegible] in a year when the Republicans need every ballot they can [illegible] come out in favor of some [illegible] would prevent the exhibition of such plays as the Birth of a Nation. The opponent for the Republican nomination has also denounced the play in a vigorous letter read at a hearing on a pending bill in the legislature. So far is the political situation, and so [illegible] ried are some of the Republican leaders that the bill as things stand [illegible] has an excellent chance of enactment. That it would place art and literature in Massachusetts under a strict censorship has been lost sight of in the general hue and cry.

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N FRANCISCO (CAL) EXAMINER
JUNE 23, 1915

ANIEL W. GRIFFITH, recognized as one of the most successful moving picture producers in the world, who returned to the St. Francis Hotel yesterday after a motor trip, is in California seeking New England scenery. Griffith intends to produce a feature film play in this State, and he is looking over the country. Yesterday he expressed himself as having been delighted at finding so many places in California that will permit of pastoral productions. F. A. Lathrop, a banker of Boston, and Day Baker, a large realty owner of Boston, are staying at the St. Francis.

BROOKLYN, (N. Y.) TIMES

Date ..... JUN 28 1915

NEWS OF THE THEATRES

EVERAL changes have been made in the military arrangements in connection with the first performance in Brooklyn next Friday night of D. W. Griffith's spectacle, picturing the Civil War, "The Birth of a ...ion," at the Brighton Beach Music Hall.

Mayor Mitchel, who will be the guest of honor at the opening, will re... ...w the Twenty-third Regiment, the Old Guard, led by former Mayor ...dolph L. Kline and the officers of the Ninth Coast Artillery, before the ...rformance, instead of after it, as originally intended.

At fifteen minutes past eight, 700 members of the Twenty-third Regi... ...ent, under the command of Col. Norton, the Old Guard and the officers of ...e Ninth Coast Artillery, will form in line east of the Brighton Beach Hotel ...d march in review before the Mayor. The soldiers will march directly into ...e Brighton Beach Music Hall and take the seats reserved for them in the ...chestra. They will be followed in by Mayor Mitchel, Borough President ...wis H. Pounds, Rear Admiral Usher, commandant of the Navy Yard, and ...s staff, other city and borough officials.

William H. Kemble, the manager of the Brighton Beach Music Hall, ...cided to have the opening performance savor of the military, because "The ...irth of a Nation," in which 18,000 persons played in the cast and 3,000 ...orses were used in 5,000 scenes, is in reality a pictorial history of the Civil ...ar, the stirring times preceding and following it, including the assassination ...f President Lincoln.

There have also been invited more than 150 veterans of the Civil War ...ho fought through the stirring times pictured. The veterans will also pass ... review before the Mayor.

The following committee has been named to receive the Mayor and ...ther guests [illegible] evening: William H. Kemble, Chairman; Lewis M. Swasey, ...dward [illegible], John H. McCooey, Jacob Livingston, Edward J. ...oughlin, [illegible] William Liebmann, Edward J. Reilly, George ...S. Dowling, [illegible] John Gale, William Reynolds, Cleveland Rodgers, ...ohn B. [illegible] Palmer, Louis J. Kihn, John Brockway, Walter M. [illegible] Harry W. Chase, W. Clarke Mooney, James [illegible]

SAN FRANCISCO (CAL) EXAMINER
JUNE 23, 1915

'THE CLANSMAN' CHEERED BY ALCAZAR AUDIECE

The return of D. W. Griffith's spectacular production, "The Birth of a Nation," or "The Clansman," to the Alcazar Theatre, last night, was greeted by an enthusiastic audience that taxed the capacity of the theatre.

Although "The Birth of a Nation" has been shown for nine successive weeks in San Francisco, the applause that greeted the production proves that it has lost none of its great drawing power.

The film may be called a dramatization of "The Clansman," but it is a pictorial and psychological diagram of the creation of the United States that has existed since the Civil War in place of the union of sovereign States that preceded that fearsome period.

D. W. Griffith, the author of the picture, has made Mr. Dixon's novel merely a background for an educative message that no written history can rival.

New York Herald June 27, 1915

...Brighton Beach Music Hall.—"The Birth of a Nation" and "The Melting Pot."
...Brighton Theatre.—Vaudeville.
...Park.—Coney Island.
...Parks.—Coney Island.
...—Vaudeville.
...—Vaudeville.

THE Birth of a Nation" is coming to Brooklyn. This will interest thousands who have been anxiously waiting to see this great picture play, which has thrilled other thousands in Manhattan. It will be produced at the Brighton Beach Music Hall and is booked for a long run.

BRIGHTON BEACH MUSIC HALL.—Mayor Mitchel, Rear Admiral Usher, commandant of the Navy Yard; Brigadier General John F. O'Ryan, head of the National Guard of the State of New York; 700 uniformed members of the Twenty-third regiment and the Old Guard and many public officials, headed by Lewis H. Pounds, Borough President, have been invited to attend the initial production of the spectacle "The Birth of a Nation" at the Brighton Beach Music Hall next Friday evening.

Not only will the audience at the first performance be of a military character, but following the performance Mayor Mitchel will review the members of the Twenty-third regiment and the Old Guard, under command of one-time Mayor Ardolph L. Kline, as they march four abreast in front of the music stand of the Brighton Beach Hotel, adjoining.

The seven hundred members of the Twenty-third regiment who will attend will go to the music hall in a body from the armory, at Atlantic and Bedford avenues, and will be seated in a section reserved for them. The Old Guard, in full uniform and with Colonel Kline commanding, will be seated close by. Rear Admiral Usher and his staff from the Navy Yard and Brigadier General O'Ryan and his staff will occupy seats alongside of one another. The Ninth Coast artillery, under the command of Lieutenant Colonel John J. Byrne, will be located in the centre.

After the performance Mayor Mitchel, Rear Admiral Usher, Major General O'Ryan, the Borough President, Mr. Pounds, and the other officials will be escorted to the Brighton Beach Hotel, while the Twenty-third regiment, the Old Guard and the Ninth Coast artillery will form in line and begin a march in review. As they leave the music hall Louis Reinhard's orchestra of fifty pieces will play martial airs.

Following the review of the soldiers there will be a reception in the Garden de Madrid. Dancing will follow for the rest of the evening.

The assassination of President Lincoln in Ford's Theatre, in Washington, is one of the most wonderful scenes ever staged. It is founded on the description furnished by historians and of men and women who were present when Booth fired the fatal shot. Lincoln is seen enjoying the performance, then putting a shawl around his shoulders as the temperature falls in the house, and finally collapsing as the assassin's bullet strikes him.

Wonderful as that picture is, it is hardly comparable with the battle scenes. Eighteen thousand persons, three thousand horses and thousands of shells, said to cost $180 apiece, were used in the conflicts. Mr. Griffith, who spent eight months and half a million dollars producing this picture, shows the soldiers fighting in trenches, battling at breastworks, charging over fields with bayonets flashing, fire flashes from the mouths of cannon and concealed batteries, a panorama of marching and counter-marching troops as they seek positions of vantage, men dropping from bullets, shells exploding in the air in a blaze of fire, friend meeting friend on opposite sides in the sanguinary conflict.

The battle scenes convey a realization of what the terrible conflict abroad means. The acting in the battles is so realistic that it all seems real. Cavalrymen fall from the horses and soldiers drop in their tracks with a suddenness and skill and abandon which indicate reality rather than acting.

These battles, reproductions of those of the civil war, were produced on a three mile front with the eighteen thousand soldiers quartered off into regiments and battalions. Modern guns and others of the type of civil war days were used to give the desired effect. The whole picture makes one feel, no matter how opposed he is to war, that he would enlist immediately if he found his country struggling in the throes of such a conflict.

"The Birth of a Nation" has the commendation of educators because it is a picture story of the most momentous part of American history and portrays, in accordance with history, the great events as they occurred. It is a picture of American history that leaves an indelible impression of what took place on the minds of children as well as adults and educates the onlooker.

No less remarkable than the battle scenes, the assassination of President Lincoln, who is wonderfully impersonated by Joseph Henabery; the surrender of Lee, Sherman's march to the sea and other scenes are the tragic events that followed the war when the carpetbaggers incited the negroes of the South to rise against the whites. There follow pictures, based on historical facts, of bloodshed, of battles between the negroes and the whites, the organization of the famous Ku Klux Klansmen and their midnight rides and deeds, which eventually led to the return of the domination of the whites and the restoration of peace throughout the South.

Throughout the whole picture are two love episodes in which a Colonel of the South loves the sister of an officer of the North and the officer of the North loves the sister of the Colonel in the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern miss are displayed in as thrilling a romance as was ever staged. Love turns to hate and later to love again as each girl looks at the struggle with partisan eyes and remains loyal to the section of her birth.

The picture will be shown twice a day, once in the afternoon and again in the evening, including Sundays.

"The Melting Pot" will be the attraction this week at the Brighton Beach Music Hall until displaced by "The Birth of a Nation." More than 5,000 persons were engaged in the various scenes, in one of which is represented the city of Kishineff with all its terror when troops, with drawn sabres, committed a massacre which stirred the world.

The picture is made from Israel Zangwill's famous play. "The Melting Pot." Walter Whiteside, who achieved his greatest success on the legitimate stage in the leading rôle, is the "star" in the picturized version. The play would have been produced several years ago in picture form but for the refusal of Mr. Zangwill to give his permission for its use and the declination of Mr. Whiteside to appear in it. When the author's consent was finally obtained he stipulated that only Mr. Whiteside should play the leading rôle.

The play centres around the love of David Quixano, a young Jewish student of the violin, and Vera, the daughter of Baron Ravendal, Governor of Kishineff, who orders the massacre. David is wounded. He is arrested and exiled to the United States. Vera, who denounces her father for the massacre, is arrested and sent to Siberia, but escapes and reaches the United States, where she meets Quixano, and a romance follows, in which he turns against her because of her father's action and tells her that "A river of blood separates us forever." The climax is a tense situation.

Brooklyn, (N. Y.) Standard-Union

Date ..... FEB 27 1915

Manhattan Theatres

LIBERTY, MANHATTAN.—D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in Manhattan. With the exception of the year's musical comedy hit the receipts at Liberty have exceeded those of any attraction in town. Great masses of people and thousands of horses are in this spectacle. Miles of cotton blooming in the poetical southland of its earlier views, and then the quiet gives way to terrific battles stretching over ten square miles of territory. Whole cities are built up only to be destroyed before one's eyes. Artillery duels make battles seem terribly real. Wild riders march over miles of country roads, and condensed into the small space of two and one-half hours is told the great drama of a mighty nation trembling upon the brink of dissolution and then finding itself stronger and finer than ever. Its blend of history and romance, of stirring adventure and beautiful musical accompaniments to its action, are the salients which have made it the record breaking sensation of the current season.

...aroused over the showing of "The Birth of a Nation," the masterpiece of photography which is making Griffith famous as a director. ...of an alleged tendency ...tion, racial prejudice. This ...the Denied by the management ...July 3. Birth of a Nation ...has been entirely ...of the South ...setting, arrangements being afforded ...companies the great theater ...formances start ...ter in New ...k. The play in Chicago ...

Brooklyn, (N. Y.) Standard-Union

Date ..... JUN 29 1915

PLANS FOR FIRST NIGHT OF "THE BIRTH OF A NATION"

Several changes have been made in the military arrangements in connection with the first performance in Brooklyn next Friday night of D. W. Griffith's spectacle picturing the Civil War, "The Birth of a Nation," at the Brighton Beach Music Hall. It will succeed the present production, "The Devil's Daughter." Mayor Mitchel will review the Twenty-third Regiment, the Old Guard, led by ex-Mayor Ardolph L. Kline and the officers of the Ninth Coast Artillery, before the performance, instead of after it as originally intended. After the review the soldiers will march into the Music Hall and take the seats reserved for them in the orchestra. They will be followed in by Mayor Mitchel, Borough President Lewis H. Pounds, Rear Admiral Usher, commandant of the Navy Yard, and his staff, and other city and borough officials.

...in New York connecting arrangements for the presentation of D. W. Griffith's spectacle, "The Birth of a Nation," in London late in August or early in September. Mr. Davies saw the production for the first time yesterday and is enthusiastic about its prospects in England. He thinks it will be an especially timely subject for stage usage at the present state of affairs in England. Mr. Davies says that the young men available for service in England have not awakened to the perils of the war and for that reason have not enlisted as readily as had been expected. This wonderful picture, according to Mr. Davies's views, will serve to stimulate the national spirit and arouse the patriotism of the available men by its graphic illustrations of what an invasion can mean.

BROOKLYN, (N. Y.) TIMES

June 26, 1915

'BIRTH OF NATION' HERE ON FRIDAY

Will Be Shown at the Brighton Music Hall.

IS A $500,000 FILM

Manager Kemble Secures the World's Greatest Movie.

David W. Griffith's $500,000 film, "The Birth of a Nation," described by critics and experts as the most wonderful motion picture ever staged, will be shown to Brooklynites for the first time next Friday evening in the Brighton Beach Music Hall, where William H. Kemble, the manager, will present it at a gala performance, in which an orchestra of fifty pieces will furnish the music.

This stirring picturized version of Thomas Dixon's "The Clansman" portrays some of the most celebrated events in American history, notably the assassination of President Lincoln, the surrender of Gen. Robert E. Lee to Gen. U. S. Grant, the famous battle of Gettysburg, Sherman's never-to-be-forgotten march to the sea, the flight of the inhabitants from Atlanta when he approached, scenes of desolation on the battlefield, friends fighting against friends in trenches and on the plateau, families torn asunder by the terrible strife and other historic scenes which are unfolded to the astonished beholder as they occurred in the amazing and frightful chapter of American history.

The assassination of President Lincoln in Ford's Theatre, in Washington, is one of the most wonderful scenes ever staged. It is a remarkable scene, pictured on the description furnished by historians and men and women who were present when Booth fired the fatal shot. Lincoln is seen enjoying the performance, then putting a shawl around his shoulders as the temperature falls in the house, and finally collapsing as the assassin's bullet strikes him.

Wonderful as that picture is, it is hardly comparable with the battle scenes, conceded by such critics as Richard Harding Davis and others to be the most wonderful and realistic ever presented to the American public. Eighteen thousand persons, 3,000 horses and thousands of shells that cost $180 apiece were used in the conflicts. Mr. Griffith, who spent eight months and half a million dollars producing this now famous picture, shows the soldiers fighting in trenches, battling at breastworks, charging over fields with bayonets flashing, fire flashes from the mouths of cannon and concealed batteries, a panorama of marching and counter-marching troops as they seek positions of vantage, men dropping from bullets by the thousands, shells exploding in the air in a blaze of fire, friend meeting friend on opposite sides in the sanguinary conflict, and other scenes descriptive of the carnage of battle.

The battle scenes convey a realization of what the terrible conflict abroad means. The acting in the battles is so realistic that it all seems too real. Cavalrymen fall from the horses and soldiers drop in their tracks with a suddenness and skill and abandon which indicates reality rather than consummate acting.

"The Birth of a Nation" has the commendation of educators because it is a picture story of the most momentous part of American history, and portrays, in accordance with history, the great events as they occurred then. It is a picture of American history that lends an indelible impression of what took place on the minds of children as well as adults, and educates the onlooker in that part of American history.

Throughout the whole picture are two love episodes, in which a Colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the Colonel in the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern miss are displayed in as thrilling and soul-gripping a romance as was ever staged. Love turns to hate, and later to love again, as each girl looks at the struggle with partisan eyes and remains loyal to the section of her birth.

The picture will be shown twice daily, including Sunday, at the matinee and evening performances.

N.Y. Press. June 27

"The Birth of a Nation" is entering upon its [illegible] in the Liberty Theatre, with every sign of continued popularity.

IMPRESSIONS OF THE PLAY

Globe June

By CORA MOORE

"The Birth of a Nation" at the Liberty Theatre

As you sit before the screen in your two-dollar seat at the Liberty Theatre and watch the 136,000 feet of film unfold the story of "The Birth of a Nation," if you are a living, breathing human being and not an automaton you experience a series of thrills such as the cartoonist assures us come but once in a lifetime. At any rate your emotions run the whole gamut from intense interest to the highest pitch of excitement. You smile, laugh, hold your breath, feel terror, fear, each in turn, according to the text of the story, for the action in the picture literally carries you along with it. It is only the body that occupies the space in the theatre that you paid for. You yourself are back there in the strenuous days when history was in the making.

Realism may be decried for the legitimate drama, so-called, as averse to art, but it holds good in film plays, and in the portrayal of the most exciting period of our country's existence art and realism have "met" in a most satisfactory manner.

The romance connected with "The Birth of a Nation" is not all connected with the story. It took a hand in the making of the production. In fact, Romance perched herself on David Griffith's idea right from its inception in his fertile brain. As the idea grew and took definite shape the known and used devices of film building were each in turn exhausted and new ones required, but the resourcefulness of the most talked-of man in the moving picture industry seemed to have no bounds. As fast as a demand came he supplied it, whether it were the necessity of refocusing a scene on the screen, the enlarging of a character or scene, the slow fading and then brightening of a picture to portray some incident of the past—there was Mr. Griffith with the supply—the "switchback," the "close-up," the "fade-out"—the Griffith innovations ready on demand.

Or perhaps it was that the expression of a face was not what the story called for, the pose of a figure or a gesture—Mr. Griffith on the tour of the moment had ready some suggestion for obtaining that expression. If a "look of terror" happened not to possess all the elements of terror in approved degree, a wriggly snake let loose at close range, a gun fired in close proximity, or some similar startling incident promptly produced the desired effect for Mr. Griffith and the camera men thoroughly understood each other, and are always in close touch when pictures are being made.

From Mary Pickford, who was under Mr. Griffith's management in the early days of her career, the necessary expression could always be obtained by arousing her temperament. Lillian Gish, who is Elsie Stoneman in "The Birth of a Nation" production, has naturally such a serious countenance that she could only be induced to show irritation by actually being made exasperated, and many are the tales of the methods to arouse ...

...O (Cal.) UNION
JUNE 21, 1915
820

...sman to Open Tonight
...today Thrilling Drama

...rah as Florence Cameron in "The Clansman" at the Empress.

...st Chapter in American History to Be Shown At Empress.

...ying the darkest chapter in ... history, "The Clansman," ... at the Empress ... "The Clansman" has ... popular appeal than any pi... ...ver made. This is proven ... ...t that more than 200,000 pe... ...itnessed this masterpiece ... Auditorium in Los Angele... ... the twelve weeks of its ... the finest detail shown in ... scenes to the utter magni... ... big scenes, "The Clansman" ... unequalled. The direction ... ...rity. D. W. Griffith is a ... ...r of depth and detail. Th... ... of light and shade, the use ... "close-up," the trick of doubl... ...ure, are handled as only he ca... ...s them.

...re are big battle scenes th... one through and through, an... portrayal of Lincoln's assassi... in Ford's Theatre is graphic ... fairly holds his breath whi... ...ing the Ku-Klux riders ... through the barricade... ...s of the little Southern town... ... every standpoint "The Clans... stands alone in sustained in... ...t.

...storically "The Clansman" is ...ct. A student of history can ... more from the few hours nece... ... to witness this wonderful pr... ...ion than from months of ex... ...tudy of books.

SEATTLE (Wash.) POST-INTEL
JUNE 20, 1915

Scene From "The Birth of a Nation"

D. W. Griffith's historical motion picture drama which is coming to the Clemmer Sunday, June 27, has aroused universal comment and controversy. The above scene is one from "The Clansman" part of the play.

COLUMBUS (O.) CITIZEN
JUNE 25, ...

$4,000,000 ...

Probably the most ... news in the motion picture ... this week is the announce... a $4,000,000 corporation ... formed with D. W. Griffith ... guiding spirit for the produ... pictures to be shown at $2 ... the principal theaters of the co... try.

This has been anticipated for long time—ever since Griffith ... ceeded in proving that the ... really would pay $2 a seat in ... motion picture. His photo-dra... zation of Thomas Dixon's "... Clansman," called "The Birth ... Nation" is still drawing crowds ... the Liberty theater, New York ... the $2 price scale.

The motion picture men ass... ated with Griffith in the enterp... are Thomas H. Ince and Mack S... nett.

BROOKLYN, (N. Y.) TIMES
JUN 27 1915

Paid $65,000 for Film.

"Birth of a Nation" Finally Secured by Manager Kemble, of the Brighton Beach Music Hall.

Through a $65,000 bid made by William H. Kemble, manager of the Brighton Beach Music Hall, at Brighton Beach, Brooklyn is to get the next set of films of D. W. Griffith's famous "The Birth of the Nation," instead of Philadelphia, which made an offer of $63,000. Cleveland, St. Louis, Detroit and Kansas City each made bids ranging from $52,000 to $60,000 for the film privileges. The Griffith interests have received more than 5,000 offers for the picture.

Manager Kemble announced to-day that he will produce the film for the first time in Brooklyn on Friday evening July 2, at the Brighton Beach Music Hall, and twice daily thereafter, including Sundays.

In theatrical and motion picture circles, Manager Kemble is credited with a great achievement in obtaining the right to produce "The Birth of the Nation" in Brooklyn at a time when it is running to capacity houses in Manhattan, and when all the big cities of the country are bidding for it.

"The Birth of a Nation" is the costliest film ever produced. $500,000 was expended to produce it. 3,000 horses were used, 18,000 persons were in the cast, 15,000 guns, 100,000 high explosive shells and gattling guns and howitzers were brought into play in producing it.

The play depicts the history of the Civil War in pictures, and gives a detailed view of the most stirring events, including the assassination of President Lincoln in Ford's Theatre, the surrender of Lee to Grant, the famous march of Gen. Sherman to the sea, the last stand of Lee at Petersburg, the battle of Gettysburg and the destruction of Southern cities under bombardment.

Because music is an indispensable accompaniment to the pictures, Manager Kemble has organized an orchestra of fifty, which will be under the direction of Louis Reinhard. Arrangements are now being made by Manager Kemble to produce the film on the same elaborate scale that marked its first appearance in Manhattan a few months ago.

BROOKLYN, (N. Y.) TIMES
6 1915
Date .....

Amusements

THE BIRTH OF A NATION
BRIGHTON BEACH MUSIC HALL

SAN FRANCISCO (Cal.) EXAMINER
JUNE 21, 1915

"The Clansman" Comes Back to the Alcazar to Stay During This Week.

"The Clansman," D. W. Griffith's famous dramatization of the days of war and reconstruction in the South, comes back to the Alcazar this afternoon and will remain during the week. Two daily performances will be given, at 2 o'clock and 8 o'clock. The production requires three hours. All seats are reserved, and may be obtained in advance. The same as in the regular dramatic engagements. This matinee continues the popular demand for the Ku Klux Klan. More than 100,000 persons saw the play during its first week and the demand ...

SEATTLE (Wash.) TIMES
JUNE 25, 1915

Big Film in Two Acts.

"The Birth of a Nation," to be shown in Seattle soon, is divided into two acts of six parts each. There is an intermission of ten minutes between acts, during which a special twelve-piece orchestra will play. Owing to the length of the picture, only two performances each day are possible, one at 2:15 and another at 8:15 o'clock.

FRANCISCO (Cal.) CHRONICLE
JUNE 21, 1915

"The Birth of a Nation" Returns to the Alcazar

...ar is ... the matinee today, ... W. Griffith's spectacular ... "The Birth of a Nation," or "The Clansman," will return to the Alcazar for a brief engagement. Two performances will be given every day ... daily matinee at 2 sharp ... performance at eight, beginning at ...

MILWAUKEE (Wis.) FREE PRESS 561
JUNE 8, 1915

...AND THE DIXON FILM.

Chicago's ban on "The Birth of a Nation" has been removed, and the public is flocking to see a photoplay which surveys a menacing and history-distorting doctrine by means of the grandest and most artistic spectacle yet realized by means of the motion picture.

In the advertisements of this attraction its sponsors print a number of testimonials, but it is significant that these encomiums, with one exception, relate wholly to the artistic and spectacular triumph of the film. There is not one word as to the social significance of the play, and the one person who comments upon its historical value is not an authority.

Let us quote some opinions on these aspects of "The Birth of a Nation":

Joseph Lee, the eminent social worker, in the Survey: "Is lynching negroes immoral? That seems to be the question raised by the approval of the Ku-Klux and anti-negro features of 'The Birth of a Nation' film. Appealing to the strongest race prejudice in the most vivid possible way at the precise point where it has led to wholesale murder in the South is, of course, an incitement to continued murder."

Dr. Samuel McChord Crothers, the distinguished preacher and aut... "It is not a work of art for art's sake to be so enjoyed; it is not history as an impartial historian understands history. It is a deliberate and skillful bit of treachery."

Dr. Jacques Loeb of the Rockefeller Institute: "It is a glorification of homicidal mania."

Prof. Albert Bushnell Hart, the foremost teacher of American history: "A prime objection to the whole thing is its caricature of the Union army and Union soldiers; and particularly its absolutely unfounded series of pictures intended to leave upon the mind the conviction that in Reconstruction times negro soldiers freely plundered and abused the white people of the south, and were encouraged so to do by their white officers. No such thing ever occurred in the whole history of Reconstruction."

The Hon. Albert E. Pillsbury of Boston, lawyer and educator: "The play, like the book, 'The Clansman,' on which is it founded, is a gross perversion of a period of our history about which the people have been persistently lied to for a generation."

The Outlook: "The evil in 'The Birth of a Nation' lies in the fact that the play is both a denial of the power of development within the free negro and an exaltation of race war."

The New York Globe: "The very name of 'The Birth of a Nation' is an insult to Washington, who believed that a nation, not merely a congeries of independent states, was born during the Revolutionary war, and devoted himself to cementing the union. It is an insult to Lincoln and the great motives inspiring him when he was called on to resist the attempt to denationalize a nation. This nation was not born between 1861 and 1865, and no one will profit from trying to pervert history."

These are but a few of many similar statements that might be adduced, nor are they the strongest utterances against this photoplay.

The Free Press is not prepared to believe that "it is a deliberate and skillful bit of treachery," but rather that the play represents the conviction of a fanatical partisan equipped with what the Outlook calls "a single-track mind." But admitting the sincerity of the author's motives does not render his doctrines and representations any the less dangerous.

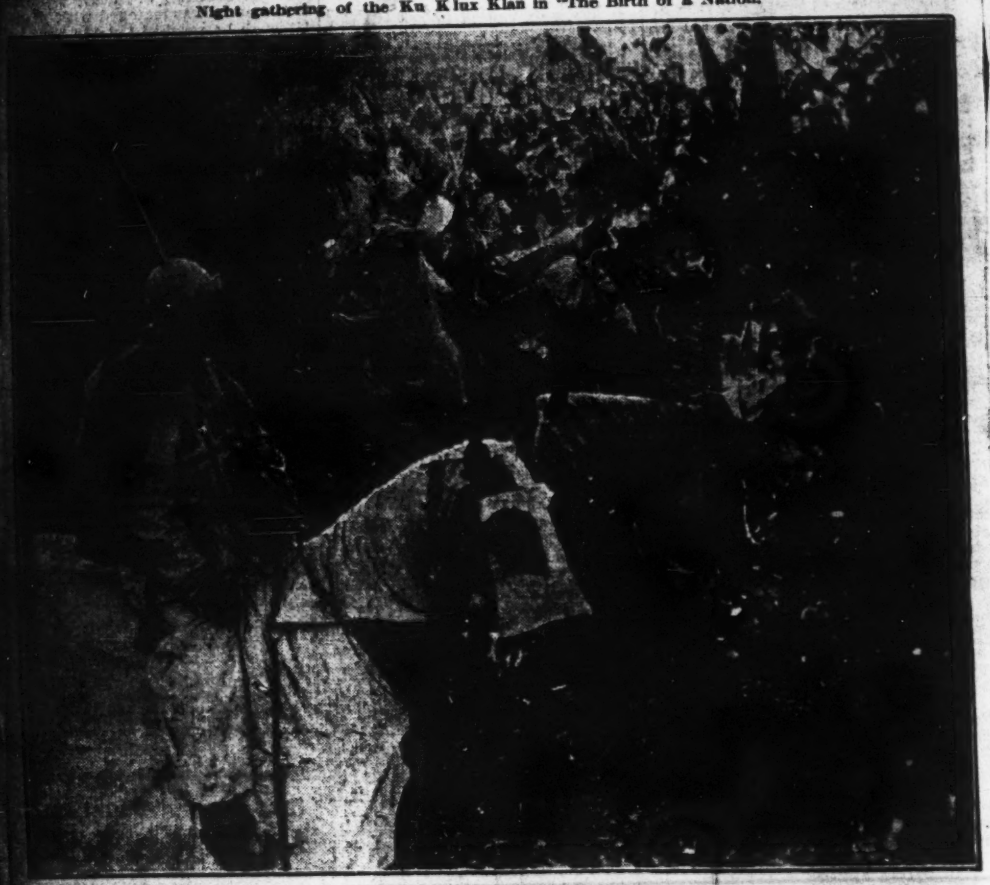
Nor do they become any the less dangerous because they are invested and purveyed by a wonderful and realistic picture spectacle; in fact, this wonder and this realism render the evil influence of the drama all the more potent.

Not all the teaching of the truth about the reconstruction period by means of books, not all the historian and social instruction concerning the qualities of the negro, his true character and his fair chance, can hope to undo for a generation the ...

MILWAUKEE (Wis.) LEADER
JUNE 26, 1915

WHEN THE WHITE-SHROUDED CLANS GATHERED TO FIGHT NEGRO RISE

Night gathering of the Ku Klux Klan in "The Birth of a Nation."



July 3, Milwaukeeans will have an opportunity to witness "The Birth of a Nation," proclaimed as the most masterly and the most extensive motion picture production in the history of the pictorial art. This war drama of civil war times is exhibited in but two cities in the country, Milwaukee being the sixth to engage it.

Because it deals with the race problem and relations of the Caucasians and negro, showing what conditions were, according to the most authentic histories and eye witnesses, in war times, it is now the subject of national discussion.

There are more than a score of principal characters in the play, the thousands of persons pictured being soldiers in the war. In addition, the interesting scenes disclose cabinet officers, generals, military aides, attaches, secretaries, senators, representatives, abolitionists, southern planters and hundreds of members of the Ku Klux Klan, the famous organization of southerners who fought for their rights in the reconstruction period.

Based upon Thomas Dixon's historical novel, "The Clansman," but exceeding it in its numerous fascinating spectacles, including thrilling war scenes, the film tells a human interest story in connection with its history.

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ment a government pension of 150,000, which is the approximate amount which will be paid her in Danish kronen of the realm.

"Birth of a Nation" Starts on What May Be Long Run in Chicago

Chicago, Ill., June 24.—False reports spread broadcast that D. W. Griffith's great civil war and reconstruction spectacle, "The Birth of a Nation," would not be allowed to play in Chicago, were dissipated when the drama started a run at the Illinois Theater there which may continue for the next six months or a year. The enemies of the play made much of the Chicago opposition, just as they asserted that Massachusetts would find the means to expel the play from Boston by special legislation. The special legislation of a new censor board to judge the Boston production was indeed adopted, but the board itself astonished the factionists by approving "The Birth of a Nation." The facts regarding Chicago are as follows:

A legal permit for the Chicago production of the play was granted three months ago by the then mayor, Carter Harrison and the censor board under his direction. This permit was subsequently "revoked" by the new mayor, William Hale Thompson, and Police Chief Haley. Joseph J. McCarthy, general manager of the production, then took the matter to the courts. His prayer for an injunction to restrain Mayor Thompson and Chief Healey from interfering came before Judge William Fennimore Cooper of the superior court. Much testimony was given and much argument adduced on both sides. The result of the court proceedings was a complete victory for "The Birth of a Nation." Judge Cooper said:

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Allentown Pa
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LEADING MOVIE PRODUCERS TO FORM COMBINATION

LOS ANGELES, June 25.—The three foremost producers of motion pictures in the world, namely, T. H. Ince, Mack Bennett and David W. Griffith, are to combine for the purpose of producing bigger film-features than have yet been attempted.

Official announcement to this effect was made by Thomas H. Ince, director general of the New York Motion Picture Corporation, and by Mack Bennett, producing head of the Keystone Film Company, whose comedies are known the world over.

It is understood that the new venture, which is backed by immense capital, is to be formed for the purpose of getting our bigger features and facilitating their release throughout the world. The headquarters of the new corporation will be in New York city. New studios, on a larger scale than at present, are to be constructed in the vicinity of Los Angeles.

Rumors of the proposed merger have been rife here for several weeks, but they have been consistently denied by the interested parties. The first information of a creditable nature leaked out yesterday with the return of D. W. Griffith from New York city who intimated in an interview that negotiations with Ince and Bennett had been pending for some time, but that nothing of definite character had yet taken place.

It is declared there will be three separate, individual companies, under the head of Ince, Bennett and Griffith, respectively, and controlled by the New York Motion Picture Corporation and the Griffith-Reliance Corporation. The new releasing corporation will be capitalized for $4,000,000 and begin operations August 1 with the expiration of the present contract with the mutual Film Corporation.

"Negotiations between Messrs. Kessel and Bauman, Mr. Bennett and myself and Mr. Griffith have been going on for some time, but we have considered the time, up to today, inopportune for making them public," declared Thomas H. Ince, today at the Santa Monica studios.

"We feel that by combining with the object of creating a better releasing service, we will be in a position also to produce pictures of a bigger scale than ever. We expect to work in absolute harmony. Each of us has his peculiar style and ideas about film pictures and there will be no friction."

Mack Bennett, when interviewed today at the Keystone studios in Edgewater, declared the merger would result in incalculable benefit to the motion picture industry in general. He said:

"The merger will place us in a position where we will have the benefit of additional capital and the consequent enlargement of our film producing service." Film comedies have come to the front with such rapid strides of late that such a combine was really imperative. The public can now look forward to seeing, in the very near future, some of the largest feature films that this country has yet produced.

BROOKLYN (N. Y.) EAGLE
JUN 26 1915

Several changes have been made in the military arrangements in connection with the first performance, next Friday night, of "The Birth of a Nation" at the Brighton Beach Music Hall. Mayor Mitchel, who will be the guest of honor, will review the Twenty-third Regiment, the Old Guard, led by former Mayor Ardolph L. Kline, and the officers of the Ninth Coast Artillery before the performance instead of after it, as originally intended. At 8:15 700 members of the Twenty-third Regiment, under the command of Colonel Norton; the Old Guard and the officers of the Ninth Coast Artillery will form in line east of the Brighton Beach Hotel and march in review before Mayor Mitchel, who will view them from the top step of the Brighton Beach Hotel. The soldiers will march directly into the Brighton Beach Music Hall, adjoining the hotel, and take seats reserved for them in the orchestra. They will be followed in by Mayor Mitchel, Borough President Lewis H. Pounds, Rear Admiral Usher, commandant of the Navy Yard, and his staff, and other city and borough officials. There have also been invited more than 150 veterans of the Civil War who fought through the stirring times pictured. The veterans will also pass in review before the Mayor.

The following committee has been named to receive the Mayor and other guests Friday evening: William H. Kemble, chairman; Lewis M. Swasey, Edward J. Reigleman, John H. McCooey, Jacob Livingston, Edward J. O'Loughlin, Thomas Brannan, William Liebermann, Edward J. Reilly, George J. S. Dowling, Carter Childs, John Geis, William Reynolds, Cleveland Rodgers, John B. Creighton, Eric Palmer, Louis J. Kuhn, John Brockway, Walter H. Oestreicher, Alexander McKinny, Harry N. Christ, H. Clarke Mooney, James McCarthy, Harry Tower, John N. Harman and Hugh H. Hanf.

As a result of the posting of the wrong set of advertisement bills on the elevated railroad stations bearing the announcement that "The Birth of a Nation" is now running at the Brighton Beach Music Hall, several thousand persons were disappointed at the matinee yesterday and last evening.

JUNE 26, 1915
MINNEAPOLIS (Minn.) NEWS

The two dollar motion picture seems to have come to stay, for "The Birth of a Nation"—the first two dollar movie—has celebrated its two-hundredth performance in New York recently. It is announced that more than 285,000 persons have seen the big picture in New York alone. Of course, not all paid the two dollar price—that is only the very highest price for the very best seats.

Griffith's Birth of a Nation has engaged in the greatest newspaper ad space ever conducted in Chicago, or in any other city for that matter, since the wonderful spectacle got under way at the Illinois. Of course we mean for theatrical ads.

DETROIT (Mich.) NEWS
JUNE 26, 1915

MOVIE PHOTOGRAPHY AT NIGHT IS NOW POSSIBLE

Motion picture night photography as a practical invention is said to be exclusive to D. W. Griffith, the producer, and G. W. Betzer, the cameraman of "The Birth of a Nation" spectacle. It was tried out during the production of the play near Los Angeles about a year ago. The light is produced by an illuminating rocket shot all as by ground illumination. It was successfully used to record a night battle in this historical production, several other directors have sought to imitate the process with war [illegible] July 4. [illegible] been [illegible] setting, [illegible] company [illegible] Germany [illegible] York. [illegible]

WATERBURY (Conn.) AMERICAN
JUNE 23, 1915

POLI'S GARDEN THEATRE

"Ghosts," the five-act Mutual masterpicture, made by the Majestic Motion Picture Company, with Henry Walthall and Thomas Jefferson playing leads will be shown at Poli's Garden Theater, Sunday evening. Here is a play claimed to be remarkable for its construction, settings and the acting of Henry Walthall, whom [illegible] will be remembered played lead in "The Birth of a Nation," one of the greatest [illegible] motion pictures ever produced, will be a revelation to students of the drama. This is generally conceded to be Ibsen's greatest achievement and one of the strongest dramas ever written. The subject, Heredity, has furnished subject matter for controversy almost since the world began. That the sins of the fathers shall be visited on the children is an old [illegible]

Alcazar

The eleventh big week of "The Birth of a Nation," or "The Clansman," D. W. Griffith's wonderful film spectacle, will start at the Alcazar Theater Monday.

"The Birth of a Nation" is a revelation in the new art of motion pictures. It is now being shown in New York, Chicago and Boston to capacity houses.

In its novel form, "The Clansman," by Thomas Dixon Jr., was a great success, and in its dramatic presentation it is even more sensational in its appeal.

"The Birth of a Nation" is the last word in motion picture photography. Nothing like it has heretofore been seen.

Aside from the merit of its picture story, the picture is historically correct and therefore valuable, and the [illegible] laid during the period of the civil war [illegible] are [illegible]

SAN FRANCISCO (Cal.) CALL & POST
JUNE 21, 1915

SAN FRANCISCO (Cal.) BULLETIN
JUNE 26, 1915

BROOKLYN (N. Y.) EAGLE
Date JUNE 20 1915

Owing to the interest displayed in the film presentation in Brooklyn next Friday evening of D. W. Griffith's spectacle, "The Birth of a Nation," at the Brighton, Superintendent Dempsey of the traffic department of the Brooklyn Rapid Transit has arranged to put on extra trains on the Brighton Beach line to accommodate the guests.

SEATTLE (Wash.) POST-INTEL.
JUNE 21, 1915

'BIRTH OF NATION' COMING TO CITY

Photoplay Which Has Stirred Critics to Praise to Show Five Weeks.

IS STORY OF SLAVERY.

Union Following the Settlement of Great Problem Is Theme of Story.

By CHARLES HUGHES BANKS.

"The Birth of a Nation," a motion picture drama, which has set the world talking, won admiration, aroused hatred and love, and caused vigorous protests from many people, will be shown in Seattle soon. The picture has been running for months in New York at $2 prices. For several months it ran in Los Angeles at $1 for the best seats. In Chicago it has filled the Illinois theater, one of the handsomest in the city, for weeks at $2 prices.

Of course, the price paid for a show might not argue for its value as an educational or even as an amusement feature. But in a general way it does. People who will not pay 50 cents to see an ordinary show were glad to pay $2.50 to see Pavlowa. And they were wise at that.

The picture will be shown here for only five weeks. If it creates one-half the enthusiasm in Seattle that it has in New York, Chicago, San Francisco or Los Angeles, not more than 20 per cent. of those who try will be able to see the drama. As to its worth, Burns Mantle, conservative dramatic critic of the New York Mail, says the picture defies description. Some of the scenes he declares to be tremendous poems. All other critics, so far as noticed, are equally enthusiastic.

Not Always Pleasant Story.

The picture is not pleasant at all stages of the story. How could it be? The sins of the fathers are visited on the children. Slavery is a curse because it breaks the fundamental law of nature. Not only man, but all forms of life are born free. It was not the cavalier more than the roundhead element in the American colonies that traded rum for the first Africans and brought them in chains to this country. And the best blood of both roundhead and cavalier was shed in the end over the slavery question. They paid alike, no matter on which side they fought, for the sin of their ancestors.

The claim that this picture arouses race prejudice does little honor to the temper of our people. Shall we fear to look our own history in the face? A hundred Griffiths with $10,000,000 at command could not picture one-half the horrors that were rooted in slavery. And how could the great love of Lincoln be shown so well as by a pictured history of the events with which he was so closely connected, and those other events that followed his sad death? Had Lincoln lived, the greedy politicians could never have got the South in chancery. The days of reconstruction must have been far different days under his tender and compassionate guidance. But he did not live. The terrible events did come. Why turn our backs upon the facts? Why not look them in the face and learn by them to trek a better road?

Those who have described the picture from a dramatic standpoint have no reason for lying about it. The reports are all to the effect that it is wonderful. No motion picture hitherto has attempted to tell such a wealth of historic movement, either as to length of time or event, as this one. None of the critics express themselves as being disappointed after having seen it.

An Earnest of Nature.

"The Birth of a Nation" is an earnest of what will be done in future with motion pictures. Perhaps the historical records of the States will be filmed and filed away for future generations. Children could get more from ten reels of film of such character shown during their studies than from many books of dry history.

Director Griffith, in sending an invitation to a private view of these pictures given in Washington, D. C., under the auspices of the National Press Club, and at which the chief justice of the supreme court of the United States was guest of honor, said:

"Among our fathers lived a poet-leader who dreamed a new vision of humanity—that out of conflicting interests and character of thirteen American states, stretching their territories from the frosts of the North to the tropic jungles of Florida, there could be built one mighty people. For eighty years this vision remained a dream—sectionalism and disunity the grimmest realities of our life.

"Through seventy-five years of growth and conflict these states clung to their individual sovereignty, feeling with jealous alarm the slow but resistless growth of a national spirit within the body of a federal Union. This new being stirred at last into conscious life by Daniel Webster's immortal words, 'Liberty and union, one and inseparable, now and forever!'

United By An Issue.

"The issue, which our fathers had not dared to face—whether the state or the Union should ultimately have supreme rule—was joined in 1861 over the problem of the negro.

"Until Lincoln's day the right of each state to peaceful secession was scarcely disputed, North or South. New England had more than once threatened to withdraw long before South Carolina in her blind rage led the way.

"And yet unconsciously the new being within had grown into a living soul, and in the mortal agony of four years of civil war and eight years of more terrible reconstruction a nation was born."

A man who could give utterance to such thoughts is worthy the task of attempting to put the spirit of his words into a motion picture. We shall soon know by actual demonstration how well he has succeeded.

SAN FRANCISCO (Cal.) EXAMINER
JUNE 20, 1915

"CLANSMAN" AT ALCAZAR.

"The Birth of a Nation," D. W. Griffith's wonderful photographic spectacle in twelve reels, continues to attract capacity audiences at the Alcazar Theatre, where it is being shown twice daily. Among the features are Lincoln's call for volunteers, the siege before Petersburg, the bombardment and burning of Atlanta, Sherman's march to the sea, Lee's surrender to Grant, the assassination of Lincoln, the rise to power of Thaddeus Stevens, the great commoner, and the formation of the famous Ku Klux Klan. Owing to popular demand, "The Birth of a Nation" will be shown all next week.

SAN FRANCISCO (Cal.) EXAMINER
JUNE 20, 1915

costumes are so many that the show has become a parade of lingerie and [illegible] tour."

* * *

"CLANSMAN" AT THE ALCAZAR.

"THE Birth of a Nation," or "The Clansman," as it is more generally known, is coming back to the Alcazar Theatre for a brief special engagement, beginning with the matinee to-morrow. Two performances will be given daily, at 2 o'clock and 8 o'clock. This photo-drama, created in the United States, is founded on Thomas Dixon Jr.'s story, "The Clansman." It was produced under the personal direction of D. W. Griffith at a cost of more than $500,000, and the work occupied eight months. It is now running in New York, Chicago and Boston to overflowing business, with prices as high as $2. At the Alcazar popular prices will be charged.

"The Birth of a Nation" deals more broadly on its historical side with the life of the American nation than does the Dixon book on which it is based. It presents a problem which is still unsolved in the South, the problem of race conditions; and if it also conveys to the mind the ravages of war it is to the end that war may be abhorred and universal peace promoted. The history of the South during the reconstruction period, immediately following the Civil War, showing the organization of the Ku Klux Klan, presents one of the most interesting periods in the entire history of the United States, and this is vividly pictured.

SAN DIEGO (Cal.) UNION
JUNE 20, 1915

820

POWERFUL MOVIE DRAMA OF CIVIL WAR PERIOD WILL OPEN AT EMPRESS MONDAY

"The Clansman" will open at the Empress Theatre tomorrow night. This production in twelve reels was directed by D. W. Griffith, the world's foremost motion picture producer. It is an adaptation from Thos. Dixon, Jr's. popular novel of the same name, and is the costliest motion picture ever produced.

"The Clansman" deals with the civil war period. It shows the cause that led up to this conflict and carries the spectator through the war. In "The Clansman" are shown the most marvelous battle scenes that have ever been staged. The siege before Petersburg with thousands of soldiers in action, is realistically shown in the picture. The battle fields were laid out and trenches dug under the direct supervision of seven G. A. R. army veterans who took part in the original conflict. These veterans, two of whom were commissioned officers, remained with Mr. Griffith during the entire period that the scenes were being staged.

Artillery duels, in which explosive shells are hurled by both the Northern and Southern troops, from huge mortars, are shown in motion pictures for the first time in "The Clansman." The artillery used is the same that was used during the Civil war and borrowed from the United States government for the occasion.

In directing the battle scenes, Griffith used field telephones, flag signals, field couriers and even a captive balloon. These methods were not used as part of the army equipment, but were merely used by Griffith in staking the production. He used the modern war methods to better execute the methods of 1861-65.

Two artillery duels present one of the most striking features of the picture. "The Clansman" describes the organization and motives of the famous Ku Klux Klan, and shows more than 2000 of these white-hooded riders in their raids on the negroes.

General Sherman's historical march to the sea, together with the burning of the entire city of Atlanta, is shown in the picture. The burning of Atlanta is shown at night. The entire city with its countless number of buildings and dwellings is shown in the destruction. A terrific battle between Ku Klux [illegible] and negro troops, provides a thrilling feature.

The assassination of President Lincoln by Wilkes Booth, is shown for the first time in the history of motion pictures.

The final scenes of "The Clansman" provide the most powerful sermons that could possibly be preached against the horrors of war.

"The Clansman" is presented by an all-star cast including Henry Walthall, Mae Marsh, Miriam Cooper, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, George Seigmann, Walter Long, Mary Alden, Joseph Henneberry, Sam de Grasse, Howard Gaye, Donald Crisp, Wm. DeVaull and Jennie Lee.

BERKELEY (Cal.) GAZETTE
JUNE 26, 1915

"CLANSMAN" TO RETURN TO THE MACDONOUGH SOON

Mae Marsh, the attractive motion picture star, who takes the part of Florence Cameron, one of the leading characters in D. W. Griffith's spectacular photo-play, "The Clansman, or The Birth of a Nation," which is returning to the Macdonough theater soon, has gone through a tragic death scene almost one hundred times for the benefit of the motion picture camera.

Miss Marsh has been in motion pictures almost three years, starting with Griffith as an extra.

In Director Griffith's first picture, Miss Marsh was supposed to die. She did this so realistically and displayed such wonderful ability for enacting a death scene, that in almost every picture in which she has appeared since, she died a tragic death.

In "The Clansman," Miss Marsh plunges to her death over a steep cliff. This is one of the leading dramatic features to "The Clansman."

Matinees will be held daily starting at 2:10 o'clock, with the evening exhibition taking place at 8:15 sharp.

ALAMEDA (Cal.) STAR
JUNE 26, 1915

"BIRTH OF A NATION" TO RETURN TO MACDONOUGH

Miriam Cooper, the dark-eyed beauty, who plays the part of Margaret Cameron in D. W. Griffith's wonderful play, "The Birth of a Nation," which is to be the attraction at the Macdonough theater soon, suddenly found that she could be an emotional actress, only when her feelings were hurt and she began to cry.

Miss Cooper was the exact type that director Griffith needed to portray the role of the southern girl but while the picture was being taken, it seemed almost impossible to get her to display any facial emotion.

For several hours director Griffith scolded, coaxed, and pleaded with the young woman in the effort to get the expression of horror and fear into her face that was simply imperative for the characterization of the part.

Finally Griffith said sharply, "Miss Cooper, I fear there is no use of your trying any more, as I fear that you will never become a motion picture actress."

At these words, Miss Cooper became bitterly as she had not

While Miss Cooper was crying, the camera man began turning the crank on his motion picture camera and caught the entire action on the film.

Matinees will beheld daily starting at 2:10 o'clock, with the evening [illegible] taking place at [illegible]

...YN, (N. Y.) CITIZEN
JUN 30 1915

...d the fourth $5. At the end ... all of the winners of the ... will compete in a contest in ... in gold will be ...

... the great interest displayed ... presentation in Brooklyn ... evening of D. W. Griffith's ... spectacle, "The Birth of a ..." ... the Brighton ... Mayor Mitchel will attend, ... Dempsey of the Traffic ... of the Brooklyn Rapid Transit ... ranged to put on extra trains ... ghton Beach line to accommodate ... guests.

...ars will be provided for the ... red members of the Twenty-... ment, under Colonel Norton; ... of the Old Guard, under ... and of Colonel Ardelph L. ... officers of the Ninth Guard ... and the Civil War Veterans ... be the guests at the speaking ... and who will pass into the ... following a review of them ... Mitchel in front of the ... ach Hotel.

...ectation that there will be a ... ing of persons to see the ... w the soldiers, the passenger ... the Brighton Beach line and ... lin avenue-Smith street ... vice will also be increased. ... y, Sunday and Independence ... the service will be maintained.

...ner L. Los Angeles
...26, 1915

... Otheman Stevens

... is it.

The Photo play is symbolism.

... stage directors who ... their productions with ... fertility are uncon-... Maeterlinckians and d'An-...

New York reviewer who saw ... Griffith's "The Birth of a ..." has made this discovery ... he happens to be largely cor-...

... few instances, for it is ... true that the movie ... ers still do not quite com-... and what they are doing. ... fail to grasp the commercial ... of aesthetic principles.

Therein the Movies hold the ... hand of the speaking drama ... the application of a combi-... of realism and idealistic ... its.

The "fadeaway," the "close-..." the "flashback" produce ... tal reflexes on what is shown ... no resort of stage direction, ... elasticity of the stage can do ... all with the spoken play.

Allusion, deduction, dramatic ... gress, with the listener of a ... are dependent entirely on ... mentality of the auditor; this ... ries with varying degrees of ... dividual capacity of mind.

But by these devices in the ... ovie, nothing of plot or psy-... ological value can possibly ... cape the attention of the spec-... tor; it is all made understand-... ble, mathematically complete ... ith no use of illusion-destroy-... obviousness.

There are some directors of the ... ovies who now appreciate the ... arket value of dignity of pur-... se, in short of Art in producing ... ictures; Mr. De Mille, Mr. Neill, ... olonel Selig are some of these ... roducers beside Mr. Griffith; ... t unhappily there are many ... ho fail to realise that a picture ... hich will run for many weeks ... ecause it has the quality of ... eauty is more worth while mak-... ng, than one which will "get ... ver" for a conventional time be-... ause of conventional brains used ... the making.

Truly the photo play at its ... est is and must be largely a ... ymbolistic drama, for the very ... ason of showing in the picture ... tuations, thought and plot re-... itions, which in the spoken play ... re left entirely to the deductive ... ower of the spectator.

Reasoning from this basis, it ... comes evident that the only ... hoto drama, perhaps, who can ... his work well, is one who can ... t a picture play that will en-... ... imagination ... ... ature is the ... ...

...ESS ADDRESS ... CLIPBURO
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...1915

THE most thrilling, the ... the most tremendous ... story ever pictured on the screen ... Paul Armstrong's great play, "The ... cape." It is put into seven ... reels by D. W. Griffith, the ... mous director in the world, and is ... ceded by a wonderfully interesting ... informative prologue showing ... Origin of Life" in a series of pic... by and under the direction of Dr. ... iel Carson Goodman, the famous ... thor of "Hagar Revelly."

Every man and woman in Americ... every youth and girl over 15 ye... should see "The Escape" and ... what life is for thousands—perh... millions of people in the larger cit... No adult has a right to be ignoran... these conditions. We boast of fr... dom and liberty, and glory that ... belong to all, while the most horrib... slavery that the world has ever kn... is daily torturing hundreds of th... sands—and may exist on the other ... of a wall from us. "The Escape" ... picture of life as it is. It is the ... labor and love story of two sister... New York's "East Side."

The whole marvelous picture th... with one vital question to pa... "Who is the man your daughter ... ing to marry?" Do you judge h... his "money," his earning capac... his "character" and "fitness" to ... daughter's husband? Is it the ... shouldered bully who makes ... the one sister, who escapes just ... the wedding? Is it the wealthy "fri... she finds after her flight from ... "brute" whom her poor deficient ... admires and wins? Or is it the y... ambulance surgeon, whose silver ... of true love shines through the ... fying brutality of the East Side ... and helps her accomplish the ... "escape" from the roacherous ... wealth?

The whole story is te... thrills and excitement, bu... portray the greatest climax ... rescuers raid the dive of th... when is shown the most thril... realistic fight of guns, fists, ... jacks and night sticks ever show... on motion picture screen.

The New York Dramatic Mirror sa... "D. W. Griffith's film masterpie... "The Escape," by Paul Armstrong, ... addition to its masterly productio... rare acting and heart clutching int... est, has a direct message to humanit... It deals with the vital subject of th... duty we owe to unborn children, a... the care which should be given to d... veloping their best, rather than the... worst traits after birth. All this ... pointed out in the prologue, and th... story itself unfolds logically and ... tensely. It is a fine example of ... powerful effects which can be produc... on the screen and which are impossi... on the stage."

This masterly portrayal of Paul Ar... strong's great story of "The Escape" ... will be shown at the Liberty theatre ... seven reels for one week, beginni... Sunday, June 20. Continuous perfor... ances will be given from 1 to ... o'clock daily with admission prices ... 20 cents for adults and 10 cents for ... children under ...

MINNEAPOLIS (Minn.) TRIBUNE
JUNE ...

"The Birth of a Nation" Is Coming to Minneapolis

Jack Elliot and Mary Sherman, ... have leased rights for this section ... the country for "The Birth of a ... tion," the historical romance w... tells a story dealing with the ... struction period following t... war, expect to offer invited ... advance view this week of ... which, however, will not ... here until later in the ... picture will be brought h... ernoon only to be sho... to which admission ... tion. An orche... play ...

AMERICAN FEDERATIONIST

Now Playing LIBERTY THEATRE, NEW YORK CITY
TREMONT THEATRE, BOSTON
ILLINOIS THEATRE, CHICAGO

Also Record-Breaking Engagements in San Francisco and Los Angeles

D. W. GRIFFITH'S Gigantic Spectacle

The

BIRTH OF A NATION

A Motion Drama of History and Romance covering the most vital period of American Progress. Founded in part on Thomas Dixon's story, "THE CLANSMAN"

18,000 People **3,000 Horses** **Cost $500,000**

Has been seen and approved by 200,000 Theatregoers in New York City
At prices ranging from 25c to $2

ORCHESTRA OF FORTY SEATS FOUR WEEKS AHEAD

Auspices of the Mutual Film Corp.—H. E. Aitken, Pres.

That the "reading" performances at Brooklyn's Alhambra theatre and picture, "The Birth of a Nation," in the Brighton Beach Music Hall, at Brighton Beach, to-morrow evening may have a military flavor, more than 1,000 military men will be present and be reviewed by Mayor Mitchel in front of the Brighton Beach Hotel.

There will be in line 700 members of the Twenty-third regiment, under the command of Col. Norton; the Old Guard, under the command of former Mayor Ardolph L. Kline, and the officers of the Ninth Coast Artillery.

St. Paul Dispatch
June 26, 1915

MILWAUKEE (Wis.) WISCONSIN
JUNE 28, 1915

SHOW FILM TO NEWSMEN

Private Run of "Birth of Nation" to Be Given Friday Night.

"The Birth of a Nation" opens its engagement at the Davidson theater Saturday night. Previous to this, a private performance will be given on Friday night, at which newspapermen of the city and their wives will be guests. The film will be reviewed by the Milwaukee board of censors at that time. Performances will be given daily at 2:15 and 8:10 o'clock. The offering is in twelve reels and starts promptly on time. The seat sale opens at [redacted] day

Mad. July 2, 1915

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"The Birth of a Nation" is to run at Brighton Beach Music Hall for an indefinite number of weeks while the summer season is on. The big film spectacle is still crowding them in at the Liberty on Forty-second street and still stands as one of the really big hits in town although it is now in its fifth month. And to think how we laughed when some one said we were to have a film showing at $2!

BROOKLYN, (N. Y.) CITIZEN
Date July 1, 1915

That the carpenters, decorators, stage hands and carpet layers may have a chance to work without interruption in preparing the house for the first performance of D. W. Griffith's $500,000 spectacle, "The Birth of a Nation" on Friday night, William D. Kemble, the manager, has decided to close the Brighton Beach Music Hall this afternoon and evening and to-morrow's matinee.

The Brighton Beach Music Hall is being overhauled for the run of "The Birth of a Nation" there. The carpenters are making a number of alterations on the stage and in some of the rows of seats, while the stage hands are changing the stage effects to make them harmonious with the character of the film. New carpets are being laid. In view of the fact that the film picturizes the stirring events of American history in the Civil War period, and that Mayor Mitchel will review 1,000 soldiers on the opening night, has induced the management to decorate the house with American flags and bunting.

Scene of Assassination of Lincoln Is Reproduced

One of the most interesting sets built for "The Birth of a Nation," the Griffith photospectacle, was the Ford theater interior constructed for the purpose of reproducing the assassination of President Lincoln.

While the exteriors were taken before the original Ford, now a Lincoln museum, in Washington, the interior sets were taken in the studios of California. The theater was built in the open air, and the accompanying picture shows quite clearly the stretch of mountains in the distance above the top of the roofless structure. The edge, of course, was [illegible] the camera man filmed the scene, and the interior is a striking reproduction of the original. Details were followed completely. The boxes were reproduced, both the sides fronting the stage, and the entrances to rear, and the door through which the assassin watched the president before entering the box is shown, with the bar and hole bored by him the day of the murder.

Proportions were followed out to the inch. The stage was reproduced with fac simile sets of "Our American Cousin," as Laura Keane played it that night, and portion of this famous old comedy that was given before the tragedy. Booth's leap from the twelve foot box to the stage forms a dramatic moment, and the 900 people who appear in the scene as audience, actors, and orchestra, offer a vivid reproduction of the scenes of that famous April night.

Twelve candidates were tried out before a satisfactory Lincoln was found.

"The Birth of a Nation" comes to the Davidson, on Saturday, July 3. On the previous evening, a private exhibition will be given for newspapermen, and the board of censors.

MILWAUKEE (Wis.) [illegible] 561

"The Birth of a Nation" Comes to the Davidson

"The Birth of a Nation," David Wark Griffith's masterpiece of photodrama, for so long looked upon as the acme of motion picture art, comes to the Davidson theater, Saturday, July 3, for its first and only engagement in Wisconsin.

The production is in twelve reels, and its presentation occupies an entire afternoon or evening. Presentations will start promptly at 2:15 and 8:10 o'clock each day, and the exhibition will be accompanied by an orchestral setting rendered by forty musicians. The music was written for this offering under Griffith's direction by Joseph Carl Briel, and the instrumentation is a feature of this gigantic spectacle.

"The Birth of a Nation," which occupied Griffith many months in the taking, is a comprehensive story of the war of the rebellion; starting in the antebellum days, continuing to the assassination of President Lincoln, and finding expression of the trials and troubles of the south during the awful nightmare of reconstruction. More than 18,000 people and 3,000 horses were employed in its taking. There are scenes showing the siege of Petersburg; the evacuation of Vicksburg; Sherman's march to the sea; the surrender of Lee at Appomattox; the assassination of Lincoln at Ford's theater; the work of the Ku Klux Klan; all these are vividly realized in the comprehensive picture that stretches through the telling of the tale. The battle scenes were taken on a five mile field from the top of a sixty-foot tower and the actual battles were re-enacted in every detail.

For a love theme upon which to connect his story, Griffith chose Thomas Dixon's "The Clansman" and "The Leopard's Spots." The cast includes such favorites as Henry Walthall, Mae Marsh, Spottiswoode Aiken, Ralph Lewis, Lillian Gish, Robert Harron, Mary Alden, Donald Crisp, Miriam Cooper, Wallace Reed, and many others.

"The Birth of a Nation," will be shown only in the highest class theaters. This is Griffith's determination, and he holds all rights to the booking selection. Prices range from 25 cents to $1.50. Seats on sale Tuesday morning.

—Advertisement.

SEATTLE (Wash.) POST-INTEL.
JUNE 26, 1915

"BIRTH OF A NATION" [illegible] WONDERFUL PROGRAM

D. W. Griffith's stirring [illegible] in the motion picture field, "The Birth of a Nation," will come to the Clemmer. A private showing of the picture [illegible] written about it [illegible] ing of it, [illegible]

"When I saw 'The Birth of a Nation' the first time I was so [illegible] by the immensity of it that it makes the most [illegible] of drama look like the [illegible] stage amateurs. It [illegible] more like the biggest [illegible] tion that is not [illegible] this story from the [illegible] psychology to the [illegible] perfection. [illegible] of exhibition [illegible] Birth of a Nation [illegible] immortalized [illegible]

CLIPBURO

...ESS

...ROM

...YORK MAIL

...L 3 - 1915

...ENTS have been completed by D. W. ...ces for the presentation of "The Birth ...n" for a Summer engagement at the ...ren Music Hall beginning Friday night, ... continuing there indefinitely. This en... entirely separate from the run of the ... the Liberty Theatre, where it also re... definitely. The seaside engagemnt at ...ill include afternoon and evening per... daily, the same as the New York run. ... first time on record that a big Broad... has been duplicated for a Summer engage... the Greater New York territory at the ... the original offering remains on Broad... same scale of prices will prevail in both ... The Brighton Beach Music Hall has ...ally remodeled to accommodate the new ... Arrangements have also been made fo... al trains from Brooklyn Bridge through ...n Beach during the run of the spectacle ...idely known Summer amusement resort.

...FROM

...W YORK MAIL

JUL 3 - 1915

...TH'S NEXT BIG FEATURE "THE ...OTHER AND THE LAW."

...Griffith, the master producer, has just de... next multiple reel feature to follow "The ... Nation." Its title is to be "The Mother ...Law." He is now at the Griffith head... the Reliance-Majestic studios, in Holly... Angeles, Cal. He is in the midst of ...ns for the filming of "The Mother and

...t and the theme other than as indicated ...e have not been announced, but will be ...wn at the proper time. Mr. Griffith has ...selected his cast. Prominent among the ...layers who are to appear before the ... "The Mother and the Law" are Mae ...e Griffith actress, who will be remembered ...ee Cameron in "The Birth of a Nation;" ...arron, who has appeared in the Griffith ..."The Battle of the Sexes;" "Judith of Be... "The Escape;" "The Avenging Conscience" ...me, Sweet Home;" Miriam Cooper, who ...minent role in "The Birth of a Nation;" ...en, remembered for the performance of ...tto in "The Birth of a Nation," and ... ...er in "The Battle of the Sexes;" Ralph ... "Stoneman" in "The Birth of a Nation," ...er Long, the "Gus" in "The Birth of a

...ffith is determined that "The Mother and ... shall maintain the same high standing ... Birth of a Nation," which is playing to ...r prices in some of the principal cities ...untry.

...f Mr. Griffith's experiences subsequent to ...g of "The Birth of a Nation" will be re... him at the National Exhibitors' Conven... ...ch is to be in session at San Francisco, ...y 13 to July 16. Mr. Griffith is to speak ...ship and the rise and fall of free speech ...nal liberty in America.

...eclared that it is his intention to cite his ...periences in Chicago and New York with ...orship Board when an effort was made ...t the showing of "The Birth of a Na... ...espite the opposition it will be recalled ... Birth of a Nation" is now showing at ...ont Theatre, in Boston, at the Liberty ... in New York, and the Illinois Theatre, ...go, at two dollar prices.

MILWAUKEE (Wis.) WISCONSIN
JUNE 26, 1915

COMING TO DAVIDSON

"The Birth of a Nation," the histor... photod... ...d on "The Clans... ...n" and "The Leopard's Spots," comes ... the Davidson Saturday night, July 3. ... private exhibition for newspapermen ... the Milwaukee board of censors will ... given the night before. Following ... opening performances will be given ...ice daily, starting at 2:15 and 8:10 ...clock.

An orchestra of forty instruments has ...en engaged, and will render a musical ...tting, arranged especially by Joseph ...rl Briel. During the coming week ... Davidson will be dark, while a con... ...ete flooring and fireproofed operating ...om are installed.

"The Birth of a Nation" is the work ... David Wark Griffith, and was pro... ...ced by him on the actual scenes of ...e historical incidents involved. The ...ory starts with the importation of the ...st slaves into America, jumps to the ...te-bellum days; covers the war, with ...e siege of Petersburg and the sur... ...nder of Lee; shows the assassina... ...on of President Lincoln in Ford's the... ...er, Washington, and then turns to ...e incidents of the carpetbag days, the ...rrors of negro enfranchisement, and ...e Ku Klux Klan of South Carolina. ...n all-star cast has been requisitioned ... present the story and more than ...,000 people and 3,000 horses were em... ...oyed in making the ensembles of the ...g scenes. Some of these were taken ...om the top of a sixty-foot tower over ... area of five miles.

What is, beyond question, the most ...rilling scene of "The Birth of a Na... ...on" is the reel devoted to the assassina... ...on of President Lincoln.

The action of this portion of the ...rama was taken in two spots. The ...st was in Washington, where the front ... the historic Ford's theater, now a ...incoln museum, was employed for the ...terior scenes previous to the action ...ithin. The interiors were taken in a ...pen air studio in a reproduction of the ...eater. Every detail of the building ...as reproduced. The boxes were built ...d arranged, so that the runways and ...ors leading to them could be photo... ...aphed to show the approach of John ...ilkes Booth, his entrance, barricading ...e door and the actual shooting. "Our ...merican Cousin," the play which ...aura Keene was playing that night, ...as restaged on the stage of the the... ...er. Photographs of cast and sets were ...und and used. The result is a won... ...fully realistic depiction of this trag... ... that rocked the United States at ... end of the Civil war.

MOTION PICTURE NEWS (New York City)

JUL 10 1915

"NATION" CONTINUES TO DRAW BIG IN NEW YORK

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty theatre, New York. The current week will mark its turning into the fifth month of the run in New York.

With the exception of the year's biggest musical comedy hit, the receipts at the Liberty have exceeded those of any other attraction in New York City.

MOTION PICTURE NEWS (New York City)

JUL 10 1915

SPECIAL MAINE TRAINS TO BOSTON FOR "NATION"

On July 8 a special train will be run from Portland, Me., to Boston for the benefit of Maine people who to see "The Birth of a Nation." The film will not be shown anywhere else in New England it is announced.

...IPPING FROM

NEW YORK MAIL

...ate .....JUL 3 - 1915.....

cut that he does every part creditably.

"The Clansman" is spreading over the country gradually, and the more it spreads the more people understand why the Essanay people paid Henry Walthal a big salary to go with them. As "The Little Colonel," Walthal gave one of the finest performances ever seen on the screen. a clear cut cameo impersonations. His facial play is alone a study and an education to young actors. Walthall is a Southerner, and this has helped, and it would appear as though he had put his being into his work. His Little Colonel will surely live for all time.

CABLE ADDRESS CLIPBURO

CLIPPING FROM

NEW YORK POST

Date .....

"The Birth of a Nation" will be shown in London early in the Autumn.

MILWAUKEE (Wis.) SENTINEL
JUNE 23, 1915 562

Slave Mart Scene in "The Birth of a Nation"

One of the most interesting propositions developed in "The Birth of a Nation," Griffith's presentation of "The Clansman" and "The Leopard's Spots" in photoplay form, is that dealing with the slave trade in America.

This phase of political conditions is traced from the importation of the first slaves to the troubles that grew through their enfranchisement and the subsequent tribulations of the south under carpet bag rule. As a sort of prologue to the drama, the arrival of the first cargo of slaves is presented with historic fidelity. From this the scene changes to ante-bellum days, presenting the conditions of the negro in the south at that time. Then comes the turmoil of war; and, finally, the rule of black over white, with a mulatto lieutenant governor in the capitol of South Carolina, and the Ku Klux Klan riding through the countryside to rescue their women and preserve their tradition.

It is expected that the film of "The Birth of a Nation" will reach Milwaukee late Friday afternoon. Its first presentation, a private one, will be to the Milwaukee board of censors at 8 o'clock Friday night. Newspapermen of Milwaukee are invited guests of Manager Sherman Brown of the Davidson.

So valuable is this film that Griffith keeps it in the charge of one man. Harry A. Sherman of Minneapolis, general manager of the Elliott-Sherman Film company of that city, went to Los Angeles to complete arrangements for the handling of this offering. He will bring it back to Milwaukee and will remain here exercising personal supervision over the twelve reels during the local engagement. This is done to preserve the prints from loss or reproduction in any way.

"The Birth of a Nation" opens at the Davidson Saturday night, July 3. Two daily performances will be given there.

Brooklyn Life. Brooklyn. N.Y.
June 26, 1915

At the Brighton Beach Music Hall.

"THE BIRTH OF A NATION."—David W. Griffith's $500,000 film, "The Birth of a Nation," described by critics as the most marvelous motion picture ever staged, will be shown to Brooklynites for the first time next Friday evening in the Brighton Beach Music Hall, where William H. Kemble, the manager, will present it at a gala performance in which an orchestra of fifty pieces will furnish the music. This stirring picturized version of Thomas Dixon's "The Clansman" portrays some of the most celebrated events in American history, notably the assassination of President Lincoln, the surrender of General Robert E. Lee to General U. S. Grant, the famous battle of Gettysburg, Sherman's never-to-be-forgotten march to the sea, the flight of the inhabitants from Atlanta when he approached, scenes of desolation on the battlefield, friends fighting against friends in trenches and on the plateau, families torn asunder by the terrible strife and other historical scenes which are unfolded to the astonished beholder as they occurred in the amazing chapter of American history. Throughout the whole picture are two love episodes in which a Colonel of the South loves the sister of an officer of the North and the officer of the North loves the sister of the Colonel in the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern miss are displayed in this pretty romance. The picture will be shown every afternoon and evening.

...ureaus, dr... door knobs.

MOVIES SHOW TWO MOODS TOMORROW

Tragic Plots at Alcazar and Tivoli; Comedy at Portola and Imperial.

"The Birth of a Nation," or "The Clansman," D. W. Griffith's wonderful photographic spectacle in twelve reels, continues to attract great audiences at the Alcazar Theater, where it is being shown twice daily.

For almost three hours the audience sits enthralled as page after page of the most potent events in American history is unfolded on the motion picture screen. A double romance running through the episodes appeals to young and old alike.

It is seldom that audiences applaud motion pictures, but the constant cheering and hand-clapping that greeted various features of "The Birth of a Nation" proved conclusively that at last a motion picture has been produced which, in spite of suspense and dramatic intensity, [illegible]

...CE 27, 1915

"BIRTH OF A NATION" STORY OF HISTORY

Scenes Attendant Upon Assassination of Lincoln Are Enacted in Feature Photo Drama.

"MOONSTONE" AT STRAND

John Barrymore to Appear in Comedy at Alhambra—"Sea Ghosts" at Butterfly.

Reproducing history, in all its detail, was elaborately done in "The Birth of a Nation," when David Wark Griffith presented for the camera the details and events preceeding the assassination of Abraham Lincoln in Ford's theater. The incident in this firm—for it is but an incident in the twelve reels that make the story—was the product of many months of research in museums and historical libraries. Persons who witnessed the tragedy were called upon; those who participated in the event, in one way or another, were interviewed. Twelve candidates were found to portray the role of the martyred president; and the one finally selected was not accepted until he was letter perfect in the part.

The exterior scenes were taken near Ford's theater, Washington, now a Lincoln museum, which still stands exactly as it did on that fatal night. The interior scenes were reproduced in studio settings, copied after the interior of the old house. The presentation of the murderer, John Wilkes Booth, was comparatively simple. It was not difficult to find an actor to portray the ultradramatic and affected attitudes of this matinee idol. The details of the assassination are reproduced with exactitude. The most tremendous scenes are shown in the battles about Petersburg. These scenes were taken from the top of a sixty foot tower.

An orchestra of forty will render a musical accompaniment to "The Birth of a Nation," when this photospectacle is presented at the Davidson theater, Saturday, July 3, for the first time in Wisconsin. The orchestra will be a feature of every performance during the run of the offering in this city. There is a special orchestration for the photoplay, arranged as an accompaniment to the scenes, and the result adds much to the effectiveness of the spectacle.

It is said that this offering is the most tremendous ever staged for a motion picture. More than 5,000 scenes are required to tell the story, and 18,000 people and 3,000 horses appear as actors. There is a story of the north and south previous to the war; of the outbreak of the rebellion; of Sherman's march to the sea, the siege of Petersburg, the assassination of Lincoln; and, woven through for the love there, the plot of Thomas Dixon's "The Clansman" and "The Leopard's Spots." The cast includes Henry Walthall, Mae Marsh, Robert Harron, Ralph Lewis, Mary Alden, Lillian Gish, Donald Crisp and others.

SAN FRANCISCO (Cal.) BULLETIN
JUNE 26, 1915

AT THE ALCAZAR

THE eleventh big week of "The Birth of a Nation," or, as it is more generally known, "The Clansman," D. W. Griffith's film spectacle, will start at the Alcazar Theater Monday.

As a novel form, "The Clansman," by Thomas Dixon, Jr., was a great success, and in its dramatic presentation it was even more sensational in its appeal, but it remained for D. W. Griffith to bring out from the plot its ultimate thrill and picturesque possibility.

Aside from the grip of its pictured story, "The Birth of a Nation" is historically perfect, therefore valuable, and the war scenes laid during the period of the struggle between the brothers of the North and South are the acme of complete realism. "The Birth of a Nation" is history visualized.

BROOKLYN (N. Y.) TIMES
JUL 1 - 1915

NEWS OF THE THEATRES

THE carpenters, decorators, stage hands and carpet layers may have a chance to work without interruption in preparing the house for the first performance of D. W. Griffith's $500,000 spectacle, "The Birth of a Nation" to-morrow night. William D. Kemble, the manager, has decided to close the Brighton Beach Music Hall this afternoon and this evening and to-morrow's matinee.

The theatre is being overhauled for the run of "The Birth of a Nation" there. The carpenters are making a number of alterations on the stage and in some of the rows of seats, while the stage hands are changing the scenery to make them harmonious with the character of the film. New carpets are being laid. In view of the fact that the film pictorises the stirring events of American history in the Civil War period and that Mayor Mitchel will review 1,000 soldiers on the opening night, he induced the management to decorate the house with American flags.

MILWAUKEE (Wis.) LEADER
JUNE 29, 1915

HISTORICAL SCENES SHOWN IN FILM DRAMA

SLAVE MARKET SCENE IN "THE BIRTH OF A NATION."

Realistic battle scenes are striking features of "The Birth of a Nation," called the most remarkable motion picture ever staged, which will be presented in the Davidson with an opening performance Saturday night, July 3.

Music is also an important feature of the production, played by an orchestra of 40 pieces.

No less than 18,000 persons and 3,000 horses figure in the big battle scenes. The pictures, which required eight months to complete, show soldiers fighting in trenches, charging over fields, fire flashing from roaring cannons, men dropping, shells exploding, friend meeting friend on opposite sides in the conflict, and other scenes descriptive of the carnage of battle.

These battles, exact reproductions of battles of the civil war, were produced on a five-mile front with 18,000 soldiers in action. Modern guns and guns of the type of civil war days were used to give the desired effect.

MILWAUKEE (Wis.) WISCONSIN
JUNE 29, 1915

MARY ALDEN, WELL KNOWN ACTRESS, APPEARS IN "BIRTH OF NATION"

Mary Alden, who plays the part of the mulatto housekeeper in "The Birth of a Nation" at the Davidson, starting July 3, is one of the most competent of moving picture actresses in the work.

She was seen here recently with Nazimova, playing the part of one of the sisters in "War Brides." Her work as Mrs. Alvin in "Ghosts" established her as a character actress, and as the wife and the mother in Griffith's dramatization of Thomas Nelson Page's "The Out-

JUNE 27, 1915
BIRMINGHAM (Ala.) NEWS

GOSSIP OF THE MOVIES

By PETTERSEN MARZONI

REGULAR $2 photoplays in a chain of houses all over the United States are to be instituted within the next few months, according to the latest reports from New York, where H. E. Aitken, President of the Mutual Film Corporation; D. W. Griffith, Thomas H. Ince and Mack Sennett, master directors, have just completed negotiations for forming a $4,000,000 corporation for handling the productions.

Two of these men, Aitken and Griffith, brought the first $2 movie in the world, "The Birth of a Nation," to New York, and it has now played over 200 performances to crowded houses. What will happen to the new scheme is a matter of conjecture. If it does succeed there should be some wonderful pictures shown through the new organization, and at least a few will be turned out in the experiment.

The plans of this new development in motion pictures are not quite complete yet, but it is announced the pictures will be shown in a chain of theaters, each picture running for a week at each of the houses. The runs in the larger cities will be determined by the success of the production.

The productions themselves will be on the order of "The Birth of the Nation," the picture that has caused more comment than any picture or drama, for the matter of that, in recent years. D. W. Griffith, producer of this great drama, has already withdrawn from the Mutual, and probably is getting his company together.

Thomas H. Ince and Mack Sennett are with the New York Motion Picture Corporation, which has been affiliated with the Mutual, and it is presumed this producing organization will withdraw from the distributing company when the plans of the new, and as yet unnamed, $4,000,000 corporation has its plans in definite shape.

Whether H. E. Aitken can make all the people pay $2 to see a movie is a question, but these fine pictures should

DENVER (Colo.) POST
JUNE 27, 1915

"The first of the $2 movies has not yet lost its power to interest the public, and crowds still visit the Liberty theater, New York, to see "The Birth of a Nation."

ALAMEDA (Cal.) TIMES-STAR
JULY 1, 1915

MACDONOUGH THEATRE

"The Birth of a Nation," or "The Clansman," as it is more generally known, is coming back to the Macdonough theater for a brief special engagement. This photo-drama, created in the United States, is founded on Thomas Dixon Jr.'s story, "The Clansman." It was produced under the personal direction of D. W. Griffith at a cost of more than $500,000 and the work occupied eight months. It is now running in Chicago and Boston to overflowing business, with prices as high as $2. At the Macdonough popular prices will be charged.

"The Birth of a Nation" deals more broadly on its historical side with the life of the American nation than does the Dixon book on which it is based. It presents a problem which is still unsolved in the South, the problem of race conditions, and if it also conveys to the mind the horrors of war it is to be said that war may be avoided and universal

SEATTLE (Wash.) POST-INTELLIGENCER
JUNE 27, 1915

"BIRTH OF A NATION" OPENS AT THE [illegible]

Advance sales for D. W. Griffith's sensational picture of certain phases of national history, "The Birth of a Nation," indicate as great a desire here to see the picture as has been shown in New York, Chicago and Los Angeles. The production is quite as wonderful as it has been described to be. In fact, it defies adequate description. It tells a story of centuries in three hours; tells it to the eye, but in such a marvelously correlated grouping of pictures that a year's careful reading on the subject would scarcely supply the information conveyed. As for lively interest, no historian could hope to picture events with such thrilling sequence and with such a familiar manner. The show will have but two performances a day, afternoon and evening.

...lyn, (N. Y.) Standard Union
JUL 2 1915

...WS OF THE THEATRES

...to the great interest displayed in the first presentation in Brooklyn ...evening of D. W. Griffith's wonderful spectacle, "The Birth of a ...n" in the Brighton Beach Music Hall, which Mayor Mitchel will ...Superintendent Dempsey, of the traffic department of the Brooklyn ...ransit, has arranged to put on extra trains on the Brighton Beach ...commodate the guests.

...l cars will be provided for the 700 members of the Twenty-third ...under Col. Norton, the members of the Old Guard, under the ...of Col. Adolph L. Kline, the officers of the Ninth Coast Artillery ...Civil War veterans, who are to be the guests at the opening per-... and who will pass into the music hall, following a review of them ...Mitchel in front of the Brighton Beach Hotel.

...e expectation that there will be a great gathering of persons to see ...r review the soldiers, the passenger service on the Brighton Beach ...the Franklin avenue-Smith street Brighton Beach service will also ...ed. On Saturday, Sunday and Independence Day the same in-...rvice will be maintained.

BROOKLYN, (N. Y.) EAGLE
JUL 2 - 1915

...TH OF A NATION" TONIGHT

...ceded by a parade, in which 700 ...bers of the Twenty-third Regi-... the Old Guard and the officers ...the Ninth Coast Artillery will ...h and be reviewed by Mayor ...hel, Borough President Lewis H. ...nds and officers from the Army ...Navy Club, in front of the Bright-...Beach Hotel, the first perform-... in Brooklyn of D. W. Griffith's ...,000 film, "The Birth of Nation," ...be given this evening in the ...hton Beach Music Hall.

...he audience tonight will be one ...resentative of the leading citizens ...he city. Practically all of the of-...ls of Brooklyn will be present, as ...l as justices and judges. The col-...ing committee has been named to ...eive the Mayor and the other ...ests: William H. Kemble, chair-...n; Lewis M. Swasey, Edward J. ...gelman, John H. McCooey, Edward ...Goate, Jacob Livingston, Register ...ward J. O'Loughlin, Thomas Dren-...n, William, Liebermann, Edward J. ...lly, George J. S. Dowling, F. Carter ...ilds, John Geis, William Reynolds, ...veland Rodgers, John B. Creighton, ...ic Palmer, Louis J. Kuhn, John ...ockway, Walter M. Oestreicher, ...xander McKinny, Harris M. Crist, ... Clarke Mooney, James McCarthy, ...rry Tower, John N. Harman, Hugh ...Hanf and Jacob Brenner.

SAN FRANCISCO (Cal.) EXAMINER
JULY 1, 1915

CLANSMAN THRONGS ALCAZAR.

D. W. Griffith's famous spectacle, "The Birth of a Nation or The Clansman," continues to be greeted by enthusiastic audiences that pack the Alcazar Theatre twice daily. It has been called by reviewers the most potent drama of the times. While it is an epic of pictures, it is always intimately human. While tragic, it is illumined by constant natural comedy and illumined by a beautiful romance which threads the series of historical events.

OAKLAND (Cal.) TRIBUNE
JULY 1, 1915

FASHION SHOW

"The Birth of a Nation," or "The Clansman," D. W. Griffith's wonderful picture of the Civil war period, is to carry to the Macdonough Theater next week a special entertainment.

Following like "The Clansman" has given to packed houses for a month, it holds the audience enthralled for almost three whole reels after page of the leading events in American history, illustrated with remarkable realism and dramatic, is thrown on the screen.

There will be 100 persons and 2000 horses take part in the film.

The scene showing the assassination of President Lincoln by John Wilkes Booth is perhaps the most tragic beauty than any shown on the legitimate stage.

Based on the principals in the action of the drama the same movements that the country did half a century ago. The picture contains the most practical plan for universal peace that could possibly be devised.

The specially arranged musical program of old Southern airs and the singing of the world famous choir, simultaneously with the showing of the film.

Mrs. Patrick Campbell, "The Henrietta," with William Crane, Amelia Bingham and Miss Tallifero, and Cyril Maude in "Grumpy," are all booked for the Macdonough Theater.

...IEGO (Cal.) UNION
JULY 1 1915

...ue has ever written a stronger plea ...ricans stand by their ... President Woodrow Wilson. In the ...now being than that contained ...picture, "The Clansman," ...is now being shown ... of San Diego in the Empress ...e.

...ny argument is needed to in-...mericans to endorse the policy ... makes for peace, and which ...g advocated by President Wil-... "The Clansman" has ... attention to the dangers ... the pictured story ... situation today ... in common, ... the consequences ... as well as ... peoples with which he ... relationship to speak ...ar at home, spilling ... alien ... but that of our sons, our hus-... and our brothers.

...e Clansman" is a really great ...e. It teaches a lesson and ...nes a sermon the like of which ...eldom been heard from any ... It brings a lesson the time ...ance of which could hardly ... been borne to our minds in any ... way. People who have read ...ook and seen the play have no ...e for not seeing the picture. ...people of San Diego are to be ...atulated on being given this ...tunity—and that they appreci-...the privilege and are availing ...selves of it is apparent from ...crowds which test the seating ...city of the Empress at ...rmance.

SAN FRANCISCO (Cal.) CALL & POST
JULY 2, 1915

'CLANSMAN' STILL WINS AT ALCAZAR

"The Birth of a Nation," or "The Clansman," D. W. Griffith's mighty spectacle, continues to draw capacity houses at the Alcazar Theater, where it is being shown twice daily.

This tremendous photo drama, based on Thomas Dixon's novel, "The Clansman," made by that wonderful producer, D. W. Griffith, is full of emotional intensity.

The periods included in this picture are those immediately preceding the Civil War, the war itself and the reconstruction period, with a finale showing the united people forming a nation. There is universal accord given to this production by observers as the greatest ever made.

Taken together, the pictures and the music, the whole becomes something of a national grand opera of such simple beauty and power that it satisfies all.

No American can thoroughly comprehend the history and the development of his country until he has seen this drama.

Matinees are held daily at 2 o'clock, with the evening exhibition taking place at 8:15.

Times, Seattle, Wash.
July 1, 1915

"Birth of Nation" at Clemmer

All Seattleites talking about "The Birth of a Nation," the half million dollar Griffith masterpiece which is being shown at The Clemmer to packed houses. It is without any question the most marvelous motion picture ever made and there is no wonder that it is creating such a sensation, and that the people are flocking to see it. In the perfecting of "The Birth of a Nation" there was the public exhibition of 1000 actually taken photos ...

...WAUKEE (Wis.) LEADER
JUL 1 1915

...program.

...HE BIRTH OF A NATION."

...of the first performances of ... Birth of a Nation," the movie ...a of the Civil war that will be ...in the Davidson, Saturday night, ...attended by Washington officials. ... this graphic play serves no other ...se, its message of universal ... marks it of great importance," ...an elderly senator who fought in ...Union ranks. "It establishes the ...ity of armed conflict."

...e play is a visual lesson in Civil ...history, the freeing of the slaves ...the horrors of the period of re-...truction in the south after the ...nder of Gen. Lee to Gen. Grant ...h is depicted in a scene true to

Brooklyn, (N. Y.) Star
JUL 2 - 1915

MAYOR TO GREET 'BIRTH OF NATION'

Will Review Parade to Brighton Beach Music Hall.

700 MILITIA TO ATTEND

Army Officers to Be Guests of Manager Kemble.

Preceded by a parede in which 700 members of the Twenty-third Regiment, the Old Guard and the officers of the Ninth Coast Artillery, will be reviewed by Mayor Mitchel, Borough President Pounds and officers from the Army and Navy Club, in front of the Brighton Beach Hotel, the first performance in Brooklyn of D. W. Griffith's $500,000 film masterpiece, "The Birth of a Nation," will be given this evening in the Brighton Beach Music Hall.

The soldiers will march to the door of the Brighton Beach Music Hall, adjoining the hotel, and then form into a single file and march to seats reserved for them. The Mayor and his party, followed by the Borough President, the officer sof the Army and Navy Club and other distinguished guests, will follow in order. As the yarade takes place, the beach will be illuminated with red, white and blue lights.

The members of the Twenty-third Regiment, under the command of Col. Norton, will march from the armory at Bedford and Atlantic avenues to the Dean street station of the Brighton Beach road, and there board two special trains, which the Brooklyn Rapid Transit will provide.

The members of the Old Guard and the Ninth Coast Artillery officers will board special trains at the Boerum place station of the Fulton street "L" and proceed direct to the beach under the direction of George J. S. Dowling, a member of the Reception Committee. The men will form in line at the Pike at 7:50, and ten minutes later begin the parade, which will take them along the board walk, around the hotel and then in front of the main entrance, where Mayor Mitchel and the other reviewing officials will be stationed.

Manager William H. Kemble arranged for a patriotic opening because of the approach of Independence Day and the fact that "The Birth of a Nation" is an edifying pictorial and complete history of the Civil War and the events that followed it, especially in the famous reconstruction period in the South after the assassination of President Lincoln.

Patriotic organizations, veterans' associations, eductors and members of historical societies have reserved hundreds of seats because of the character of the film which shows such stirring events of the Civil War period as the assassination of President Lincoln, scenes in the South as men and boys left home to fight for the Confederate cause; Sherman's famous march to the sea; and the burning of Atlanta; the surrender of Gen. Robert E. Lee to Gen. U. S. Grant; a wonderful battle scene of the last stand at Petersburg; the uniting of the North and the South; the reconstruction period, and several love episodes which add a flavor of romance to the wonderful film.

The Mayor will be accompanied by his secretary, Theidore D. Rousseau, and several city officials. Practically all of the officials of Brooklyn will be present including many Justices of the Supreme Court, Judges Fawcett, Hylan and Roy of the County Court, Deputy Police Commissioner Leon Godley, Lewis M. Swasey, Public Service Commissioners George V. S. Williams, Robert C. Wood and Cram, Charles S. Dewey and hundreds of others.

The Brooklyn Rapid Transit has decided to increase its service on the lines running to Brighton Beach tonight in view of the opening. The Franklin avenue and many of the Smith street surface lines will be run direct to the theatre.

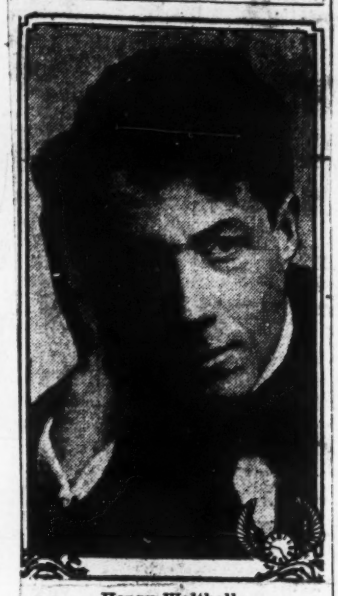
The following committee has been named to receive the Mayor and the other guests: William H. Kemble, chairman; Lewis M. Swasey, Edward J. Riegelman, John H. McCooey, Edward B. Goate, Jacob Livingston, Register Edward T. O'Loughlin, Thomas J. Drennan, William Liebermann, Edward J. Reilly, George J. S. Dowling, Carter Childs, John Geis, William Reynolds, Cleveland Rodgers, John B. Creighton, Eric Palmer, Louis J. Kuhn, John Brockway, Walter M. Oestreicher, Alexander McKinney, Harris N. Crist, H. Clarke Mooney, James McCarthy, Harry Tower, John N. Harman, Hugh H. Hanf, Jacob Brenner.

MILWAUKEE (Wis.) SENTINEL
JULY 1, 1915

"BIRTH OF A NATION" STAR KNOWN TO MILWAUKEEANS

Henry Walthall Appeared Here in 1909 in "The Great Divide"—Attractions at the Theaters.

Henry Walthall, who plays the role of Cameron in "The Birth of a Nation," is one of the best known moving picture



Henry Walthall.

stars. He was last seen here in 1909, when he appeared in person with Henry Miller at the Davidson theater in "The Great Divide." Soon after Walthall joined the Bograph players, and until recently, he worked under Griffith's direction. Then he left the west and is now with the Essanay studio. David Wark Griffith, who conceived and produced this film, was last seen here when Nance O'Neil played this city under the management of McKee Rankin. Griffith was her leading man. "The Birth of a Nation" opens Saturday night and two performances will be given daily thereafter, starting at 2:10 and 8:10 o'clock.

JULY 3, 1915
SEATTLE (Wash.) POST INTEL.

"BIRTH OF A NATION" WINS LONGER TIME.

Advance sale of seats for "The Birth of a Nation" has been so general and insistent that Manager Clemmer will keep the picture running into next week. The fact is that this picture has just begun to be appreciated in the city. It is of such a character that it cannot be described to give any near idea of its magnitude. It has to be seen to be understood. And many who see it once are impelled by its vitality to go again, some three or four times.

It is doubtful if any theater has presented Griffith's masterpiece with more elaborate and harmonious surroundings than has Mr. Clemmer. His pretty theater has the old-time atmosphere of the time of the play. The orchestra, the extra scenes he has introduced, the singing by the negro quartet, the costumed ushers the flag decorations, potted plants and portraits of the three great historic figures, Lincoln, Lee and Grant, form a setting for the drama that is very satisfying. It is pleasant to record that the patronage has tested the capacity of the house since the opening.

JULY 1, 1915
SAN FRANCISCO (Cal.) BULLETIN

"Clansman" Filmplay Continues Record Engagement at Alcazar

"The Birth of a Nation," or "The Clansman," [redacted] draw capacity houses at the Alcazar Theater, where it is being shown twice daily. This photo drama is based upon Thomas Dixon's novel "The Clansman." The periods included in this picture of seething combat, sparkling romance, destruction and construction are those immediately preceding the Civil War, the war itself, and the reconstruction period, with a finale showing the united people forming a nation, the striving peoples of the past becoming a unit, as Americans, with no North nor South of Sentiment.

SEATTLE (Wash.) TIMES
JULY 2, 1915

Birth of Nation at Clemmer

"The Birth of a Nation" at The Clemmer is the big attraction in Seattle. It is the talk of the town and is playing a crowded house at both the afternoon and the evening performances. Judging from the enthusiasm with this wonderful production is received it is safe to say that "The Birth of a Nation" has struck a popular note with Seattle people. As a marvelous motion picture achievement of motion photography upon a tremendous scale, a marvelous panorama of the Civil and reconstruction periods ...

LIPPING FROM Review
NEW YORK HERALD
Date JUL 3

Fifth Month of "Birth of a Nation"

D. W. Griffith's spectacle, "The Birth of a Nation," has started in on the fifth month of the run at the Liberty Theatre. Summer weather has not interfered with its popularity, as the theatre is kept at an even temperature by special arrangements which do not mar the presentation of the wonderful film story in any degree. This massive pictorial representation of striking incidents in American history remains the most potent offering of the season in town. In addition to the run at the Liberty Theatre Mr. Griffith has installed a second production at the Brighton Beach Music Hall where visitors to the seaside resorts in the Coney Island territory can see the picture without hurrying up town and abandoning the cool ocean breezes. This is the first time that a theatrical presentation of this importance has been booked for two consecutive runs in greater New York.

LIPPING FROM Review
NEW YORK HERALD
Date

Griffith's Masterpiece at Brighton Beach

Arrangements have been completed by D. W. Griffith's forces for the presentation of "The Birth of a Nation" for a summer engagement at the Brighton Beach Music Hall, beginning tonight and continuing there indefinitely. This engagement is entirely apart from the run of the spectacle at the Liberty Theatre, where it is in its fifth month. The results at Brighton will include afternoon and evening performances daily, the same as the New York run. This is the first time in record that a Brooklyn audience has been approached for an engagement in the New York territory at the same time as the original offering is in progress. The same scale of prices will prevail in both theatres. The Brighton Beach Music Hall has been totally remodelled to accommodate the new attraction. Arrangements have been made to run special trains from Brooklyn Bridge connecting with Brighton Beach during the run of the spectacle at this widely known amusement resort.

BROOKLYN (N. Y.) EAGLE
July 3, 1915

Griffith's Masterpiece at Brighton Beach

Pity the blind—for the blind will never see, D. W. Griffith's magnificent film, "The Birth of a Nation." Mere words will never begin to give them a realization of the dramatic scenes, the beautiful photography, the vivid portrayal of historic incidents and conditions as are seen in this truly remarkable production. No person, from the school boy and girl getting their first knowledge of the history of the United States, to the grizzled veteran of the Civil War, can afford to miss the production.

"The Birth of a Nation" was shown for the first time in Brooklyn last night, when the Brighton Beach Music Hall presented the film to a representative gathering. The Twenty-third Regiment, the Old Guard and the Ninth Coast Artillery and men and women from every walk of life, were the guests of Manager H. Kemble for the first showing of the film. And some idea of the strength of the film may be seen from the fact that at frequent intervals the spectators burst into spontaneous applause, or wiped away tears from their eyes.

Realism is the keynote to which "The Birth of a Nation" owes its success; and to obtain that realism Griffiths, who directed the taking of the film, spent $500,000, used thousands of men and women, hundreds of horses, and properties in so large a scale that the spectator's breath is fairly taken away.

The audience at the Brighton Beach Music Hall last night was not viewing a motion picture—the hands of the clock had been pushed back fifty years or so and the Civil War with its causes, its horrors and its results, was reacted before their very eyes. Those who sought to repress their cheers or tears by telling themselves that, after all, it was just a picture and the people were just actors and actresses, had extreme difficulty in stifling imaginations.

The film is an historical drama in two acts founded on Thomas Dixon's story, "The Clansman." Mr. Dixon himself appeared on the stage during the intermission last night and made a brief speech of thanks to those who had financed the film and to D. W. Griffith, who directed its taking.

The opening scenes are those of the peaceful South, with the negroes contented in their work on the plantations, the whites, prosperous and happy.

The war cloud appears on the horizon and before the audience has time to get its breath the men of the South and of the North are snatched from their peaceful homes and loved ones, and thrust into the fires of cruel war. The Union and the Confederate armies struggle in vivid hand-to-hand battles. Then comes peace and the vision of a new prosperity for the South, deluged with war.

Booth assassinates Lincoln as the latter sits in the theatre. Carpetbaggers scurry through the South, rousing the negroes and placing them on an inflated equality with the whites. Atrocities, horrible to contemplate, drive the whites to desperation and the Klu Klux Klan springs into existence to terrorize the negro back to his normal state.

With these conditions for surroundings, two love stories are beautifully told. Scenes of extraordinary pathos and historic accuracy follow one another, and some of the scenes in the [illegible]

CABLE ADDRESS CLIPBURO
LIPPING FROM Review
NEW YORK HERALD
Date JUL 3 - 1915

"BIRTH OF A NATION" IN GREAT DEMAND

Rights to Fourteen States Is Offered for the Sum of $75,000.

State rights for "The Birth of a Nation" are bringing big sums of money.

The rights of fourteen States were offered for $75,000 this week. The States are Minnesota, Iowa, South Dakota, North Dakota, Arizano, New Mexico, Colorado, Utah, Wyoming, Idaho, Nebraska, Kansas, Montana and Nevada. In this territory there are 885 playing points with 938 theatres and a population of 10,983,103.

NEW YORK (N. Y.) WORLD
JUL 3 - 1915

MILITIAMEN AT MOVIES.

The Old Guard of New York, 150 strong, under the command of Col. Ardolph L. Kline, with the Twenty-third Regiment, N. G. N. Y., and a detachment of the Ninth Coast Artillery, were the guests of William H. Kemble of the Brighton Beach Music Hall, on the first [redacted] of "The Birth of a Nation" at the music hall last night. Police Commissioner Woods and members of the Army and Navy Club also were present.

Two hundred and fifty census enumerators, who were holding a dance at Brighton Beach, also attended the performance. It was said at the dinner that the census of Brooklyn undoubtedly would pass the 2,000,000 mark.

BROOKLYN, (N. Y.) CITIZEN
Date JUL 3 - 1915

MILITIA SEES "MOVIES."

Army Men Guests at "Birth of a Nation" Show.

The presence of the Old Guard of New York, with its 150 members, and many public officials and army men in the Brighton Beach Music Hall, last night, marked the initial exhibition there of "The Birth of a Nation." The army men and officials were the guests of William H. Kemble, head of the Music Hall.

The Old Guard of New York was in charge of Colonel Ardolph L. Kline, former Mayor of New York, as commanding officer. A detachment of the Ninth Coast Artillery was also present and enjoyed the film entertainment. The public officials who were among the guests of the evening included Police Commissioner Woods and a number of members of the Army and Navy Club.

The picture, which is a "movie" interpretation of Thomas Dixon's famous novel, "The Clansman," is a striking portrayal of several critical periods in American history. It ran for months in Manhattan with much success.

Journal of Commerce
July 3, 1915

"Birth of a Nation" Popular.

D. W. Griffith's photo-spectacle, "The Birth of a Nation," has started on its fifth month at the Liberty Theatre and the hot weather has not interfered with the attendance. The theatre is kept at an even temperature by means of a special cooling plant, so that the audience can enjoy every minute of the picture. There is also a second production of the film at the Brighton Beach Music Hall, which is drawing crowds at both places.

N. Y. Eve. World.
July 3, 1915

"The Birth of a Nation," D. W. Griffith's stirring pictorial triumph, attracted a large audience last night, attracted a large audience last night at Brighton Beach Music Hall. It will be presented twice daily for several weeks.

BROOKLYN, (N. Y.) TIMES

'BIRTH OF NATION' STIRRING FILM

Vivid Civil War Production at Brighton Music Hall.

CHEERED BY GUARDSMEN

23d Reg't and Old Guard the Guests of Kemble.

Pity the blind—for the blind will never see, D. W. Griffith's magnificent film, "The Birth of a Nation." Mere words will never begin to give them a realization of the dramatic scenes, the beautiful photography, the vivid portrayal of historic incidents and conditions as are seen in this truly remarkable production. No person, from the school boy and girl getting their first knowledge of the history of the United States, to the grizzled veteran of the Civil War, can afford to miss the production.

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With these conditions for surroundings, two love stories are beautifully told. Scenes of extraordinary pathos and historic accuracy follow one another, and some of the scenes in the [illegible]

SAN FRANCISCO (Cal.) [illegible]
JULY [illegible]

LIBERTY—D. W. Griffith's "The Birth of a Nation" is still [illegible] records at this theatre. Last [illegible] marked its turning into the fifth month of the run in New York. With the exception of the year's biggest musical comedy hit, it is said, the receipts at the Liberty have exceeded those of any other attraction in town. Great masses of people and thousands of horses are seen in this spectacle.

In keeping with the masterly directing, the drama's strength is gained by the actors and actresses employed. Such film stars as Henry Walthall, Mae Marsh, Lillian Gish, Ralph Lewis, Miriam Cooper, Josephine Crowell, George Beltzmann and Spottiswoode Aiken, leaving nothing to be desired in their work.

Never was a moral or a lesson more graphically presented. The film is a plea for universal peace, establishing as it does the utter futility of armed conflict. The battle scenes, despite their realism, their strength, their awfulness, are in no sense of the word glorified. In place of that glorification, there is a note of terror and desolation. The battle scenes were not those applauded last night; the audience clutched the arms of their seats and viewed the struggles with horror and amazement. It was the victorious ride of the cloaked Klan, dashing on their horses to avenge and prevent atrocities, that wrung from the lips of the audience last night, cheer after cheer; and when the film ended, all rose and sang "The Star Spangled Banner," as no theatre audience had ever sung it before.

"The Birth of a Nation" will run at the Music Hall indefinitely. The music by a band of forty pieces, added no small part in the presentation of the film. The usher girls are dressed in quaint 1860 styles which are unusually becoming to them.

[illegible]EM (O.) HERALD
JULY 3, 1915

FOUR MILLION DOLLAR NEW MOVIE CONCERN

New York, July 3.—A new movement in the movie world that will revolutionize even that startling and sensational industry is about completed and the plans of the organization entertain an extension of the moving picture business on a scale heretofore not even dreamed of. H. E. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of A Nation," Thomas H. Ince and [redacted]ett, the producer of the funny movies. Sennett has organized more comics on the screen than any other man in the business.

The plan is to book movie productions in a regular chain of theatres throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably will also be raised but the backers of the new combination believe their productions will be worth the new price scale.

Aitken has announced that a big Broadway theatre has been acquired and that others in every large city in the country are under consideration. The first showing of the new combination's plays will be in New York and then will start on the round of other cities, the same as road companies do.

It is predicted by Aitken the new departure will overshadow anything of the kind ever before attempted and that the weekly cost of the films released will be near $5,000,000. Wall street is behind the movement in a financial way and large sums of money will be expended on branch offices in London, Paris, Vienna, Petrograd, Rome, South America and all big American cities which will also act as producing centers.

Press.
Cleveland, Ohio
July 3, 1915

Film Play "Birth of a Nation" Draws Big Crowds at $2 Per in Chicago.

"Birth of a Nation" [illegible] Chicago with seats $2.00. It is running under an injunction to prevent interference by cowboys while [illegible]

N BEHIND "THE BIRTH OF A NATION"

who have witnessed the e motion picture spectacle the civil war and reconstruc-, "The Birth of a Nation," are inclined to imagine the making of the films as being directed by a raving individual constantly on the verge of insanity. Such would in all probability be the mental state of almost any man who attempted to evolve order out of the chaos of thousands of untrained actors and three thousand equally unmanageable horses.

D. W. Griffith, in whose brain originated the great battle scenes pictured in "The Birth of a Nation," some of them extending over an open air stage five miles wide, is not in an asylum. He is not even ruffled in temper nor was he seriously ruffled at any stage of the eight months work of producing the spectacle.

It has been said of Griffith that he has the faculty of doing big things without seeming at the time to be accomplishing anything. The humblest pickaninny in one of the scenes, whose sole dark mission is to supply a minute bit of local color, in all probability displayed more concern about the making of the picture than did Griffith.

While directing he appears to be thinking about almost anything but the work in hand. During a big scene he is apt to be found chatting with bystanders, indulging in light hearted horseplay with members of the company, doing almost anything, in short, but directing. But if the slightest variation is made in the picture as he has built it up in his mind his eye instantly detects the error. And then he is patient until it comes right.

It is related of the managers of the company that gave him his first big salary contract, commonly reported to be $100,000 a year, that they almost had heart failure when they saw him directing his first picture. He strolled into the studio late, chatted a while with the company, danced with the girls and passed jokes with the men. Unconcernedly he posed a few apparently unimportant scenes and then, to the horror of the managers, dismissed an expensive company for the day with hours of daylight still available.

Only his contract saved him from being fired on the spot. But when the picture was produced and the public began to show, in box office returns, its appreciation of the symmetry of the work and the delicate little touches of which Griffith is so fond, the managers' attitude toward the new director changed. Before long they were ready to back Griffith to the extent of their ability in anything he might propose.

W. Griffith directing a scene. A characteristic pose of the producer of the great Civil War spectacle.

erald July 4, 1915

Y.—"The Birth of a Nation," D. W. Griffith's production of a war ectacle play, suggested by "The Clansman."

ess. July 4, 1915

D. W. Griffith's spectacle, "The Birth of a Nation," has started in on the fifth month of its run in the Liberty Theatre. Summer weather has not interfered with its popularity, as the theatre is kept at an even temperature by special mechanical arrangements. This pictorial representation of stirring incidents in American history remains one of the most potent offering of the season in town. In addition to the run in the Liberty Theatre, Griffith has installed a second production in the Brighton Beach Music Hall, where visitors to the seaside resorts in the Coney Island territory can see the picture without hurrying up town. This is the first time that a theatrical presentation of this importance has been booked for two summer runs in Greater New York.

.Y. World July 4, 1915

IGHTON BEACH—Seat reser-ons have been made by many e, patriotic, social and other nizations at the Brighton Beach ic Hall to see D. W. Griffith's t photo play, "The Birth of a tion," which opened there Friday

t with the presence of distin-hed public officials and 700 mem-of the National Guard. Every f available room in the big play-e, by the seashore has been ed to make room for the crowds h are expected to attend the per-ances this afternoon and evening on Independence Day. Through-the week and while "The Birth Nation" is playing, both a nee and an evening performance, ding Sundays, will be given.

he historic features of the pre-tation have attracted the attention ducators, children's leagues, so-ies which favor world peace, riotic organizations and other ies, some of which have made ar-gements to see special perform-es.

he photo play presents stirring ts of American history, including assassination of President Lin-n, the surrender of Lee to Grant Appomattox, the last stand of the nfederates at Petersburg, and an ct reproduction of Ford's Theatre the scenes attending the on that fatal night.

Birth of a Nation" h's picture version of s novel, "The Clansman," at the Liberty

NEW YORK (N. Y.) WORLD

JUL 4 - 1915

LINCOLN SIGNING CALL FOR VOLUNTEERS

W.J. Sun July 4, 1915

D. W. Griffith's spectacle, "The Birth of a Nation," has started in on the first month of the run at the Liberty Theatre. Summer weather has not interfered with its popularity, as the theatre is kept at an even temperature, which does not mar the presentation of the film story in any marked degree. This pictorial representation of stirring incidents in American history remains a potent offering of the season in town.

Herald July 4, 1915.

"THE BIRTH OF A NATION" is certain to increase to notable dimensions the daily temporary population of Brighton Beach. The great picture play of the civil war period is attracting immense crowds daily to the Brighton Beach Music Hall and is not only a wonderful entertainment but a tremendous educational feature.

BRIGHTON BEACH MUSIC HALL.—Seat reservations have been made by many peace patriotic, social and other organizations at the Brighton Beach Music Hall to see D. W. Griffith's "The Birth of a Nation," which was opened there Friday night with the presence of distinguished public officials, 700 members of the Twenty-third regiment, the Old Guard and the officers of the Ninth Coast Artillery, and which is to be continued.

Every bit of available room in the big playhouse by the seashore has been utilized to make room for the crowds which are expected to attend the matinee and the evening performances this afternoon and this evening and on Independence Day. Throughout the week and while "The Birth of a Nation" is playing both a matinee and an evening performance, including Sundays, will be given.

The historic features of the presentation have attracted the attention of educators, children's leagues, societies which favor world peace and the end of war, patriotic organizations and other bodies, some of which have made arrangements to see special performances, that the members may see, in picture form, those stirring events of American history, including the assassination of President Lincoln, the surrender of Lee to Grant at Appomattox, the last stand of the Confederates at Petersburg, Lincoln in a tender scene, where he grants the mother of a Confederate soldier her plea to save him from execution, and an exact reproduction of Ford's Theatre and the scenes attending the shooting on that fatal night. Booth is not only shown firing the shot, but leaping from the box to the stage and shouting defiance as he makes his way out.

Critics have stated that all of the scenes are truly realistic. Sherman's famous march to the sea, which is reproduced, is regarded as a master stroke in film wizchery, while the last stand at Petersburg has been described as the greatest scene of its kind ever staged. The famous rides of the Ku Klux Klan, which was such an important factor in the reconstruction of the South after the war and which brought order out of chaos, are pictured with startling effect.

Telegraph July 4, 1915

Didn't Want Actors.

Be it known that Walter Long, who played the part of Gus in the "Clansman," is not a bloodthirsty individual, but at all times quite rational. Recently Long tired of the location where he was living and went out and found another which suited him well. Immediately friend wife went out to overlook the new place and make the last preparations for occupying the new home. Up to this time neither Long or his wife had mentioned their name. When the time came for signing the lease the family name was signed and everything looked nice till the man who was renting the place wanted to put another clause into the paper to the effect that they would not entertain actors in their home as he would rent no property to that class of people. Then it started. When Long told him that he himself was an actor and that he had played Gus in the "Clansman," the old man nearly died. At first he would not believe that Long had the role, as he was sure that it was done by a negro. However, he called up the studio and they verified Long's statement. That clinched it. Walter is still living at the same place. That is the strangest part of California. Evangelists exhort the picture people to come to church, as they consider all of them lost, and when they get them in the edifice they pan the life out of them. Besides that, there are a great many homes in Hollywood that will not be leased to actors, as they are considered undesirables; yet every time a benefit of any kind is held the profession is the first called on and the first to respond. Some day the people out here will realize that the picture people are responsible for the prosperity of this place and will be accepted as human beings and not as crooks.

BROOKLYN, (N. Y.) EAGLE

1915

"THE BIRTH OF A NATION" AROUSES INTEREST HERE

Seat reservations have been made by many peace, patriotic, social and other organizations at the Brighton Beach Music Hall to see D. W. Griffith's spectacle, "The Birth of a Nation," which opened Friday night with the presence of distinguished public officials, members of the Twenty-third Regiment, the Old Guard and the officers of the Ninth Coast Artillery, and which is to be continued indefinitely. Every bit of available room in the big playhouse has been utilized to make room for the crowds which are expected to attend the matinee and the evening performances, this afternoon and this evening, and on Independence Day. Throughout the week and while "The Birth of a Nation" is playing both a matinee and an evening performance, including Sundays, will be given.

The historic features of the presentation have attracted wide attention and educators, societies which favor world peace and the end of war, patriotic organizations and other bodies have made arrangements to see special performances. In true picture form, stirring events of American history, including the assassination of President Lincoln, the surrender of Lee to Grant at Appomattox, the last stand of the Confederates at Petersburg, Lincoln a tender scene where he grants the mother of a Confederate officer her pleas to save him from execution, an exact reproduction of Ford's Theater and the scenes attending the shooting on that fatal night are among the scenes. Booth is not only shown firing the shot but leaping from the boxes to the stage and shouting defiance as he made his way out and escaped.

Sherman's famous march to the sea, which is reproduced, is regarded as a masterstroke in film work, while the last stand at Petersburg has been described as the greatest battle scene of its kind ever staged. The rides of the Ku Klux Klan, which was such an important factor in the Reconstruction of the South after the war and which brought order out of chaos, are pictured with startling effect.

D. W. Griffith's spectacle, "The Birth of a Nation," has started in on the fifth month of its run at the Liberty Theatre. Summer weather has not interfered with its popularity, as the playhouse is kept at an even temperature by special mechanical arrangements which do not mar the presentation of the wonderful film story. This massive pictorial production of stirring incidents in American history remains the most potent offering of the season in motion picture season in New York. In addition to the run at the Liberty Theatre Griffith has installed a second production at the Brighton Beach Music Hall, where visitors to the seaside resort can see the picture without hurrying up town. This is the first time a theatrical presentation of importance has been booked for two summer runs in the greater city.

Telegraph July

D. W. Griffith's spectacle, "The Birth of a Nation," has started in on the fifth month of the run at the Liberty Theatre. Summer weather has not interfered with its popularity, as the theatre is kept at an even temperature by special mechanical arrangements which do not mar the presentation of the wonderful film story in any degree. This massive pictorial representation of stirring incidents in American history remains the most potent offering of the season in town. In addition to the run at the Liberty Theatre, Mr. Griffith has installed a second production at the Brighton Beach Music Hall, where visitors to the seaside resorts in the Coney Island territory can see the picture without hurrying up town and abandoning the cool ocean breezes.

Herald July

D. W. Griffith's spectacle "The Birth of a Nation" has entered upon its fifth month in the Liberty Theatre. Summer weather has not diminished interest in this film story. In addition to the presentation in the Liberty Mr. Griffith has installed a second production in the Brighton Music Hall. This is the first time that a screen feature of this importance has been booked for two summer runs in New York.

Times July

A Double Run.

"The Birth of a Nation," the film of the $2 movies, is being shown now in various cities, but New York has two theatres devoted to the one film. The fifth month of the engagement has been reached at the Liberty, and in addition the big Kuklux Klan film is on exhibition for the shore folk at the Brighton Beach Music Hall.

N.Y. Telegraph July 4, 1915

GEORGE A. BERANGER

Griffith Features, Appearing in "The Birth of a Nation," Adapted From "The Clansman."

H PLAY

THE MORNING TELEGRAPH, SUNDAY, JULY 4, 1915.

Mightiest Triumvirate in the History of Films

Underpaid at $100,000 a year each

Three men acknowledged the world over to be its greatest Producers of Moving Pictures

D. W. GRIFFITH.
Producer of The Birth of a Nation, General Director of Reliance and Majestic Companies.

I have watched 100,000 people pay $2.00 each to see Griffith's wonderful moving picture, "The Birth of a Nation." Quite aside from the money—for $2.00 a seat in a large theatre comes to a biggish sum every night—I am free to admit that there's a considerable satisfaction in being President of the Company that produced "The Birth of a Nation."

To be part of a success is a good deal.

When the success comes in spite of the warnings of well wishing friends (and wise ones) by the score, it is more.

And when the success is so stupendous as to revolutionize an industry over night, it is pretty nearly overwhelming.

Night after night I have stood in the shadow beside the entrance of the Liberty Theatre and watched New York's smartest motors roll up and deliver into the theatre,—the most brilliant and most critical audience in the world. The audience that has demanded (and got) the greatest operas and greatest plays ever produced.

Then, I have gone into the theatre and watched that audience,—that chatters and laughs through any but the finest music; that is bored by the play that is only ordinarily good,—sit for two hours and a half spellbound by a moving picture.

Of the picture itself I shall say nothing.

Newspapers and magazines the country over printed column after column about it on their editorial pages and over the signatures of their best dramatic critics.

It has lifted the moving picture from mere entertainment into the realms of serious art.

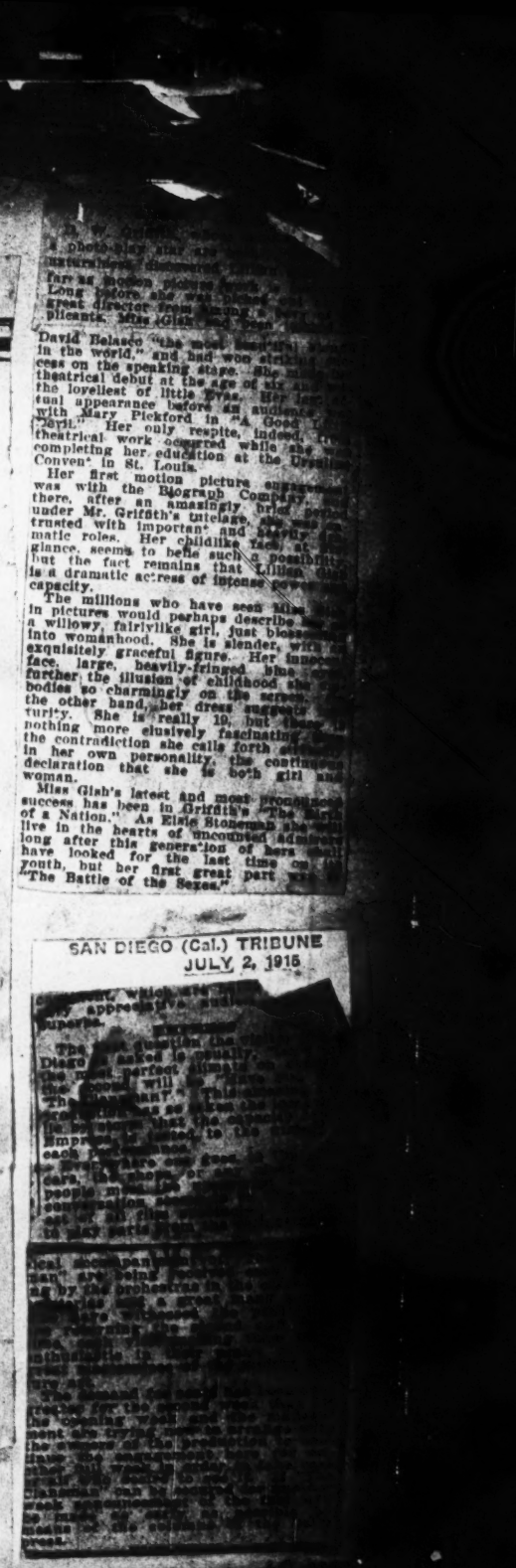
None has questioned the fact that "The Birth of a Nation" is quite the most stupendous spectacle ever shown in a theatre.

D. W. GRIFFITH—Producer of The Birth of a Nation, Chief Director of the Reliance and Majestic Companies.

It isn't the action—though every principal character is played by a star of the film drama.

It isn't the 18,000 people, the 3,000 horses, the miles of carefully laid out countryside which made the "stage" of the piece.

duced "The Birth of a Nation"—more than it can ever pay in mere dollars, which it is showering on him by hundred thousands.



SAN DIEGO (Cal.) TRIBUNE
JULY 2, 1916

THOS. H. INCE.
Managing Director of Domino, Broncho, K. B. and Fulton Companies.

THOS. H. INCE—who made the Far West real—and used an active volcano as a stage property.

For every thousand who have seen "The Birth of a Nation," probably ten thousand have seen the photo plays of Thomas H. Ince. It was he who first immortalized the Wild West through moving pictures.

Of course you know films marked K. B., Broncho or Domino?

The rattling, smashing, outdoor films with Cowboys and Indians, wild rides and wilder battles?

It was Thomas H. Ince who made the 101 Bison Ranch as familiar as Broadway.

"The Battle of Gettysburg," one of the first really great moving pictures, was conceived and made famous by Thos. H. Ince.

And it was Thos. H. Ince who produced "The Wrath of the Gods," the amazing Japanese picture with a volcano in full eruption.

The "Cup of Life" is his, too, and "The Devil" and "On the Night Stage."

MACK SENNETT—Laugh Maker—Director of Keystone Comedies.

MACK SENNETT
Managing Director of Keystone Comedies.

Reader—did you ever see a "Keystone Comedy"?

If not, you are one of the very few people in the world who have not roared with laughter at the impossibly ridiculous situations in Mack Sennett's famous productions.

If you have missed "Dough and Dynamite,"—or "Tilly's Punctured Romance,"—or "Guzzle's Rival Jonah,"—

If the Keystone Comedians and Police Force are not friends of yours,—you have lost some happy half hours.

Many companies have tried; not one has ever succeeded in equalling the clean, rollicking merriment that, by the grace of Mack Sennett, Laugh Maker, ripples in a happy, never-ending stream from the Keystone Studios.

"Laugh and the world laughs with you" tells the story of Sennett in seven words. There are more people laughing at this minute because of Mack Sennett than because of any other man on earth.

In England, France, Australia; in Japan, China and Chili—in countries at peace and still more in countries at war, Keystone Films make their daily contribution to the gaiety of nations.

And the records show that the sales of Keystone Films abroad exceed those of any other brand.

THE PROPHECY— Two years ago I saw the trend of Moving Pictures—saw that Griffith and Thos. H. Ince in the direction of great spectacles; Sennett as the world's greatest laugh maker, were working in the spirit of the trend; but away ahead of it. Today I prophesy still greater things for the productions of these three men and their associates.

TO THEATRE MANAGERS

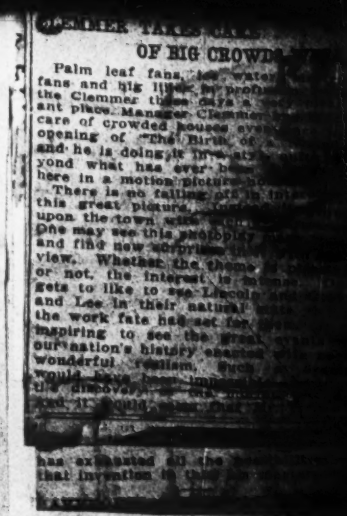
From what I know what is to come, the fact that your theatre is headquarters for these brands will be worth thousands of dollars to you within the next few months.

Very Sincerely,

H. E. Aitken

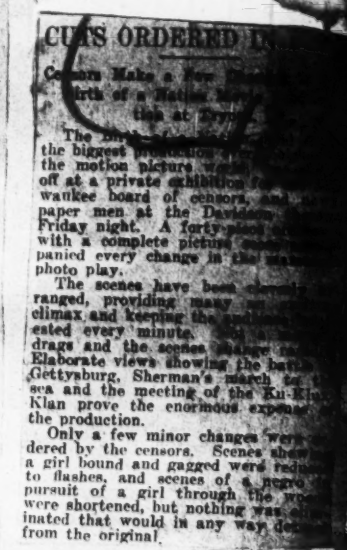
IN CO-OPERATION WITH MESSRS. KESSEL AND BAUMANN
THE NEW YORK MOTION PICTURE CORP.

71 W. 23rd ST., NEW YORK



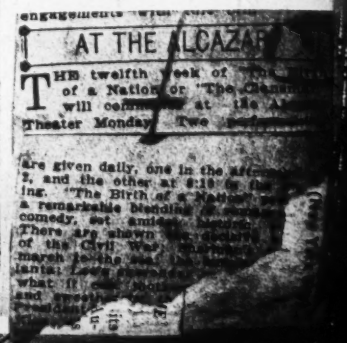
OF BIG CROWD

MILWAUKEE (Wis.) JOURNAL
JULY 3, 1915



CUTS ORDERED IN

JULY 3, 1915
SAN FRANCISCO (Cal.) BULLETIN



AT THE ALCAZAR

HIS IS A REPRODUCTION OF AN ADVERTISEMENT WHICH APPEARED IN THE SATURDAY EVENING POST OF JUNE 19th, 1915

[illegible] "The Birth [illegible] in on the fifth [illegible] Liberty. The [illegible] has not inter[illegible], as the theatre [illegible] feature by special [illegible] which do not [illegible] of the wonderful [illegible] dramatic representation [illegible] in American history [illegible] potent offering of the [illegible] town. In addition to the run [illegible] Liberty Theatre, Mr. Griffith has [illegible] production at the [illegible] Beach Music Hall.

MOTION PICTURE WORLD (N. Y. City)
July 3, 1915

"The Birth of a Nation" at the Liberty.

D. W. Griffith's marvelous spectacle, "The Birth of a Nation," still continues to attract crowds to The Liberty Theater.

Democrat
Waterbury Ct.
7-3-15

TULLY MARSHALL TO STAR

Well Known Theatrical Figure to Be Filmed in "The Sable Lorcha."

Activities at the Reliance-Majestic studios, the Griffith headquarters on the coast are increasing speedily. Immediately following the announcement that D. W. Griffith would follow "The Birth of a Nation" with "The Mother and the Law" as his next mutiple reel production, comes the further announcement that Tully Marshall, one of the best known figures in theatricals in America, has been added to the group of photoplayers at the Reliance-Majestic studios.

JULY 3, 1915
SAN FRANCISCO (Cal.) BULLETIN

MAE MARSH
"THE BIRTH OF A NATION"
MECCA

Wis - Milwaukee Wis
July 3, 1915

DAVIDSON.

To-night Milwaukee sees the opening of what is considered the biggest photoplay ever produced, "The Birth of a Nation," which opens its first performance at the Davidson theater at 8:10 o'clock. Owing to the length of the offering, the presentation will begin on the minute.

The twelve reels that constitute the [illegible] reached Milwaukee late Thursday [illegible] in charge of Harry Sherman, of [illegible] Ziegfeld-Sherman Film company of [illegible]apolis and St. Paul. Mr. Sher[illegible] the personal representative of [illegible] Wark Griffith, the producer. [illegible] the box containing the reels in [illegible] Pullman compartment from Los An[illegible]. They did not leave his sight until [illegible] Treasurer William C. Schnell of [illegible] Davidson had carried them to the [illegible] and locked them in the safe. The [illegible] is insured against theft for $50,000 [illegible] Lloyds of London. The same amount [illegible] carried on the two other leases, one [illegible] New York and the other in Chicago. [illegible]waukee is the third city in the coun[illegible] to see this offering.

More than 18,000 people and 3,000 [illegible]ses were employed in filming this of[illegible]ng. The action ranges from the pro[illegible], showing the coming of the first [illegible]s to America, to the ante-bellum [illegible], the election of Lincoln, the decla[illegible] of war, the siege of Petersburg, [illegible] fall of Vicksburg, the flight from [illegible]ta, the surrender of Lee at Ap[illegible]tox, and the assassination of Lin[illegible] Ford's theater, Washington.

[illegible]y of the scenes were taken from [illegible] of a sixty-foot tower, and cover [illegible] of five miles, shown by the [illegible] with the aid of the telephoto[illegible] actors as Henry Walthall, [illegible] Mae Marsh, Spottiswoode [illegible], Wallace Reed, Ralph Lewis, and [illegible] well known to the photoplay [illegible] are included in the leading roles. [illegible] battle scenes were reproduced in [illegible] of the actual battles, and [illegible] the big scenes were taken at [illegible] light of bombs.

[illegible] was accompanied by an or[illegible] instruments and the

BIRTH OF NATION STIRRING FILM

Vivid Civil War Production at Brighton Music Hall.

CHEERED BY GUARDSMEN

23d Reg't and Old Guard the Guests of Kemble.

Pity the blind—for the blind will never see, D. W. Griffith's magnificent film, "The Birth of a Nation." Mere words will never begin to give them a realization of the dramatic scenes, the beautiful photography, the vivid portrayal of historic incidents and conditions as are seen in this truly remarkable production. No person, from the school boy and girl getting their first knowledge of the history of the United States, to the grizzled veteran of the Civil War, can afford to miss the production.

"The Birth of a Nation" was shown for the first time in Brooklyn last night, when the Brighton Beach Music Hall presented the film to a representative gathering. The Twenty-third Regiment, the Old Guard and the Ninth Coast Artillery and men and women from every walk of life, were the guests of Manager H. Kemble for the first showing of the film. And some idea of the strength of the film may be seen from the fact that at frequent intervals the spectators burst into spontaneous applause, or wiped away tears from their eyes.

Realism is the keynote to which "The Birth of a Nation" owes its success; and to obtain that realism Griffiths, who directed the taking of the film, spent $500,000, used thousands of men and women, hundreds of horses, and properties in so large a scale that the spectator's breath is fairly taken away.

The audience at the Brighton Beach Music Hall last night was not viewing a motion picture—the hands of the clock had been pushed back fifty years or so and the Civil War with its causes, its horrors and its results, was reacted before their very eyes. Those who sought to repress their cheers or tears by telling themselves that, after all, it was just a picture and the people were just actors and actresses, had extreme difficulty in stifling imaginations.

The film is an historical drama in two acts founded on Thomas Dixon's story, "The Clansman." Mr. Dixon himself appeared on the stage during the intermission last night and made a brief speech of thanks to those who had financed the film and to D. W. Griffith, who directed its taking.

The opening scenes are those of the peaceful South, with the negroes contented in their work on the plantations, the whites, prosperous and happy.

The war cloud appears on the horizon and before the audience has time to get its breath the men of the South and of the North are snatched from their peaceful homes and loved ones, and thrust into the fires of cruel war. The Union and the Confederate armies engage in vivid hand-to-hand battles. Then comes peace and the vision of a new prosperity for the South, deluged with war.

Booth assassinates Lincoln as the latter sits in the theatre. Carpetbaggers scurry through the South rousing the negroes and placing them on an inflated equality with the whites. Atrocities, horrible to contemplate, drive the whites to desparation and the Klu Klux Klan springs into existence to terrorize the negro back to his normal state.

With these conditions for surroundings, two love stories are beautifully told. Scenes of extraordinary pathos and historic accuracy fairly live before the eyes of the spectator on the screen. Each scene is a photographic masterpiece.

In keeping with the masterly directing, the drama's strength is gained by the actors and actresses employed. Such film stars as Henry Walthall, Mae Marsh, Lillian Gish, Ralph Lewis, Miriam Cooper, Josephine Crowell, George Seigmann and Spottiswoode Aiken, leaving nothing to be desired in their work.

Never was a moral or a lesson more graphically presented. The film is a plea for universal peace, establishing as it does the utter futility of armed conflict. The battle scenes, despite their realism, their strength, their awfulness, are in no sense of the word glorified. In place of that glorification, there is a note of terror and desolation. The battle scenes were not those applauded last night; the audience clutched the arms of their seats and viewed the struggles with horror and amazement. It was the victorious ride of the cloaked Klan, dashing on their horses to avenge and prevent atrocities, that wrung from the lips of the audience last night cheer after cheer; and when the film ended all rose and sang "The Star Spangled Banner," as no theatre audience had ever sung it before.

"The Birth of a Nation" will run at the Music Hall indefinitely. The music by a band of forty pieces, which [illegible] small part in the presentation of the [illegible]

To properly celebrate the coming to Brooklyn of the wonderful film, "The Birth of a Nation," which is now showing at the Brighton Beach Music Hall, Manager William H. Kemble, Vice President H. Clark Mooney and Treasurer Mark Nathan, of that theatre, entertained on a luxurious scale last night. Attendance at the Music Hall was on their invitation and they gave a reception, supper and dance to several hundred persons in the Madrid Gardens of the Brighton Beach Hotel after the show.

Preceding the showing of the film a military review was held before the hotel, with Col. Ardolph L. Kline, Col. Norton and Public Works Commissioner Edmund H. Veerhies, who represented the city government, reviewing. The Twenty-third Regiment, the Old Guard, and the officers of the Ninth Coast Artillery paraded around around the boardwalk while hundreds of onlookers cheered them.

Seats were provided for all in the Music Hall, and the soldiers marched in, lending an unusual touch to the theatre. Manager Kemble arranged this patriotic audience, for "The Birth of a Nation," is a pictorial story [illegible] the Civil War and its [illegible] intensely graphic. [illegible] tary organizations, the [illegible] had as its guests [illegible] societies, and men and [illegible] nent in every walk of life, [illegible] a first opportunity of viewing [illegible] fifth masterpiece.

The guests showed their [illegible] of both their hosts' courtesies [illegible] excellence of the film, and to [illegible] all felt repaid for the trip to [illegible] on a foggy night would be to put [illegible] mildly.

Seemingly that was not good [illegible] Manager Kemble and his [illegible] The reception in the hotel [illegible] brilliant social function, and the [illegible] uniforms of the officers made it a [illegible] long to be remembered. With [illegible] Goate as the man in charge, all the guests were well taken care of.

The grand march formed about midnight, with Col. Kline, of the Old Guard, leading with Mrs. Harry Ottsohn. Col. Norton, of the Twenty-third, was next, with Mrs. Leon Godley, wife of the Deputy Police Commissioner, on his arm.

Manager Kemble, who is a [illegible] besides being a manager, was in dress uniform. He was well up in the [illegible] of the grand march. A "[illegible]" interpolated between the [illegible] dances, furnished loads of fun.

BERKELEY (Cal.) GAZETTE
JULY 3, 1915

$500,000 "MOVIE" FIRM IS ORGANIZED

NEW YORK, July 3.—A new movement in the movies world that will revolutionize even that startling and sensational industry, is about completed and plans of the organizers entertain an extension of the moving picture business on a scale heretofore not even dreamed of. H. E. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of a Nation," Thomas H. Ince and Mack Sennett, the producer of the famous funny movies. Sennett has organized more comics on the screen than any other one man in the business.

The plan is to book movie productions in a regular chain of theaters throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably will also be raised but the backers of the new combination believe their productions will be worth the new price scale.

Aitken has announced that a big Broadway theatre has been acquired and that others in every large city in the country are under consideration. The first showing of the new combination's play will be in New York and then will start on the round of other cities, the same as road companies do.

It is predicted by Aitken the new departure will overshadow anything of the kind ever before attempted and that the weekly cost of the films released will be near $[illegible]. Wall street is behind the movement to a financial way and large sums of money will be expended on branch offices in London, Paris, Vienna, Petrograd, Rome, South America and all big American cities, which will also act as producing centers.

ALAMEDA (Cal.) TIMES-STAR
JULY 3, 1915

"THE CLANSMAN" COMES BACK TO MACDONOUGH

D. W. Griffith has filmed a special photo-drama, "The Clansman," or "The Birth of a Nation," which returns to the Macdonough shortly soon, which pictures the era previous to the war, the war time, and the reconstruction epoch.

Griffith has interwoven with the history of the nation, a history of individuals and a love story of [illegible] nature.

This romance begins before the fatal shot on Sumpter; it blooms in President Lincoln's hand to [illegible] the die of combat; it suffers and [illegible] with [illegible] and it smiles and is truly confident during the assault on and reduction of Petersburg. Then the horror of the "reconstruction" period comes, while the men and women of the South are delivered shackled and bereft of the maddened carnage of the black man, this lovely romance steadfastly moves forward and [illegible] to a florescence as the curtal [illegible] of the ages ends in a [illegible] allegory of peace, [illegible] progress.

The film always plays to capacity houses, and will be shown [illegible] daily at the Macdonough, the matinees taking place at 2:15 and the evening exhibition at 8:15.

JUNE 12, 1915
MOTION PICTURE NEWS (New York City)

ST. LOUIS POLICE WILL PAN ON "NATION"

Charlotte Rumbold, head of the park recreation department in St. Louis, says that she is opposed to the exhibition of the "Birth of a Nation" in St. Louis. She says she bases her opposition on reviews of the play she has read in New York and Boston newspapers.

She said that she understood that the second act of the film deals with the reconstruction period of the South, and she believes that because St. Louis is a city where the sentiment between the North and the South was narrowly divided it would be inadvisable to present such a show. The members of the board of police commissioners will decide whether or not the "Birth of a Nation" is to be presented in St. Louis.

MOTION PICTURE WORLD (N. Y. City)
[illegible]

"The Birth of a Nation" continues to draw record-breaking crowds to the Illinois theater.

HALL RECEPTION WITH BAKER

...ssioner Voor-...ugh President ...chel, made a ... of the Music ... performance. ...s. Mooney and ... a huge bunch ...roses to Mrs. ...ce of the lat-...er, Edna, car-

...were: ... Capt. H. A. ...k, Capt. A. A. ... Kanbel, Lieut. ...dendburg, Capt. ... Fred L. Adler, ..., Capt. Charles ...E. Rodd, Capt. ...t. Benjamin P. ... Joyce, Col. A. ... D. Bemheimer, ...t. R. A. Butler, ... Lieut. C. G. ... Lieut. L. O. ... Walton, Lieut. ...Lieut. John L. ...k Gardis, Sergt. ...t. D. A. O'Mara, ...rgt. C. H. Cutter, ... Sergt. Bernard ...Masterson, Sergt. ... Sergt. Frank ...l. Cooper, Sergt. ...and Corp A. E.

...enty-third Regiment were: Colonel Morton, Lieut. Col. Wells, Major Kevin, Major Blanton, Capt. Addrason, Capt. Coffin, Capt. De Mott, Capt. Walker, Capt. Robbins, Capt. Stoll, Capt. Ward, Capt. Kloer, Capt. Liebman, First Lieut. Bogardus, First Lieut. Hall, First Lieut. Kunzman, First Lieut. Simonson, Second Lieut. Enderle, Second Lieut. Cook, Second Lieut. Simonson, Second Lieut. W. Hoyt, Second Lieut. A. M. Ulrichs, Second Lieut. Peters, Second Lieut. Jones, Second Lieut. Stevens and Second Lieut. Pierce.

Others present were: First Deputy Police Commissioner Leon Godley and wife, Congressman Daniel J. Griffin, Mr. and Mrs. Ralph J. Voorhies, Mr. and Mrs. J. W. Bottscher, D. J. Laur- and and Miss W. Thane, Mr. and Mrs. William H. Kemble, Mrs. Leonhardt Wall, Miss Eleanore Beahie, Miss Marjorie Gildersleeve, Leonhardt Wall, Arthur J. Levine, Arthur Saft of Houston, Texas; Miss Marie Furey, John J. Curtis, Dr. and Mrs. John A. Lee, Mr. and Mrs. A. G. Boemerman, Mr. and Mrs. T. Capero, Mr. and Mrs. Frank Harington, Mr. and Mrs. Chas. W. Brown, Judge and Mrs. N. J. Marsch, Albert E. Metz and Miss Madeline Van Orden, Maurice J. Metz, Miss Louise McGovern, G. F. Walley, C. R. Holt, F. A. Preston, L. J. Hommel, R. H. Schliebner, Miss Caroline E. Hommel, York De Vere, Miss Ethel Banteile, Katheryn M. Flynn, Mr. and Mrs. Tierney, Dr. E. J. Banighef, Albert H. T. Banighef, Mr. and Mrs. A. D. Ramsdell, Mr. and Mrs. Mark Nathan, Mr. and Mrs. Leo Loeb, Mr. and Mrs. Charles S. Gerson, Mr. and Mrs. Andrew Sullivan, Joseph M. Tully, Rose and May Tully, Thomas Drennan and Vera Sullivan.

Edward Riegelman and Margaret Sullivan, John J. Bracken, May O'Brien, John Rosengren, Eleanor Lynch, William Farrel, James G. Wallace, Mrs. Wallace, Mrs. Smith, Charles B. Smith, jr., Mr. and Mrs. C. de J. F. Kirkeby, Mr. and Mrs. Harry Nathan, Mr. and Mrs. Arthur D. Peters, Mr. and Mrs. Hebert H. Leoyd, Mr. and Mrs. James McCarthy, Mr. and Mrs. C. H. Houro, Mrs. Rosaui Minyie, Philip Whitney, Barclay Dunham, Mr. and Mrs. James J. Daly, Mr. and Mrs. Joseph Smith, Miss A. Lenzo, Frank M. Eldredge, Jules Tollner, Mr. and Mrs. Hugo Tollnerir.

Mr. and Mrs. James Matthews, Mr. Oliver Haucold, Mme. Lydia Lacke, Emil J. Polak, Mr. and Mrs. H. S. Oterson, Mr. and Mrs. Miller, Edward J. Reilly, Louis C. Kuhne, Mr. and Mrs. L. B. Kinperts, Mr. and Mrs. John Yran, Miss Cecela Bloch, Gabriel Bloch, James Deimming, Miss A. Diemming, W. M. Schuyler, Mr. and Mrs. J. Beni, Edward Beni, R. Androde, M. G. Reynolds, Louise Moran, Mr. and Mrs. DeAtk' ...on, Miss Thornton, E. R. Fooker, ...nd Mrs. Claude Becker, Mr. and Mrs. C. S. Cavanagh, Louis C. Kuhn, James J. Ryan, Elsie Baird, Thomas Bourton, Mr. and Mrs. J. J. Hanna, Charles C. Steiner, Mr. and Mrs. Theodore Miller, Gertrude Grapel, George U. Palmer, Miss Helen Squires, Mr. and Mrs. Hap Perry, Robert Walton, Frederick D. Preston, Vincent M. Fianco, Miss M. Bien, Miss Margaret Thompson, Miss Marjorie Katherine Eage, Mr. and Mrs. E. Roberts.

W. W. Walsh, Miss Kenney, Miss Florence Cuppermull, Joseph Brunges, Miss Marcella Johnson, R. W. Butler, Francis W. Sutherland, Miss S. Ettlinger, Harold Ettlinger, Mr. and Mrs. George Sloane, Mr. and Mrs. McDermott, Arthur E. Luzzi, Mr. and Mrs. W. Severn, C. F. Ames, Mr. and Mrs. Matthew Lenz, Mr. and Mrs. James Gelson, Mr. and Mrs. Frank J. Collins, Mr. and Mrs. John F. O'Connor, Mr. and Mrs. John W. Irwin, Mr. and Mrs. John F. Casey, Mr. and Mrs. F. Johnson, Mr. and Mrs. Eric H. Palmer, Mr. and Mrs. Charles Hill, Robert Hill, Mrs. Helen Johnson, Mortimer Leopold, Mr. and Mrs. Theodore Martin, Mr. and Mrs. John J. Dorman, Mr. and Mrs. Herman Nathan, George W. Laird, William Stoddart, William F. F. Jenkins, Edjar Rodd, Miss Grace C. Strachan, Miss Elizabeth A. Geacken, William J. Geacken, Gerard Garner Smith, Edward F. Gleacken, W. J. Black.

MILWAUKEE (Wis.) LEADER
JULY 3, 1915

MOTION PICTURE NEWS (New York)
JUL 3 1915

VETERANS FROM SOLDIERS' HOME PARADE FOR MANAGER

"THE Birth of a Nation" began its seventeenth week at Clune's Auditorium, Los Angeles, June 21, and has been enjoying good business during the week. It is very probable this subject will be continued there for several weeks,

OLD SOLDIERS' PARADE TO CLUNE'S AUDITORIUM, LOS ANGELES

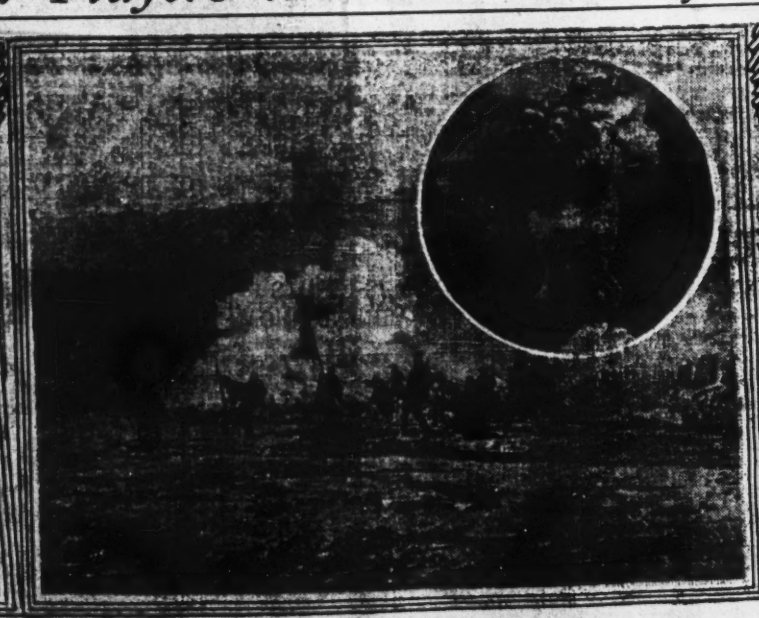
as the attendance has been very satisfactory to the management.

Manager Lloyd Brown recently secured considerable advertising for the picture by inviting the six hundred veterans at the Federal Soldiers' Home at Sawtelle to attend the showing of the picture as his guests. By arrangement with a traction company he secured transportation at very low rates, and he acted as host for the old soldiers from the time they left their home until they returned there.

The event was slightly marred by an unusual shower at the time of the arrival of the special cars at Los Angeles. However, the soldiers' home band and the veterans paraded through the streets from the interurban station to the theatre.

Scenes and Players in "The Birth of a Nation"

Miriam Cooper.



On the Firing Line in Virginia—Lillian Gish

Meeting of Gen. Lee and Gen. Grant

Greatest Motion Picture Shows Important Battles of the Civil War, Assassination of Lincoln, and Deeds of the Ku Klux Klansmen.

David W. Griffith's $500,000 film, "The Birth of a Nation," known as the most remarkable motion picture ever staged, will be shown to Milwaukeeans for the first time, Saturday night, July 3. Music will be furnished by an orchestra of 40 pieces. Thereafter, there will be performances daily at 2:15 and 8:10 p. m.

"The Birth of a Nation" is a picturized version of Thomas Dixon's noted play and novel, "The Clansman," and it portrays some of the most important events in American history.

The assassination of Lincoln in Ford's theater in Washington is one of the most remarkable scenes and it is pictured from descriptions furnished by historians and men and women who were present when John Wilkes Booth [illegible] and shot.

It is asserted [illegible] battle scenes [illegible] the most realistic ever presented on [illegible] ever repro-ductions of those of the Civil war, were produced on a three-mile front with 18,000 soldiers quartered off into regiments and battalions. Modern guns and guns of the type of Civil war days were fired to give the desired effect.

In addition to the battle scenes are the scenes that followed the war when the carpet-baggers incited the negroes of the south to rise against the whites. Pictures of bloodshed follow and battles between the negroes and the whites are depicted, and there are scenes introducing the Ku Klux Klansmen and their midnight rides and deeds which eventually led to the return of the domination of the whites.

Throughout the picture are two love stories, in which a colonel of the south loves the sister of an officer of the north and the officer of the north loves the sister of the colonel in the south.

(N.Y.) EAGLE
JUL 3 - 1915

GALA OPENING FOR "BIRTH OF A NATION"

Big Spectacle Arouses Great Enthusiasm at Brighton Music Hall.

HAS DISTINGUISHED AUDIENCE.

Dramatic Production Is Finest of Its Kind—Creates Profound Impression Here.

Brighton Beach was something more than its old self last night, when the most remarkable theater audience assembled in Brooklyn in several seasons journeyed to the seashore to see the initial presentation here of D. W. Griffith's magnificent motion picture production, "The Birth of a Nation." The whole proceeding, including a military review before the performance, were martial in tone and the marching soldiers of the Twenty-third Regiment, the Old Guard of Civil War Veterans and the ushers, all in uniform, became jumbled in the general effect produced by the showing of the most stirring of war dramas, and made a lasting impression. Certainly no attraction could have been more auspiciously started, and the enthusiasm aroused by the picture itself was tremendous, the general effect being that of surprise and bewilderment at what is, undoubtedly the most remarkable product of the motion pictures to date.

In the absence of the Mayor and Borough President Pounds, Public Works Commissioner Edmund W. Voorhies represented the city's officialdom at the special performance and, in a brief speech, voiced the appreciation of the audience for the privilege which had been extended it in being first to welcome the spectacle to Brooklyn.

When the history of motion pictures is written, "The Birth of a Nation" must head the chapter of the first great development in film productions. It is the first picture to place the work of the camera on a plane where it commands consideration as a distinct art, combining the essentials of dramatic and pictorial art, and revealing possibilities almost unbelievable a few years ago. Still more significant is the fact that "The Birth of a Nation" has been shown at regular theater prices, in competition with the best the stage has offered, and has proved more successful than a majority of current plays.

This is as it should be. Mr. Griffith's epic picture drama contains more action, suspense, thrills and scenes capable of arousing all the emotions than any play seen in New York in several seasons. In addition it has scope, elements of beauty and effects only possible to produce in this way, and then only when conceived and executed by a man of remarkable ability, if not genius. As an historical spectacle, the thousands of feet of living, breathing films constitute perhaps the greatest history of the Civil War ever attempted. With the familiar touches of theatricalism almost entirely lacking, the re-enactment of national events in such a way as to give spectators the feeling that they have seen the dramatic events themselves is without parallel as an educational force.

All that the historian, the dramatist, the actor, the stage manager and the scenic artist can hope to accomplish is to arouse in the spectator, by a semblance of realism, a maximum response. This Mr. Griffith has done, magnificently. At every turn can be detected the play of imagination upon threads of fact, with the possibilities of motion picture mechanics amplified by ingenuity, a real feeling for the fundamentals in human emotions and visual appeal. It is futile to try to describe either the effects or the subjects of such a production. The subtle power of the work lies in the fact that it carries all its dynamic appeal direct to the mind without language.

A curtain is drawn and the events of half a century are unfolded. Dim historical personages that had but a filmy place in the memory, step forth completely visualized, and go through their parts. Lincoln and Lee and Grant; Petersberg's battlefield; Sherman's march to the sea; the burning of Atlanta; the assassination of Lincoln; the surrender of Appomattox, and all the glory and all the horror, with the heroism and misery of war are shown with marvelous impressiveness. There is grim tragedy, idealism, comedy, tender sentiment and the struggle of individual wills as well as the conflict of peoples, and it is all blended in a swift moving human drama that holds the interest, entrances the eye and plays upon the emotions like a rare and splendid experience that recreates and vitalizes consciousness and sensibility.

Unfortunately, the picture is not all on the high plane of ideality. Based upon Thomas Dixon's "The Clansman," it frequently smacks of the cheap sensationalism that alone distinguished the book and play. This jarring note prevails only in the last reels of the picture, where the story drops to the level of blatant melodrama. [illegible] its appeal. The [illegible] been drawn [illegible] many of the scenes, but impartial history does not paint the "holy" Klu-Klux Klansmen in such spotless robes or spread the sins of a portion of blacks over a whole race. The grave troubles that beset the nation during its birth sprang from ignorance, the one enemy of civilization. The ends of civilization and of justice are not to be served by perpetuating ignorance by distortion. It should be said, however, that Mr. Griffith is largely absolved from blame. The picture gives the story a dignity lacking in the original, and its weakness is all inherent in the work of Mr. Dixon and is impossible to completely overcome. Incidentally Mr. Dixon made a brief speech last night, in which he paid a richly deserved tribute to the producer.

A great sheaf of American Beauty roses was presented to Mr. Voohies after the performance, and was, in turn, passed on by him to his daughter, Miss Edna Voorhies. Three cheers for the management whose enterprise brought the spectacle to Brooklyn were then called for by the Public Works Commissioner and were given with a will.

Both before and after the presentation the spirit of the picture was accentuated by the Old Guard and the Twenty-third Regiment. The latter, prior to the performance, marched in review before the Brighton Beach Hotel, and late in the evening the officers of the regiment, with the Old Guard, afforded a pleasing bit of military coloring at the reception and dance in the hotel that was tendered by the Music Hall management to its guests. The men of the Twenty-third sat in the balcony during the performance and marched away in a body at its close.

Those who saw this initial Brooklyn presentation made up an audience of considerable distinction. It included many prominent city and borough officials and some of the very well known people of the borough.

Among the guests at the performance were County Judge Lewis L. Fawcett, Magistrate Edward I. Dooley, Edmund W. Voorhies, First Deputy Police Commissioner Leon Godley and Mrs. Godley, Congressman Daniel J. Griffin, Mr. and Mrs. Ralph J. Voorhies, Mr. and Mrs. J. W. Bottcher, D. J. Laurand and Miss W. Thane, Mr. and Mrs. William H. Kemble, Mrs. Leonhardt Wall, Miss Eleanore Beahie, Miss Marjorie Gildersleeve, Leonhardt Wall, Miss Marie Furey, John J. Curtis, Dr. and Mrs. John A. Lee, Mr. and Mrs. A. G. Boemerman, Mr. and Mrs. Frank Hanington, Mr. and Mrs. Charles W. Brown, Judge and Mrs. N. J. Marsch, Albert E. Metz and Miss Madeline Van Orden, Maurice J. Metz and Miss Louise McGovern, C. F. Watley, C. R. Holt, F. A. Preston, L. J. Hommel, Miss Caroline E. Hommel, York DeVere.

Among those present of the "Old Guard" were:

Captain H. A. Kurtz, Captain W. G. Cook, Captain A. A. Calhoun, Captain W. H. Kanbel, Lieutenant Wgetter, Captain A. P. Vondenburg, Captain W. D. Preston, Captain Fred L. Adler, Captain David S. Skinner, Captain Charles H. Rodwier, Captain E. R. Rodd, Captain John H. Easterdey, Captain Benjamin F. Moon, Captain Walter K. Joyce, Colonel A. L. Kline, Captain Charles D. Bemheimer, Captain A. T. Skani, Lieutenant R. A. Butler, Lieutenant James Mchoine, Lieutenant C. C. Elles, Lieutenant Wgetter, Lieutenant L. O. Higgins, Lieutenant L. R. Walton, Lieutenant Fred D. Preston, Lieutenant John W. Wagenaar., Sergeant A. A. Gerdis, Sergeant W. H. A. Horsfell, Sergeant D. A. O'Mara, Sergeant W. U. Lewis, Sergeant C. H. Cutter, Sergeant C. H. Stephens, Sergeant Bernard Wall, Sergeant John W. Masterson, Sergeant Arthur C. Jackson, Sergeant Frank Langston, Sergeant M. M. Cooper, Sergeant Charles F. Wemdell and Corporal A. E. Luzzin.

Officers of the Twenty-third Regiment who were present were: Colonel Norton, Lieutenant Colonel Wells, Major Kevin, Major Blanton, Captain Addrason, Captain Coffin, Captain DeMott, Captain Walker, Captain Robbins, Captain Stoll, Captain Ward, Captain Kloer, Captain Liebman, First Lieutenant Bojardus, First Lieutenant Hall, First Lieutenant Kunzman, First Lieutenant Simonson, Second Lieutenant Enderle, Second Lieutenant Cook, Second Lieutenant Simonson, Second Lieutenant W. Hoyt, Second Lieutenant A. M. Ulrich, Second Lieutenant Peters, Second Lieutenant Jones, Second Lieutenant Stevens and Second Lieutenant Pierce.

BROOKLYN (N.Y.)
JUL 3

Summer Amusements

CLIPPING FROM
P. Intell
Seattle Wash.
6-24-15

"THE BIRTH OF A NATION" TO HAVE BIG ORCHESTRA.

Manager Clemmer is preparing to have his house decorated with national colors and appropriate pictures and to have a symphony orchestra to accompany the big scenes of the play, "The Birth of a Nation." The spirited martial tunes and old-time war melodies of both North and South will be heard. Wallace at the big organ will add musical volume to the score.

The arrangement now is to have but two performances a day, a matinee and an evening show. "The Birth of a Nation" is going to astonish even those who have looked for something stupendous. The Eastern critics say it is beyond description.

SAN FRANCISCO (Cal.) EXAMINER
JUNE 28, 1915

"THE CLANSMAN" ALCAZAR.

D. [illegible] "The Birth of a Nation," or as it is more generally known, "The Clansman," will start on its eleventh big week at the Alcazar Theatre this afternoon. No such record has heretofore been made in San Francisco, nor has any other such picture play been offered. "The Birth of a Nation" cost $500,000 to produce. More than 18,000 people, including a battalion of the National Guard, Civil War veterans and army officers were utilized in making this film a masterpiece.

Patrons should note that the matinees begin promptly at 2 o'clock and the evening performance at 8.

* * *

JULY 4, 1915
SEATTLE (Wash.) POST-INTEL.

GRIFFITH PLANS FOR ANOTHER BIG NATION

Title of Great Production [illegible] Reel With the "Birth of a Nation and the Law"

D. W. Griffith, the [illegible] has decided [illegible] reel feature to follow "The Birth of a Nation." Its title is to be "The Birth of a Nation and the Law." He is now at his headquarters in the Griffith studios in Hollywood, Los Angeles, Cal. He is in the midst of preparations for the filming of "The Birth of a Nation and the Law."

The plot and the theme [illegible] as indicated in the title have not been announced. Mr. Griffith has not yet selected his cast. Prominent among the Griffith players who are [illegible] before the camera in "The Birth of a Nation and the Law" are Miss Mae Marsh, the actress who will be remembered as Florence Cameron in "The Birth of a Nation"; Robert Harron, who appeared in the Griffith features "The Battle of the Sexes," "Home Sweet Home," "The Escape," "The Avenging Conscience" and "Man, Woman and Marriage"; Miriam Cooper, who has a prominent role in "The Birth of a Nation"; Mae Marsh Alden, remembered for the performance of the mulatto in "The Birth of a Nation" and as the mother in "The Battle of the Sexes"; Ralph Lewis, the Stoneman in "The Birth of a Nation" and Walter Long, the Gus in "The Birth of a Nation."

Mr. Griffith is determined that "The Mother and the Law" shall maintain the high standard of "The Birth of a Nation," which is playing to $1 prices in some of the principal cities of the country.

JULY 3, 1915
MILWAUKEE (Wis.) WISCONSIN

SCENES FROM "THE BIRTH OF A NATION" AT THE DAVIDSON

Lincoln in Ford's Theater.

DAVIDSON—"The Birth of a Nation," film masterpiece, opens indefinite engagement this evening. Shown at 2:15 and 8:10 o'clock daily.

JULY 4, 1915
TORONTO (Ont.) WORLD

CHICAGO HAS OFFICIALLY BARRED the film "The Birth of a Nation," and [illegible] Massachusetts [illegible] has passed an act designed especially to keep the Griffith picture production out of Boston. This picture is supposedly the greatest ever filmed, but is obnoxious to the colored population.

CLIPPING FROM [illegible] CLIPPING

"The Birth of a Nation" is breaking all records at the Illinois theater in Chicago. Seats selling from [illegible] cents to $2. This picture is voted by the newspapers of Chicago and endorsed by the highest officials in the city as the most [illegible]

ELMIRA (N.Y.) STAR-GAZETTE
JULY 6, 1915

FOUR MILLION MOVIE CONCERN IS ORGANIZED

AIM IS TO BOOK MOVIE PRODUCTIONS IN REGULAR CHAIN OF THEATERS.

WEEKLY COST OF THE FILMS RELEASED WILL BE IN THE NEIGHBORHOOD OF $5,000,000.

United Press

New York, July 1.—A new movement in the movie world that will revolutionize even that startling and sensational industry is about completed and the plans of the organizers entertain an extension of the moving picture business on a scale heretofore not even dreamed of. H. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of a Nation," Thomas H. Ince and Mack Sennett, the producer of the famous funny movies. Sennett has organized more comics on the screen than any other one man in the business.

The plan is to book movie productions in a regular chain of theaters throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably will also be raised but the backers of the new combination believe their productions will be worth the new price scale.

Aitken has announced that a big Broadway theater has been acquired and that others in every large city in the country are under consideration. The first showing of the new combination's plays will be in New York and then will start on the round of other cities, the same as road companies do.

It is predicted by Aitke the new departure will overshadow anything of the kind ever before attempted and that the weekly cost of the films released will be near $5,000,000. Wall street is behind the movement in a financial way and large sums of money will be expended on branch offices in London Paris, Vienna, Petrograd, Rome, South America and all big American cities, which will also act as producing centers.

WASHINGTON (D. C.) POST
JULY 4, 1915

Griffith's "The Birth of a Nation" is to be shown in London this month.

SAN ANTONIO (TEX.) LIGHT
JULY 4, 1915

D. W. Griffith has just decided upon his next multiple reel feature, to follow "The Birth of a Nation." Its title is to be "The Mother and the Law." He is now at the Reliance-Majestic Studios in Hollywood, Los Angeles, Cal., in the midst of preparations for the new film.

SAN FRANCISCO (Cal.) EXAMINER
JULY 4, 1915

"THE CLANSMAN'S" LONG RUN.

So great has been the success of "The Birth of a Nation," or "The Clansman" as it is more generally known, D. W. Griffith's mighty historical production in twelve reels, is to be played a twelfth week at the Alcazar Theatre. Two performances are given daily, the matinee at 2 and the evening exhibition at 8:15 o'clock. In this production the audience actually sees the shelling, storming and destruction of Atlanta. It sees the assault and reduction of Petersburg. It sees with vividness a great battle being waged at dead of night. An actual vision is given of the ascending hosts of Lee and Grant in the death grips of war. The murder of President Lincoln is given with exact fidelity to fact. The interior of Ford's Theatre is shown with the same scene being played on the stage as when the shot was fired.

BROOKLYN, (N. Y.) EAGLE
JUL 4 - 1915

"The Birth of a Nation" has started on the fifth month at the Liberty.

"The Great Emancipator" in Griffith's "Birth of a Nation"

Joseph Henabery

In his lifelike impersonation of Abraham Lincoln at the Clemmer

For the first time in the history of moving pictures, a photo play is being offered to the Milwaukee public at $1.50 a seat, down. The Birth of a Nation, D. W. Griffith's master picture, was offered at the Davidson theater Saturday and will continue every day this week, afternoon and evening.

The picture runs over two hours. Therefore only one exhibition will be given at the matinee and one at night. Press agents have already told of the exceptionally large cast of players and the enormous expense necessary for the production of this play, which has been adopted from Dixon's novel, The Clansman.

Great Achievement in Pictures.

A review of the picture is convincing proof of the fact that the press agent has come pretty near hitting the truth this time. The Birth of a Nation is undoubtedly one of the greatest achievements of the motion picture industry so far. At least, it is the greatest thing of its kind ever offered in Milwaukee. It tells the story of the civil war, but particularly that part of the story during the reconstruction period in the south, when the negro slaves, having been freed, were incited to deeds of violence by unscrupulous soldiers and carpet baggers from the north, who rushed to the stricken country in the hopes of making a fortune. There are some who will insist that the presentation of such a plot will tend to create race prejudice. The story told is not a flattering one for the negro, for he is pictured in the most bestial ignorance, a cringing, half-witted brute; drunk with authority but lacks the intelligence to execute. The presentation, the directors have been very clever in arranging the scenes in such a manner as to keep the audience intensely interested. One climax follows another so rapidly that it may be truthfully said there is not a single dull moment in any reel.

Audience Laughs and Cries.

Among the scenes of unusual interest are the assassination of President Lincoln in the Ford theater at Washington. Other big scenes include the battle of Gettysburg, Sherman's march to the sea, the gathering of the Ku-Klux-Klan, the battle between the whites and the blacks in an open field, the surrender of Lee to Grant. There are moments when little incidents in the picture cause the audience to laugh, and again it is moved to tears, and most of the time the spectators seemed to be imbued with the sentiment enacted on the screen. When a motion picture can move one to tears, the producer has achieved a most wonderful success in his art. Whether the presentation of the story in picture form creates race hatred or not, is merely a matter of opinion. Some good, however, must result. The horrors of war are so realistic and the results of victory so fully [illegible] that the story will probably [illegible]

colonel. He is not sickeningly handsome, like so many motion picture heroes, and he conducts himself before the camera in a manner most natural. Lillian Gish, another principal, plays opposite to Walthall and makes him a charming little sweetheart. Other picture stars among the principals include Mae Marsh, Spottiswood Aiken, Miriam Cooper and John Lynch.

SEATTLE (Wash.) POST-INTELLIGENCER
JULY 4, 1915

BIRTH OF NATION ATTRACTS CROWDS

Griffith's Wonderful Production Still Continues Its Run at Clemmer Theater.

NO RACE PREJUDICE NOW.

Negro Quartet Sings Old-Time Songs During Entertainment and Wins Applause of Audience.

"The Birth of a Nation" continues at the Clemmer, the advance sale of tickets being such as to preclude the possibility of taking off the great production for the present. Seattle, or at least that part of it which has seen Griffith's wonderfully presented epic poem of the civil war, is quite as enthusiastic over the picture as New York, Philadelphia, Chicago and Los Angeles have been, and still continue to be. "The Birth of a Nation" fills daily all the theaters where it is shown.

Notwithstanding the fears that have been expressed concerning this picture, that it would arouse race prejudice and bring about a conflict between the Aryan and African peoples, no such spirit is noticeable here. Manager Clemmer has a quartet of colored people singing all through the play, and their intonation of old-time songs wins ready applause. No one thinks of being prejudiced against the singers because of their race. Neither do people generally, viewing the picture, have such thought. The spectacle is too big, too wonderful; tells too dramatic a story of a phase of our country's evolution to allow of thoughts of prejudice or hatred.

Opinion of Playwright.

Rupert Hughes, the playwright and author, after seeing the picture twice, wrote:

"'The Birth of a Nation' is a chronicle of human passion. It is true to fact and thoroughly documented. It is in no sense an appeal to lynch law. The suppression of it would be a dangerous precedent in American dramatic art. If authors are never to make use of plots which might offend certain sects, sections, professions, trades, races or political parties, then creative art is indeed a sad plight.

"'Uncle Tom's Cabin' has had a long and [illegible] book ever written [illegible] fect on history.

"It was denounced [illegible] South as a vicious [illegible] ture. It certainly stirred [illegible] and did more than perhaps [illegible] publication to create and [illegible] tion that invasion against [illegible] struction of the Southern [illegible] Yet it was not suppressed [illegible] its riot-provoking tendencies [illegible] well it was not suppressed.

Picture of Bygone Time.

"'The Birth of the Nation' [illegible] such purpose. It is a picture [illegible] former time. All its phases are [illegible] and done, and most of the people [illegible] its time are in their graves. But [illegible] a brilliant, vivid, thrilling [illegible] piece of historical fiction. Th[illegible] its production would be a crime [illegible] creative art and a menace to [illegible] dom. The suppression of such [illegible] tional works has always been [illegible] the chief instruments of tyranny [illegible] one of the chief dangers to [illegible]

"I saw the play first in a small [illegible] jecting room with only half [illegible] spectators present. We sat mo[illegible] spellbound for three hours. [illegible] learned it had to be condens[illegible] seemed a pity to destroy one [illegible] of it. The next time I saw it [illegible] in a crowded theater and it was [illegible] panied by an almost incessant [illegible] mur of approval and comment, [illegible] laughter, gasps of anxiety and [illegible] bursts of applause. It was [illegible] silent drama as far as the [illegible] was concerned.

Rapid Changes of Scene.

"The scene changed with the [illegible] ity of lightning or thought. On[illegible] ment we saw a vast battlefield [illegible] the enemies like midgets in [illegible] world; the next we saw some [illegible] group filling the whole space with [illegible] personal drama; then just one [illegible] faces big with emotion. And alw[illegible] story was being told with every [illegible] of suspense, preparation, relief, [illegible] velopment and crisis.

"I cannot imagine a human [illegible] tion that is not included somewhere [illegible] this story from the biggest nat[illegible] psychology to the littlest whim [illegible] petulant girl; from the lowest [illegible] of ruthless villainy to the u[illegible] grandeur of patriotic ideal."

One is quite willing to stand [illegible] Mr. Hughes in his lofty criticism [illegible] this picture, especially after [illegible] times viewing it. While evil is [illegible] so that virtue may shine and [illegible] meets its just doom, we need not [illegible] for decadence in human society [illegible] is only when evil is given the [illegible] and praise belonging to virtue th[illegible] nation's art presages a nation's [illegible] struction.

The closing scenes, where the Ku Klux Klan ride throughout what must be the greater portion of South Carolina, having its feminine white population from miscegenation, is fraught with thrills.

But despite, this spectacle, the offering is unwarranted. No good can come of awakening slumbering spites; of reopening old wounds; of turning to forgotten troubles and dragging forth from dusty closets, skeletons themselves well nigh dust.

"BIRTH OF A NATION" OPENS AT DAVIDSON

SPECTACLE TREMENDOUS FROM PHOTOPLAY STANDPOINT, BUT IS UNWARRANTED.

TALENTS OF GRIFFITH ARE WASTED ON THIS SUBJECT

No Good Can Come of Awakening Slumbering Spites, Reopening Old Wounds, Does This Film.

"The Birth of a Nation," David Wark Griffith's dramatization of Thomas Dixon's "The Clansman" and "The Leopard's Spots," opened its much heralded engagement at the Davidson theater last night.

It is to be regretted that Griffith, with his talents and artistry, has wasted them in depicting such a subject. The color problem is dead in the north. In the south, rancor of the rebellion is fast sinking into oblivion. A reunited country stands today; and the problems of secession have been put behind to re-establish as complete a union as in the days of the revolution.

Griffith is a southerner. So is Dixon. There is the animus of the unreconstructed southerner in this effort. It is said that the most offensive portions of the film were eliminated by censorship in the east. There are still parts that leave a doubt in the mind as to whether they are justified.

From a photoplay standpoint, the spectacle is a tremendous one. Griffith has long been admitted a master of this art, and he has outdone himself here. Historical scenes, familiar through famous paintings, are reproduced in striking tableaux. The signing of the emancipation proclamation; the surrender of Lee; the assassination of Lincoln—all are staged in minutest detail. There are other portions filled with unusual mob scenes—the siege of Petersburg, the flight from Atlanta and the negro rioters running wild through the streets of Piedmont, South Carolina.

BROOKLYN, (N. Y.) CITIZEN
JUL 4 - 1915

"THE BIRTH OF A NATION"

Has Started in Fifth Month at Liberty.

D. W. Griffith's spectacle "The Birth of a Nation," has tarted in on the fifth month of the run at the Liberty Theater. Summer weather has not interfered with its popularity as the theatre is kept at an even temperature by special mechanical arrangements which do not mar the presentation of the wonderful story in any degree.

This massive pictorial representation of stirring incidents in American history remains the most potent offering of the season in town. In addition to the run at the Liberty Theatre Mr. Griffith has installed a second production at the Brighton Beach Music Hall, where visitors to the seaside resorts in the Coney Island territory can see the picture without hurrying up town and abandoning the cool ocean breezes. This is the first time that a theatrical presentation of this importance has been booked for two summer runs in Greater New York.

Telegram & N.Y. July 4

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SAN [illegible] UNION
JULY 4, 1915

[illegible] Dixon, Jr. [illegible] the same name, and [illegible] motion picture ever [illegible]

[illegible] deals with the Civil [illegible] shows the causes that [illegible] the nation and carries the [illegible] through the war. In "The [illegible] shows the most mar[illegible] scenes that have ever [illegible] The stage before Peters[illegible] thousands of soldiers in [illegible] realistically shown in the [illegible] battle fields were laid [illegible] dug under the direct [illegible] of seven G. A. R. army [illegible] who took part in the orig[illegible] These veterans, two of [illegible] were commissioned officers, re[illegible] with Griffith during the en[illegible] that the scenes were being [illegible]

[illegible] in which explosive [illegible] hurled by both the North[illegible] Southern troops, from huge [illegible] are shown in motion pictures [illegible] first time in "The Clansman." [illegible] used is the same that [illegible] during the Civil war and [illegible] from the U. S. government [illegible] occasion.

[illegible] blank shells used in [illegible] were constructed especi[illegible] these big guns by an expert [illegible] manufacturer. More than [illegible] shells are used in the [illegible] They cost thousands of [illegible]

[illegible] the battle scenes, Grif[illegible] field telephones, flag sig[illegible] couriers and even a captive [illegible] These methods were not used [illegible] the army equipment, but [illegible] used by Griffith in stag[illegible] production. He used the mod[illegible] methods to better execute [illegible] of 1861-65.

[illegible] artillery duels present one of [illegible] striking features of the pic[illegible] "The Clansman" describes the [illegible] and motives of the fa[illegible] Klux Klan, and shows more [illegible] of these white-hooded [illegible] in their raids on the negroes.

[illegible] Sherman's historical march [illegible] together with the burning [illegible] city of Atlanta, is shown [illegible] The burning of At[illegible] is shown at night. The city [illegible] its countless number of buildings [illegible] dwellings is shown in the destruc[illegible] A terrific battle between Ku-Klux riders and negro troops, pro[illegible] another thrilling feature.

[illegible] assassination of President Lin[illegible] by John Wilkes Booth is shown [illegible] first time in the history of [illegible] pictures.

[illegible] final scenes of "The Clansman" [illegible] the most powerful sermons [illegible] could possibly be preached [illegible] the horrors of war.

[illegible] Clansman" is presented by an [illegible] cast, including Henry Walt[illegible] Marsh, Miriam Cooper, Jose[illegible] Scottiswoode Aitken, [illegible] Gish, Elmer [illegible] Robert Harron, George Seig[illegible] Mary Alden, [illegible] Hendricks, Sam de Grasse, [illegible] Hayes, Donald Crisp, William [illegible] and Jessie Lee.

JULY 4, 1915
GALVESTON (Tex.) NEWS

Wherein Two-Dollar Movies Are Promised for the Near Future

FF

New York.—A chain of theaters in New York and stretching across the country and devoted exclusively to the presentation of motion pictures at a charge of $2 for the best seats—this is the pronounced program from the office of H. H. Aitken, president of the company which financed "The Birth of a Nation" and so gave to a somewhat surprised public the first of the $2 movies. To make this ambitious program feasible its sponsors have gone to Wall street for their money and to D. W. Griffith, Thomas H. Ince and Mack Sennett for their pictures. A company with a capital of $4,000,000 will be incorporated.

At Mr. Aitken's office it was said that some $50,000,000 had been pledged to the support of the undertaking and that this would make possible an expenditure of $5,000,000 a year in the production of fifty pictures. This would give an average of $100,000 investment for each film and would allow the producers to do big things on a big scale—particularly in the photographing of great spectacles too large for any stage on Broadway. It has been said that "The Birth of a Nation," now on exhibition at the Liberty, upon an outlay of $300,000, of which roughly, one-third went into the production.

[illegible] three movie directors named in the announcements of the new enterprise are now on the Pacific coast, each at work on a new film, and Mr. Aitken is here entering into negotiations for theaters. The plan calls for the taking over of between 500 and 600 houses, 400 in this country and the rest abroad. The acquiring of these, it was said, had been proving encouragingly easy. For some time past there have been more theaters than the producers could keep busy with popular plays, and such an enterprise as the one now proposed would, if successful, relieve the strain in many places. There is to be a Broadway theater as well as the home of the chain, and Mr. Aitken and his associates are negotiating for one central in location and of recent construction. It was built for the spoken drama, and has been so held all the year.

MILWAUKEE (Wis.) WISCONSIN
JUN 30 1915

[illegible] Lyon Barclay, who just left the Keystone Film company, is the principal fun [illegible] at the Empress [illegible] in Blue Ribbon Belles.

FF

"The Birth of a Nation," opening at the Davidson on Saturday, July 3, promises to prove the most gigantic moving [illegible] ever offered here. The film is in [illegible] reels. More than 18,000 people [illegible] 1,000 horses were required to pre[illegible] The battle scenes, including the [illegible] Petersburg, the surrender of [illegible] Lee, the exciting episodes were [illegible] Dixon's novel [illegible] the Republic [illegible]

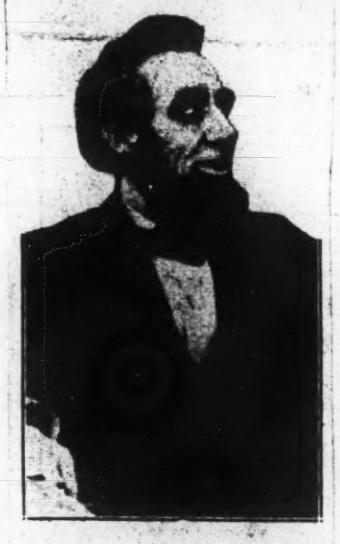
BROOKLYN, (N. Y.) CITIZEN
JUL 4 - 1915

BRIGHTON BEACH MUSIC HALL.

Big Advance Sale for "The Birth of a Nation."

184

Seat reservations have been made by many peace, patriotic, social and other organizations at the Brighton Beach Music Hall to see D. W. Griffith's masterpiece, "The Birth of a Nation," which was opened there Friday night. Every bit of available room in the big playhouse by the seashore has been utilized to make room for the crowds which are expected to attend the matinee and the evening performances this afternoon and this evening and on Independence day. Throughout the week and while "The



THE CHARACTER OF LINCOLN
In "The Birth of a Nation" at Brighton Beach Music Hall

Birth of a Nation" is playing both a matinee and an evening performance, including Sundays, will be given.

The historic features of the presentation have attracted the attention of educators, children's leagues, societies which favor world peace and the end of war, patriotic organizations and other bodies, some of which have made arrangements to see special performances that the members may see, in true picture form, those stirring events of American history, including the assassination of President Lincoln, the surrender of Lee to Grant at Appomattox, the last stand of the Confederates at Petersburg, Lincoln in a tender scene where he grants the mother of a Confederate officer her plea to save him from execution and an exact reproduction of Ford's Theatre and the scenes attending the shooting on that fatal night. Booth is not only shown firing the shot, but leaping from the boxes to the stage and shouting defiance as he made his way out and escaped.

Brooklyn, (N. Y.) Standard-Union
July 4, 1915

BRIGHTON BEACH MUSIC HALL—Seat reservations have been made by many peace, patriotic, social and other organizations at the Brighton Beach Music Hall to see D. W. Griffith's masterpiece, "The Birth of a Nation," which was opened Friday night, with the presence of distinguished public officials, seven hundred members of the Twenty-third Regiment, the Old Guard, and the officers of the Ninth Coast Artillery, and which is to be continued. Every bit of available room in the big playhouse by the seashore has been utilized to make room for the crowds which are expected to attend the matinee and the evening performances this afternoon and this evening and on Independence Day. Throughout the week and while "The Birth of a Nation" is playing both a matinee and an evening performance, including Sundays, will be given. The historic features of the presentation have attracted the attention of educators, children's leagues, societies which favor world peace and the end of war, patriotic organizations, and other bodies, some of which have made arrangements for special performances, that the members may see, in true picture form, those stirring events of American history, including the assassination of President Lincoln, the surrender of Lee to Grant at Appomattox, the last stand of the Confederates at Petersburg, Lincoln in a tender scene where he grants the mother of a Confederate soldier her plea to save him from execution, and an exact reproduction of Ford's Theatre and the scenes attending the shooting on that fatal night. Booth is not only shown firing the shot but leaping from the box to the stage and shouting defiance as he makes his way out and escapes.

BROOKLYN, (N. Y.) CITIZEN
JUL 4 - 1915

CROWDS WITNESS "BIRTH OF NATION"

For Long Run at Brighton Beach Music Hall

184

D. W. Griffith's gigantic spectacle, "The Birth of a Nation" adapted from Thomas Dixon's book and play, "The Clansman," which opened an engagement in the Brighton Beach Music Hall on Friday evening to a capacity audience, was witnessed yesterday by two audiences that filled every seat in the spacious theatre.

This remarkable motion picture was first presented in the Liberty Theatre, Manhattan, several months ago and is still playing to crowded houses. When it was learned by theatregoers that this photo-play was to be presented on Broadway at $2 prices, many laughed and said that New Yorkers would not stand for seeing a moving picture at the same price of admission for which they could see a Frohman, Belasco or any other Broadway production. Nevertheless, "The Birth of a Nation" has been playing to capacity audiences and there is every indication that the run will continue throughout the summer months.

There is also every reason to believe that the run of "The Birth of a Nation" at the Brighton Beach Music Hall will also continue throughout the summer and the management is looking forward to large audiences.

Some of the remarkable scenes shown in this picture are the death of Lincoln, "Sherman's March to the Sea," "Lee's Surrender," the "Last Stand of Petersburg," "Cities Destroyed by Shells," "Famous Battles of the Civil War," "Wild Rides of the Ku-Klux Klan," the "North and South United" and many other stirring scenes.

In order to produce "The Birth of a Nation" it was necessary to spend $500,000. More than 18,000 persons take part in the various scenes and 3,000 horses are used.

"It is without a doubt the most tremendous dramatic spectacle the brain of man has ever conceived, and to say it is the eighth wonder of the world, is putting it mildly. In order to appreciate this truly wonderful picture, one must witness it.

Telegraph

AT THE LIBERTY THEATRE.

"Birth of a Nation's" Popularity Increases Steadily.

18

D. W. Griffith's spectacle, "The Birth of a Nation," has registered its 300th consecutive performance at the Liberty Theatre. A second production is also being presented at the Brighton Beach Music Hall.

The film conception of the most stirring parts of American history is so comprehensive that it continues to be one of the most-talked-of attraction in town.

Tribune-Dec 25
Oakland. Cal

"UP FROM THE DEPTHS" AT FRANKLIN ATTRACTION. FF

One of the most remarkable film productions of the season will be presented at the Franklin theater today, tomorrow and Saturday. It is entitled "Up From the Depths" and is directed against hypocrisy in social return. Its strength lies not only in the story, which is as true to life as life itself, but in the masterful manner in which the subject is handled. D. W. Griffith, producer of "The Clansman," supervised the production and Courtenay Foote and Gladys Brockwell appear in the leading roles. It is a picture that will be talked of and will undoubtedly play to capacity business during its engagement at the Franklin.

SAN FRANCISCO (Cal.) CALL & POST
JUNE 28, 1915

"The Clansman" on Eleventh Big Week

FF

"The Birth of a Nation," or "The Clansman," D. W. Griffith's spectacular film drama in twelve reels, started on its eleventh big week at the Alcazar Theater today.

"The Birth of a Nation" is the most spectacular production ever filmed. It cost more than $500,000 to produce and eight months were required to stage it. The production deals with the period before, during and after the civil war. It treats impartially with the causes that led up to this conflict.

A well known professor of history in one of California's leading universities worked four months in securing historical data for staging "The Birth of a Nation." In the battle scenes more than 18,000 soldiers take part. A battalion of the state national guard, seven old G. A. R. veterans who took part in the original battles, together with three West Point army officers, assisted Griffith in staging the battle scenes.

MILWAUKEE (Wis.) SENTINEL
JULY 5, 1915

Plays Important Role in "[illegible]"

Ralph Lewis

Ralph Lewis, who plays the role of Austin Stoneman in "The Birth of a Nation," the Griffith photospectacle now appearing at the Davidson theater, has a role that, during the original production of "The Clansman," created much discussion. It is said that the character is founded on Thaddeus Stevens, of the house during the reconstruction days, and one of them [illegible] for the carpetbag rule that prevailed in the south during that period, gives an excellent background for the mulatto housekeeper role. Mary Alden starts as the mulatto housekeeper.

JULY 8, 1915
MODESTO (Cal.) NEWS

MONSTER MOVIE CONCERN WILL CONTROL

Four Million Dollar Organization Will Operate Chain of Theatres; Weekly Cost of Released Films May be $3,000,000.

NEW YORK, July 8—A new movement in the movie world that will revolutionize even that startling and sensational industry is about to be completed and plans of the organizers are for an extension of the moving picture business on a scale heretofore not even dreamed of. H. E. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of a Nation," Thomas H. Ince and Mack Sennett, the producer of the famous funny movies. Sennett has organized more comics on the screen than any other man in the business.

The plan is to book movie productions throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably also will be raised but the backers of the new combination believe their productions will be worth the new price scale.

Aitken has announced that a big Broadway theater has been acquired and that others in every large city in the country are under consideration. The first showing of the new combination's plays will be in New York and then will start on the round of other cities, the same as road companies do.

It is predicted by Aitken the new combination will overshadow anything of the same over before attempted and that the weekly cost of the films release will be between $2,500,000 [illegible] Wall street is behind the management in [illegible] money will be expended on branch offices in [illegible] Vienna, [illegible] all

ANCISCO (Cal.) CALL POST
JULY 5, 1915

...Little Nap" the trained ...
...went through his stunts ...
...hat won applause.

"Clansman" Is
Drawing Card

...W. Griffith's wonderful ...
"The Birth of a Nation," ...
...an," in twelfth week ...
...twelfth ...
...r theater this afternoon. ...
...ormances of this spectacular ...
...a are given daily.

"The Birth of a Nation" ...
...ith, the producer, has ...
...odrama which pictures as no ...
can describe, as no poet can ...
...vivid, as no story can depict ...
...era previous to the civil war, the ...
...time and the reconstruction, ...
...erwoven with the history of the ...
...n is a love story of ardent ...
...re. While the production is based ...
...homas Dixon's story, "The Clans-" it deals much more broadly on ...
...istorical side than does either ...
...lay or book.

...he Birth of a Nation" is now ...
...ing to capacity houses in Chicago, ...
York and Boston. Among the ...
...res depicted in "The Birth of a ...n" are Lincoln's call for volun-... the stage before Petersburg, the ...ellion and burning of Atlanta, ...man's historical march to the sea, ... surrender to Grant, the assas-...ion of President Lincoln, the rise ...wer of Thaddeus Stevens and the ...tion and raids of the famous ...ite Klan.

SAN FRANCISCO (Cal.) EXAMINER
JULY 5, 1915

...ident Variety

"Birth of a Nation" Starts on Twelfth Week at the Alcazar.

D. W. Griffith's big film spectacle, "The Birth of a Nation," or, as it is more generally known, "The Clansman," will start on its twelfth week in San Francisco at the Alcazar Theatre with a matinee this afternoon.

More than 150,000 persons have seen this production during its extended run in San Francisco, yet its popularity seems to be stronger now than during the first week of its appearance here.

"The Birth of a Nation" presents a remarkable blending of romance and comedy amid historic scenes. There are shown the decisive battles of the Civil War, Sherman's famous march to the sea, the burning of Atlanta, Lee's surrender at Appomattox, what it cost mothers, wives, sisters and sweethearts, the assassination of President Lincoln, the formation and rise of the famous Ku Klux Klan, and finally the coming of the Prince of Peace.

There are more than 18,000 people in this wonderful film production and more than 3,000 horses are used.

Eight months were consumed in the making of the picture, which cost more than $500,000. There is a large symphony concert orchestra and a large chorus of jubilee singers. Daily matinees will be held at 2 o'clock, with the evening exhibition taking place at 8 o'clock.

DIEGO (Cal.) UNION
JULY 6, 1915

...ress

...e "Clansman," now in its third ...ek, continues to draw capacity ...s to the Empress Theatre each ...

Visitors to San Diego are in-...d almost immediately on their ...l that this great film play is ...worth witnessing, and a great ...rtion of each audience is com-... of strangers to the city.

...hing like this amazing film ...acle has ever before been of-... to the public of the city and it ...a new world of possibilities in ...rt of motion picture produc-...

The music is a feature that ...ves special mention and the ...iful stage settings are new and ...ent from anything ever at-...ted before in connection with a ...re production.

...t to the Exposition "The Clans-... is among the most popular ...ctions in the city. Other cities ...amoring for bookings and dates ...this production have been of-..., but the management has re-... every offer tendered in order ...hold the play here until every ...n of the Exposition City has ...given an opportunity to see this ...test of all motion pictures.

...e theatre box office opens at 9 ...y morning and seats may be re-...d for all performances, either ...personal application or ...

DELAWARE (O.) HERALD
JULY 6, 1915

BIG MOVIE CONCERN IS ORGANIZED

By United Press.

New York, July 6.—A new movement in the movie world that will revolutionize even that startling and sensational industry is about completed and the plans of the organizers entertain an extension of the moving picture business on a scale heretofore not even dreamed of. H. E. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of a Nation"; Thomas H. Ince and Mack Sennett, the producer of the famous funny movies. Sennett has organized more comics on the screen than any other one man in the business.

The plan is to book movie productions in a regular chain of theaters throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably will also be raised, but the backers of the new combination believe their productions will be worth the new price scale.

Aitken has announced that a big Broadway theater has been acquired and that others in every large city in the country are under consideration. The first showing of the new combination's plays will be in New York and then will start on the round of other cities, the same as road companies do.

It is predicted by Aitken the new departure will overshadow anything of the kind ever before attempted and that the weekly cost of the films released will be near $5,000,000. Wall street is behind the movement in a financial way and large sums of money will be expended on branch offices in London, Paris, Vienna, Petrograd, Rome, South America and at big American cities, which will also act as distributing centers.

MILWA... (Wis.) ...
JULY 6, 1915

...that showing the ...
...of our history. It ...
...calling for "more ...
...thousands of men and horses, ...
...cause of the masterfulness of ...
...handling, make "The Birth of a Na-...tion" a film attraction ...
...over practically without ...
...one tries to comprehend the ...
...amount of time and patience required, ...
...first to figure out the details and the ...
...sequence of the hundreds of scenes ...
...shown in rapid succession, and ...
...the training of the more than ...
...tors—principals and supernumeraries— ...
...that took part in producing the most ...
...absolute realism ever shown in similar ...
...scenes on the screen or on the stage. ...
...he finds his brain reeling with the ef-...fort and his mind refusing to grasp ...
...the facts. Had D. W. Griffith never ...
...done another thing but this he would ...
...would live forever in the history of ...
...filmdom with this work as his monu-...ment.

And in passing it would be manifestly unfair not to mention another name, that of G. W. Bitzer, to the honor list headed by Griffith. Never, probably, has motion picture photography been undertaken under such amazing conditions as were those imposed upon the operator in making all the "big" scenes in "The Birth of a Nation." Yet the photography is beautiful in the extreme. And G. W. Bitzer was in charge of the photography.

THE MUSICAL SETING—

Joseph Carl Breil's part in contributing to the big success has consisted partly in writing original and typically beautiful Breil compositions as a setting for certain scenes and partly in adapting gems of American and foreign composers to other scenes the immensity of which he perhaps felt himself unequal to the task of providing with original music. How well Mr. Breil has succeeded in his part is demonstrated, for example, in his fitting of the wild Grieg "Peer Gynt" music to the burning of Atlanta and of a mournful theme of Suppe's "Light Cavalry" overture to the scenes before Petersburg entitled "The Last Gray Days of the Confederacy." Magnificent excerpts from Wagner's "Parsifal" score, with the trumpet motif predominating, are so neatly fitted to the battle scenes and the mad rides of the Ku Klux that to many forever after to hear this music will probably be to conjure back a mental picture of these thrilling scenes.

And last, but not least, in a review which, however lengthy, at best can do but scant justice to the production, an admirable cast of principals was secured and coached in makeup and action at a great expenditure of time, patience and money to conform with historical authorities in the enacting of the story in its various phases. Those involved particularly in the central romance who deserve mention are Henry Walthall as the fireeating Southern soldier, Col. Ben. Cameron; Mae Marsh, who does remarkable dramatic work as Flora Cameron; Lillian Gish as Elsie Stoneman, Ralph Lewis as Austin Stoneman, the radical leader; Spottiswoode Aitken as the kindly Dr. Cameron, Josephine Crowell as Mrs. Cameron, Miriam Cooper as Margaret Cameron, Elmer Clifton as Phil Stoneman and Miss Mary Alden, recently seen here with Naximova, as Stoneman's vicious mulatto housekeeper, Lydia Brown. The historical characters are all realistic in makeup and in acting, judging from records extant. Joseph Henaberry as Abraham Lincoln, Raoul Walsh as Booth, the assassin; Donald Crisp as Gen. Grant and Howard Gaye as Gen. Lee doing especially noteworthy work.

"The Birth of a Nation" is of such magnitude as to baffle adequate detailed review in a limited space, but to the above fragmentary comment upon its merits I would add in closing that I can conceive of no person with an appreciation of the big and the beautiful regretting having spent his money to see—and hear—this, the first $2.50 photoplay ever presented in Milwaukee.

H. H. RYAN.

Brooklyn, (N. Y.) Standard-Union

...ate ..... JUL 6 - 1915

BROOKLYN, (N. Y.) CITIZEN
July 6, 1915

"THE BIRTH OF A NATION"

...l Be Seen at Brighton by Many Societies.

...ecause "The Birth of a Nation," D. ... Griffith's wonderful $500,000 film ... playing at the Brighton Beach Music ..., is a pictorial history of the Civil ... period of the United States, out-...g the principal diplomatic, historical ... fighting events of that crisis, a num-... of educational institutions in this ...ough and Queens have purchased a ...e reservation of seats that their ...bers might witness, almost as they ...rred, the developments of those days. ...housands of children are to see the ...ormances, especially those at the ...inee, because it is agreed by educa-... that they can have a greater concep-... of American history, once they see ...e Birth of a Nation," than they could ...tudying and reading history.

...hile "The Birth of a Nation" shows ... historic events as the surrender of ... to Grant at Appotomox, the assassi-...on of President Lincoln, Sherman's ...rch to the Sea, it is not a war spec-...e but a plea for peace and on the ...r hand shows the diplomatic side of ... struggle and particularly the tender ...tredness of Abraham Lincoln.

Eagle, Brooklyn
July 6

...A number of educational institu-...tions in this borough and Queens have ... purchased a reservation of seats ... "The Birth of a Nation" at the ...

"THE BIRTH OF A NATION" AT BRIGHTON MUSIC HALL

"The Birth of a Nation," now playing at the Brighton Beach Music Hall, is a pictorial history of the Civil War, a number of educational institutions in Brooklyn and Queens have purchased a large reservation of seats that their members might witness, almost as they occurred the developments of those days. Thousands of children are to see the performances, especially in the afternoon. While "The Birth of a Nation" shows such historic events as the surrender of Lee to Grant at Appomattox, the assassination of President Lincoln, Sherman's March to the Sea, it is not a war spectacle, but a plea for peace, and on the other hand shows the diplomatic side of the struggle and particularly the tender heartedness of Abraham Lincoln.

N. Y. Telegraph
July 6, 1915

AT THE LIBERTY THEATRE.

"Birth of a Nation" Most Potent of Drawing Cards.

D. W. Griffith's spectacle, "The Birth of a Nation," has started in on the fifth month of the run at the Liberty Theatre. Summer weather has not interfered with its popularity, as the theatre is kept at an even temperature by special mechanical arrangements which do not mar the presentation of the wonderful film story in any degree.

This massive pictorial representation of stirring incidents in American history remains the most potent offering of the season in town. In addition to the run at the Liberty Theatre, Mr. Griffith has installed a second production at the Brighton Beach Music Hall.

MILWAUKEE (Wis.) WISCONSIN

"BIRTH OF A NATION" IS A WONDERFUL FILM

Story of the Civil War and Reconstruction Days Told in Pictures.

BATTLE SCENES ARE ...

Marvelous for Realism and Faithful Reproductions of Fighting During War.

A wonderful and spectacular ... drama of the civil war and of the reconstruction period which ... followed is "The Birth of a Nation," Griffith's production, which is now ... pearing at the Davidson. Photographic and historic points of ... doubtful if these pictures ever have ... equaled, particularly when the ... and remoteness of the subjects are ... adered.

Battle Scenes Marvelous.

The battle scenes are marvelous ... realism. All set forth as faithful ... ductions of engagements which ... place during the memorable struggle ... half a century ago. They include ... pictures from all the important fight... centers of the four years strife. Hand-to-hand conflict and long range ... firing are shown in a manner ... both thrilling and ... terest is not any the less because ... fact that war is a foremost topic ... cussion these days.

Of no less importance are the ... of statecraft, particularly those ... involve the activities of President Lincoln, which character is depicted ... most life-like manner. The appeal ... the "great heart" by a southern mother whose son is condemned to die as a spy is one of the touching features, and ... acteristic of Lincoln's experiences ... those days. The Ford's theater ... including the assassination of the president, is of particular value ... reproduction of the interior of the ... playhouse, including the scenic setting which was on the stage at the fatal moment, is as near exact as art and ... could make possible.

Lincoln's Policy Toward South.

The part covering the reconstruction period sets forth vividly Lincoln's ... policy towards the south, also ... many difficult problems arising from the attempts of the white and black ... to dwell together on politically equal terms. Here some of the features ... overdrawn, but possible no more than necessary to convey accurately ... quickly the impending danger ... which the southern people were ... upon to cope. The necessity ... ing the negro, recently a ... ly evident.

People from 7 to ... enjoy this film ... instructive ...

Brooklyn, (N. Y.) Standard-Union
July 7, 1915

[illegible] Davies, one of the leading [illegible] picture men of London, is in [illegible] York completing arrangements [illegible] presentation of D. W. Griff[illegible] spectacle, "The Birth of a Na[illegible] in London late in [illegible] September. Mr. Davies saw [illegible] production for the first time at [illegible] Beach Music Hall, and is [illegible]tic about its prospects in [illegible]nd. He thinks it will be an [illegible]ally timely subject for stage [illegible] at the present state of affairs [illegible]land.

MILWAUKEE (Wis.) NEWS
JULY 7, 1915

[illegible] the Real Lincoln—

[illegible]ong the difficult roles in "The [illegible]th of a Nation," the motion pic[illegible] drama of civil war days at the [illegible]vidson, is that of Abraham Lin[illegible], the martyred president. Joseph [illegible]abery, a veteran actor of high [illegible], plays the part of Lincoln and [illegible] is credited with an impersonation [illegible] to life. To get the proper at[illegible]sphere into the scenes in which [illegible]President Lincoln appears, congres[illegible]al records, histories and a score [illegible]ye-witnesses were consulted. In a [illegible]ne true to life, the president is as[illegible]sinated by John Wilkes Booth, the [illegible]tor, a part played with effective [illegible]lism by Raoul Walsh. The fascin[illegible] film is attracting large crowds [illegible] its two performances daily.

N. Y. Mail
Jul 7

[illegible]very film fan can be justly proud of [illegible] wonderful run of "The Birth of a [illegible]tion" at the Liberty Theatre. The [illegible]ches are still filling the house, even [illegible]ough most of the other attractions [illegible] the city have closed for the summer. [illegible] The film is also playing to big business [illegible]down at the Brighton Beach Music [illegible] Hall. "The Birth of a Nation" has be[illegible]come one of the big "sights" of the [illegible] city for visitors. It is one of the first [illegible] amusements that most out-of-town folk [illegible]ask about upon arriving. [illegible] Two-dollar films have surely estab[illegible]lished a record in the amusement world, [illegible] and I confidently believe we will have [illegible]everal productions in the coming year [illegible]which will compare very fa[illegible] bly with [illegible] Griffith's masterpiece.

There is a general tendency in the [illegible]producing business to get away from [illegible] the production by the foot-rule plan of [illegible]o many subjects in a given time, and [illegible]et down to the making of really [illegible]"worth while" films, turning them out [illegible]nly when they are really worthy of [illegible]presentation. This glorious day has not [illegible]yet arrived, but, by heck, it's on her

PORTLAND (Me.) EXPRESS & ADV.
JULY 7, 1915

THEATERS

LILLIAN GISH,
In the Birth of a Nation.

PORTLANDERS WILL SEE BIRTH OF A NATION.

Hundreds of Portlanders will take advantage of the B. & M. excursion to Boston tomorrow and see The Birth of a Nation at the Tremont Theater there. The play has excited curiosity throughout New England, since it includes a most stirring depiction of the great scenes of the Civil War and the momentous reconstruction that followed. These scenes are realized on a stupendous scale that had never before been attempted. Eighteen thousand actors were employed and 3,000 thousand horses used in the cavalry encounter. In fact $500,000 was spent by Director D. W. Griffith in reproducing the most tremendous crisis of American history in a faithful, complete and patriotic way. Besides the historical interest The Birth of a Nation offers innumerable attractions to the music lover, the admirer of fine romantic drama and, in fact, to every class in the community.

Performances of Mr. Griffith's great spectacle are given in Boston twice daily, at 2.10 in the afternoon and 8.10 in the evening. The scale of prices is so reasonably arranged that anyone can see it at whatever price he or she has been accustomed to paying at a first class theater. Further information concerning this wonderful entertainment, which is just now one of the chief magnets of a visit to Boston can be obtained from Frank A. Johnson, the publicity agent, who is in town today stopping at the Preble House, and will accompany the excursionists to Boston tomorrow.—Ad-

PORTLAND (Me.) PRESS
JULY 8, 1915

EXCURSIONS TO SEE "BIRTH OF NATION."

[illegible] of the excursionists who are going on the Boston & Maine special trip to Boston this morning have already made their arrangements to at-

Miriam Cooper in "The Birth of A Nation."

tend the red letter event of Hub theatrical at the Tremont theatre—D. W. Griffith's gigantic spectacle of Civil War and Reconstruction times, "The Birth of a Nation." Others will make their arrangements when they arrive in Boston and the management of the theatre have laid aside large blocks of seats for each of the performances likely to be attended. On the excursion train today will be the old time publicity agent, Frank A. Johnson, who was here with "The Birth of a Nation" barouche a few weeks ago and won golden opinions for this realistic and romantic presentation of the old time costumes and people of fifty years ago. Mr. Johnson will be glad to supply all information desired as to tickets, etc.

In many ways "The Birth of a Nation" is the most extraordinary spectacular play that has ever been brought to New England. It includes so much of history and romance, of comedy and tragedy, of vast spectacular effects and of elaborate music recalling the bygone tunes of Civil War days. Mr. Griffith, the producer, staged it at an expense of $500,000, employing 18,000 actors and 3000 horses in the representation. The battle scenes of the Civil war and the important historical tableaus are wonderful in their vividness and accuracy of detail. The photography is said to be the best that has ever been seen in connection with filmed spectacle. None of those going to Boston on this excursion will dream of missing "The Birth of a Nation," for it is by far the most interesting theatrical event of the current season in this part of the country.

MANCHESTER (N. H.) MIRROR
JULY 8, 1915

[illegible] the sun is toward the [illegible] possible to get their [illegible] portraits of local patrons. [illegible] surely enjoy seeing the photo[illegible] not quite in favor of paying [illegible] money. "The Birth of a Nation" will have a long run in the Hub before it is sent out to the other larger cities of New England and finally lands a place in Manchester.

PORTLAND (Me.) ARGUS
JULY 8, 1915

[illegible]hom six [illegible] representatives of the State.

WILL SEE "BIRTH OF A NATION."

Many of Today's Excursionists to Attend Famous Play in Boston.

[illegible] the excursionists who are going on the Boston & Maine special trip to Boston this morning have already made their arrangements to attend the red letter event of Hub theatricals at the Tremont Theatre—D. W. Griffith's gigantic spectacle of Civil War and Reconstruction times, "The Birth of a Nation." Others will make their arrangements when they arrive in Boston and the management of the theatre have laid aside large blocks of seats for each of the performances likely to be attended. On the excursion train today will be the old time publicity agent, Frank A. Johnson, who was here with "The Birth of a Nation" barouche a few weeks ago and won golden opinions for this realistic and romantic presentation of the old time costumes and people of fifty years ago. Mr. Johnson will be glad to supply all information desired as to tickets, etc.

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Tribune
June 25

MOVIE MEN S[illegible]
$5 SHOWS O[illegible]

Home and [illegible]

"Film is [illegible]

"Spotted to-day, [illegible] Matilda," [illegible] $3.75."

Back in the days [illegible] fans will have to [illegible] favorite [illegible] prediction made [illegible] L. Rodriguez [illegible] speaking at a [illegible] bee of film [illegible] at the Hotel [illegible]. And if Mr. [illegible] distinct [illegible] student's [illegible] like this [illegible] English, [illegible] week ends [illegible] roads.

In case this [illegible] ordinary [illegible] be [illegible] chief that the [illegible] in motion pictures [illegible] introduction in the [illegible] and colleges.

"Pass your [illegible] boys years of [illegible] "Now, I [illegible] Mackenzie did in the [illegible] after he entered [illegible] made will reply.

The film men [illegible] would the [illegible] lessons and [illegible] $5 "movies," and [illegible] tionize our [illegible] men like D. W. Griffith [illegible] warmed up to their [illegible] time there will be a [illegible] library in every [illegible] lly will belong to [illegible] library for films.

"Aw, mamma, don't [illegible] suffrage parade again [illegible] of the near future [illegible] time. "Please run the [illegible] one just once more, [illegible] straight upstairs. Ro[illegible]

Among the men at the [illegible] heard of the coming [illegible] films were:

Carl Laemmle, Carl[illegible] Bauer, Wm. Fox, [illegible] Pathe, Adam Kessel, [illegible] Pathe, Thanhouser, [illegible] Salter, James [illegible]

MILWAUKEE (Wis.) NEWS
JULY 7, 1915

[illegible] CAPACITY AT DAVIDSON.

Seats are now on sale four weeks in advance for "The Birth of a Nation" at the Davidson theater. The opening week of the engagement has proven a tremendous one and capacity houses have attended every performance. The music is a big feature, and Herman Kelbe's orchestra renders the setting in a manner that makes it a big feature of the production. The twelve reels are filled with historic incident, excitement and thrills, and the offering established Griffith as the master of photoplay production.

JULY 3, 1915
MILWAUKEE (Wis.) WISCONSIN

BIG PRODUCTION IS SEEN

Censors and Newspaper Folk View "Birth of Nation" at Davidson.

The board of censors and guests from newspaper offices Friday evening viewed "The Birth of a Nation," the great film production at the Davidson, where its engagement opens tonight. The Griffith masterpiece held rapt attention for three hours, and was pronounced a wonderful thing. History is visualized in the thousands of scenes, and there are thrills and thrills in the battle scenes and the activities of the Ku Klux Klan. Several leaders among the colored residents of Milwaukee viewed the pictures, in which the race question figures so prominently, and which have been bitterly assailed by blacks in some places.

CHATTANOOGA (Tenn.) NEWS
JULY 8, 1915

"The Birth of a Nation" enters the fifth week of its run at the Illinois theatre, Chicago, Saturday, July 3. The house is crowded daily, both at matinees and evenings.

CLEVELAND (Ohio) PRESS
JULY 8, 1915

FAME.

D. W. Griffith no longer writes his name with the initials, D. W., since the success of his "Birth of a Nation" was established. He now writes it David Wark Griffith.

OAKLAND (Cal.) TRIBUNE
JUL 7 1915

MACDONOUGH

Mae Marsh, the attractive motion picture actress star, who takes the part of Florence Cameron, one of the leading characters in D. W. Griffith's spectacular photoplay, "The Birth of a Nation," or "The Clansman," which is coming to the Macdonough theater soon, has gone through a tragic death scene almost one hundred times for the benefit of the motion picture camera.

Miss Marsh has been in motion pictures almost three years, starting with Mr. Griffith as an extra.

In director Griffith's first picture, Miss Marsh was supposed to die. She did this so realistically and displayed such wonderful ability for enacting a death scene, that in almost every picture it which she has appeared since she died a tragic death.

In "The Clansman," Miss Marsh brings to her death over a study play. This is one of the leading dramatic features in "The Clansman."

"I have died so many times before the camera, that I am getting used to it and really enjoy the experience," said Miss Marsh. "When I die," she continued, "I believe that I have all the emotions of a person who is actually on a deathbed."

JULY 7, 1915
MILWAUKEE (Wis.) WISCONSIN

BUTTERFIELD—Pictures.
ALHAMBRA—Pictures.
MAJESTIC—Pictures.

CAPACITY AT DAVIDSON.

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SAN DIEGO (Cal.) TRIBUNE
JULY 7, 1915

With the Photo Players

EMPRESS THEATRE

"The Clansman" still continues to draw capacity audiences at each performance and if any doubt remains as to the merit of this attraction all one needs to do is ask some one who has witnessed it. Not one person ever leaves the Empress theatre in anything but a "boosting" frame of mind at the close of the spectacle. The music has improved with the progress of the three weeks' engagement until it is quite as perfect as was the orchestra in the big Auditorium theatre in Los Angeles where the picture was first presented and where it ran for [illegible] solid weeks. During the remainder of this week the management [illegible] to be able to take care of [illegible] who have not yet attended and [illegible] will close its record-breaking [illegible]

SAN FRANCISCO [illegible]

"THE BIRTH OF A NATION."

"The Birth of a Nation," or as it is more generally known, "The Clansman," D. W. Griffith's mighty spectacle in twelve reels, now being shown twice daily at the Alcazar Theatre, is the world's masterpiece in motion pictures.

The record of attendance at the Alcazar Theatre is being broken daily. It is estimated that over 160,000 persons have already witnessed this stupendous production.

The assassination of President Lincoln by Booth is one of the leading features of "The Birth of a Na[illegible]

CLIPPING FROM Tribune
Date Lillie Mae
7-6-15

"The Birth of a Nation."

"The Birth of a Nation," being shown at the Clemmer to large houses, has two important divisions in the drama. The first act takes the beholder up to the death of Lincoln and the events immediately following that tragedy. At this point the drama is noble, inspiring. The reason of this may be found in the motives which inspire both North and South in the inevitable struggle. Not a man on either side but believed he was fighting for a great principle.

The second act deals with the events set forth in Dixon's "Clansman." All the action growing out of that period in the South were [illegible] springing from personal ambition, or from the baser passions of ignorance. The film pictures of this period are no less exciting than those of the earlier day, but the impression left on the mind by them is quite different.

The glory of great ideas has departed. It is a reign of terror, with man at his worst in almost every case. The first is a dramatist's report of sublime events; the second a composition of a dramatist from a mingling of selfish human passions and ambitions. Nature, after all, is little only and much taller.

(N. Y.) Standard-U

...stated that ... the Birth of a Nation ... man's famous ... ich is reproduced, in ... a master-stroke in ... hile the last stand at Pet... been described as the ... ne of its kind ever staged.

ADDRESS CLIPSBURO
NG FROM Seattle
Wash.
7-8-15

Her Life Reviewed in Photodrama

By CHARLES EUGENE BANKS

Mrs. Sarah F. Kingsbury, of Seattle, Who Was a Civil War Nurse, Spends Afternoon at "Birth of a Nation," and Recalls Talks With Lincoln and Others—Other Photoplays in Local Houses.

ASKA—"The Garden of Lies," featuring Jane Cowl.
EMMER—"The Birth of a Nation," Griffith's masterpiece.
LONIAL—"The Devil's Daughter," featuring Theda Bara.
ELBOURNE — "Avenging Conscience," featuring Henry Walthall.

MRS. SARAH F. KINGSBURY sat in a box at the Clemmer theater yesterday and saw the most exciting and important period of her life ...ed over again. Mrs. Kingsbury, ...is 84 years years old, was a nurse ...e camps about Washington during ...ivil war. She was well acquainted ... President Lincoln and repeated ... personal conversations she had ... Mr. Lincoln during the four years ...er service.

...hen Manager Clemmer learned that ...ld lady who was too poor to ...dly goods to see "The Birth of a ...on" was living here, ...dy ... had lived through many of the ...es depicted in the Griffith master... he sent an automobile for her. ... Kingsbury, with a party of ladies ... are interested in her welfare, was ...rted to the Clemmer.

...e party consisted of Mrs. Kings... ..., 6061 Fourth avenue north; Mrs. ...y E. Sellen, Mrs. Eva M. Watson, ... Harriet Hibben and Mr. John Mc...rson.

... remember my first visit to Mr. ...coln," said Mrs. Kingsbury, as the ...ure of the great emancipator ap...red on the screen. "It was in '61. ... President,' said I, 'send me to the ...t where I can be of some use to ... wounded.'"

'No,' he replied, 'I want a woman ... you right here in the camps about ...shington, to tell me hew things are ...g.'"

For four years I nursed the wounded ...and sick. I often had interviews ...h the president, the grandest, sim...t, most patient man that ever ...d."

Mrs. Kingsbury watched the pictures ...h great interest. She made many ...ments on the persons represented. ...st like Sumner," she said, "when he ...wned upon the mulatto in "Stone...n's offices. "He was a great man, ... cranky."

When the legend on the screen said ... Southern mother was going to Lin...n to get a pardon for her boy, the ... lady exclaimed: "And she'll get it, ..." She was not disappointed, and ... tears ran down her cheeks when ...coln wrote the saving paper.

"I don't like him," she whispered ...en Grant appeared. "He got what ...Clelland should have had. Don't ... think so?"

Mrs. Kingsbury belongs to the fac...n of McClelland worshippers, of ...om, according to her testimony, Lin...n was one. She thinks politics ...ned McClelland and made Lincoln.

"I have seen many real events like ...t," said she, referring to the death ... young Cameron and young Stone...n, a Northern and a Southern b... ... each other's arms on the battle ...d. "When the men were badly ...unded they forgot their differences. ...nursed all alike. Suffering makes ...ple forget to be cruel."

Mrs. Kingsbury thought the latter ...f of the picture, where the Ku-Klux ...n are fighting for white supremacy ... the South very true to history. "I ...ow a lot about the reconstruction ...s. Lincoln often talked of the fu...e of the country to me and said he ...red there would be great poverty ... certain people in the years to ...e."

Mrs. Kingsbury saw the picture with... glasses. She could distinguish the ...tures clearly, but could not read the ...ends. She is a well preserved wom... her memory unclouded by the ...rs. She said "The Birth of a Na...n" was too full of wonders to talk about. "It is marvelous, marvelous," was frequently on her lips.

"I shall never have done talking about the picture," she said.

Mrs. Sarah F. Kingsbury,

Who was a nurse in Washington for four years during the civil war, and who yesterday viewed "The Birth of a Nation" at the Clemmer theater.

(Wash.) TIMES
JULY 8, 1915

... Two fathers, old cronies, meet and mutually plan to marry their only son and daughter.

"Birth of a Nation"—Clemmer.

The bigness of "The Birth of a Nation," now playing at The Clemmer, and the tremendous scope of this wonderful Griffith masterpiece founded on "The Clansman" is very aptly illustrated by the fact that those who see it are at a loss for the proper words to describe it. So marvelous is this production that it holds one spellbound as he watches the fast-changing scenes unfold, and so realistic that one forgets that he is a spectator and imagines himself back in the times of the Civil War and the reconstruction period. So perfectly natural are the characterizations of Lincoln and Grant and Lee that it requires no stretch of the imagination to feel that these great men are passing in person on the stage. It is little wonder the people are wild over it.

Chronicle
San Francisco Cal
7-27-15

ALCAZAR

THE eleventh big ... "The Birth of a Nation," or, as it is more ... man," D. W. ... Clans... spectacle, begins ... ...ater tomorrow.

"The Birth of a ... tion in the art ... making. It is ... York, Chicago ... in New ... houses, with the price of admission at $2 a seat.

In its book form, "The Clansman," by Thomas Dixon, it was a great success, and in its dramatic ... tion, it was ... but it ... famous ... bring out ... the ...

MILWAUKEE (Wis.) NEWS
JULY 8, 1915

Pretty Love Scene in a War Hospital

Henry Walthall and Lillian Gish in "The Birth of a Nation."

Among the many interesting scenes in "The Birth of a Nation" now running at the Davidson, is a hospital scene in which hero and heroine evince their mutual love.

The patient is Col. Ben Cameron of the Confederate army, a prisoner of war, and his nurse is Elsie Stoneman, a daughter of the North. The roles are played with realistic effectiveness by Henry Walthall and Lillian Gish. They figure in the play as sweethearts and as staunch supporters of conflicting causes, marrying after the close of the civil war. The play is replete with battle scenes and views of army life.

"The Birth of a Nation," or "The Clansman," D. W. Griffith's wonderful spectacle in twelve reels, continues to attract capacity houses at the Alcazar Theater, where it is being shown twice daily.

"The Birth of a Nation" is based on Thomas Dixon's well known novel, but it deals more broadly on its historic side than does either the play or book. "The Birth of a Nation" deals with the civil war and the reconstruction period, featuring the activities of the Ku Klux Klan and the more important battles of the closing part of the war.

In the depiction of the battles the film is the most remarkable and successful ever produced. D. W. Griffith created "The Birth of a Nation" at a cost of $500,000, after a seven months period of work.

In some of the stirring war scenes 25,000 soldiers took part, using the guns and cannon exactly as used in the civil war. Explosive shells and fireworks were especially constructed for the production. The famous raids of the white hooded night riders, Sherman's march to the sea, Lee's surrender to Grant, night artillery duels, the burning of Atlanta, the siege before Petersburg and the assassination of President Lincoln are depicted with great care.

MILWAUKEE (Wis.) SENTINEL
JULY 8, 1915

562

"The Little Colonel" in "Birth of a Nation"

Henry Walthall.

Henry Walthall, who plays the role of young Cameron in "The Birth of a Nation," is a striking actor of personality. He heads the cast, which includes Mae Marsh, Lillian Gish, Robert Harmon, Ralph Lewis, Joseph Henabery, Donald Cripp and others well known. Seats for the Grimth photo spectacle are now on sale for four weeks in advance at the Davidson. The performances start at 2:15 and 8:10 daily, with a musical accompaniment by Henry Kelbe's orchestra. The photo spectacle traces historical subjects with detail; and such scenes as the siege of Vicksburg; the surrender of Lee, and the assassination of Lincoln are reproduced with wondrous fidelity.

CABLE ADDRESS CLIPSBURO

CLIPPING FROM

NEW YORK MAIL

Date JUL 10 1915

HOPE TO INCREASE ENLISTMENT IN ENGLAND WITH "BIRTH OF A NATION."

Tom E. Davies, who is one of the largest motion picture men in London, has reached America on a special mission to take D. W. Griffith's great spectacle, "The Birth of a Nation," back to England. Mr. Davies saw the picture for the first time Monday night, and is enthusiastic about it for English and foreign consumption.

He predicts that it will more than duplicate its vogue in America when it reaches the other side. Davies plans to produce the picture in London, at either the Alhambra or one of the more modern theatres there equally as well known as this one.

Following its establishment in the British metropolis other productions will be organized for a tour of the provinces simultaneously with the run in London. In this move it is said that Mr. Davies will have the encouragement of the British military authorities, who are keen for the great spectacle, because of its tremendous appeal to national pride and patriotism.

While it will not be used in any sense as a propaganda, the Englishmen who have seen the picture say it will be extremely useful at this time in stirring up sentiment that will encourage enlistments in the cause.

CABLE ADDRESS CLIPSBURO

CLIPPING FROM

NEW YORK MAIL

Date JUL 10 1915

GETS PORTLAND, ORE., RIGHTS FOR "NATION."

In addition to the Seattle and Spokane rights for "The Birth of a Nation," J. E. McCormick, a prominent western theatrical manager, has just bought the Portland, Ore., rights to the master picture. His partner in the enterprise is Harry Harris, the popular treasurer of George M. Cohan Theatre. "The Birth of a Nation" opens in Portland on Aug. 29, for a four weeks' stay.

CABLE ADDRESS CLIPSBURO

CLIPPING FROM

NEW YORK MAIL

Date JUL 10 1915

MANY persons do not know what a close call Henry B. Walthall had of not appearing as the Little Colonel, in "The Clansman." How many realize what a calamity it would have been if he had been unable to appear? In good truth there is but one Henry Walthall, and his impersonation of the young Southerner is one of the finest things ever seen on the screen. Walthall was a very sick man when the film started, and he offered to give it up as he had to go to the hospital to undergo an operation, but David W. Griffith said that he would wait for his favorite actor, and he did.

ALLENTOWN (Pa.) CHRONICLE NEWS

JULY 10, 1915

On July 8 a special train was run from Portland, Me., to Boston for the benefit of the Maine people who wanted to see "The Birth of a Nation," D. W. Griffith's spectacular photoplay.

"The Birth of a Nation" has broken all attendance records in New York theatres. It has been shown daily at the Liberty Theatre for five months.

Sub Ledger
Allentown Pa
7-10-15

Immediately following the announcement that D. W. Griffith would follow "The Birth of a Nation" with "The Mother and the Law" as his next multiple reel production comes the further announcement that Tully Marshall, one of the best-known figures in theatricals in America, has been added to the group of photoplayers at the Reliance-Majestic studios.

BROOKLYN, (N. Y.) TIMES

Date JUL 10 1915

"The Birth of a Nation."

With the turning of next week D. W. Griffith's spectacle, "The Birth of a Nation," will register its 300th consecutive performance at the Liberty Theatre. A second production is also being presented at the Brighton Beach Music Hall, so the record for Greater New York is piling up faster than was ever known before for a theatrical offering in this section. The massive film conception of the dramatic forces in the most stirring parts of American history is so comprehensive in its appeal that it continues to be the most talked of attraction in town.

"The Clan... draw capacity ... formance and ... as to the merit ... one needs to do ... has witnessed it. ... leaves the Emp... thing but a "be... at the close of ... music has inspi... of the three we... it is quite as pop... hostes in the big A... Los Angeles where ... the last presented and wher... full two solid weeks. During ... December of this week the ... nothing, it goes to be able to take care ... business ... have not yet attended and ... Barney D... will close its record-... Wa...

MANCHESTER (N. H.) MIRROR

JULY 10, 1915

AT THE PALACE

"The Dictator" Will Be the Big Feature at This Theatre Next Week.

"The Dictator," a Paramount feature with John Barrymore and Charlotte Ives in the title roles, written by Richard Harding Davis, will be the feature film at the Palace theatre for Monday and Tuesday of next week. It is said to be the feature comedy of the output this season.

The second of the series of "Who Pays?" will also be presented, and as an added feature the management has secured the rights to D. W. Griffith's special one-reel film, "The Battle." Mr. Griffith is the producer of "The Birth of a Nation," which made such a sensation in Boston, and the writer says himself that "The Battle" is the best reel he has ever ...

Tremont Theatre.

David W. Griffith's great historical and romantic spectacle, "The Birth of a Nation," is now in its fourteenth week at the Tremont theatre, Boston. The present cool weather makes it an exceptionally favorable time to visit Boston and attend this play, which is being performed in one of the best ventilated and coolest theatres of the city. The crowds the past week have been enormous. The attendance on Independence Day ranks with the greatest in the history of the playhouse. Parties are being organized from many towns and cities to witness this extraordinary attraction. Persons having charge of parties of fifty or more theatregoers should communicate with Henry MacMahon, Manager Booking Department, Tremont theatre, and special arrangements will be made for their visit and for reserving the choicest seats. The prices range to suit all purses, and a pleasant feature for the out-of-town visitors is that the matinee prices at 25c, 50c and $1.00 are one-half those charged at night. It has been definitely announced that "The Birth of a Nation" will not be played elsewhere in New England for many months to come, probably not until the season of 1916-17. Therefore those who desire to see it should not neglect the attractive opportunities presented by the Boston run.

N.Y. Mail July 10

2 "Birth of a Nation" Productions Running

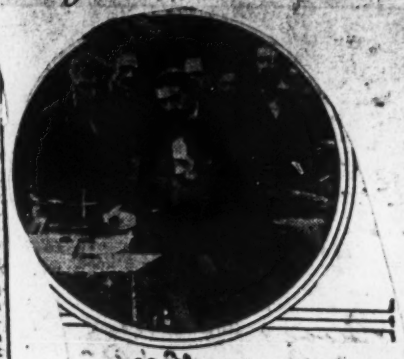
With the turning of next week D. W. Griffith's spectacle "The Birth of a Nation" will register its 300th consecutive performance at the Liberty Theatre. A second production is also being presented at the Brighton Beach Music Hall, so the record for Greater New York is piling up faster than ever known before for a theatrical offering in this section.

This week the Strand has been running two big feature productions. Unfortunately neither of them was really a fine film. The answer was that the great double bill brought much business but did not give as good satisfaction as other bills where there was only one feature but that a very fine one. All of which goes to prove the point that it is not quantity but quality that the public wants. Audiences to-day don't care if a film is three thousand or five thousand feet long. They want it to be a fine film. Two hours is long enough for any film entertainment to last, unless in such exceptional cases as "Cabiria" or "The Birth of a Nation," and generally the fa... rather have two or three short subjects, including short comics, news, educational and travel subjects combined with the one feature than any bargain offering of two features on one bill. It happens that the playing of two features at the Strand last week was not intentional, there having been a misunderstanding in the booking, but the fact that both films were shown and still did not send the audience away as enthusiastic as they have been with one very fine film surely should settle the "footage" problem for some manufacturers.

BROOKLYN, (N. Y.) EAGLE

Date JUL 10 1915

Members of the G. A. R. posts in Brooklyn, Queens and Long Island have made arrangements to attend "The Birth of a Nation" at the Brighton Beach Music Hall.



PRESIDENT LINCOLN AND HIS CABINET IN "THE BIRTH OF A NATION" Liberty

THE BEST MOVING PICTURES.

LIBERTY.—With the turning of next week D. W. Griffith's spectacle, "The Birth of a Nation," will register its 300th consecutive performance at the Liberty Theatre. A second production is also being presented at the Brighton Beach Music Hall.

World July 10

With the turning of next week D. W. Griffith's spectacle, "The Birth of a Nation," will register its 300th performance at the Liberty Theatre.

N.Y. Commercial July 10

Next week D. W. Griffith's spectacle "The Birth of a Nation" will register its 300th consecutive performance at the Liberty. A second production is also being presented at the Brighton Beach Music Hall. The massive film conception of American history is comprehensive in its appeal.

N.Y. Sun July 10

LIBERTY—With the turning of next week D. W. Griffith's spectacle "The Birth of a Nation" will register its 300th consecutive performance at this theatre. A second production is also being presented at the Brighton Beach Music Hall, so the record for Greater New York is piling up faster than was ever known before for a theatrical offering in this section. The massive film conception of the dramatic forces in the most stirring parts of American history is so comprehensive in its appeal that it continues to be one of the most talked of attractions in town.

Mail July 10

It is now reported that the new combination of Griffith, Ince and Sennett are to name their productions the "SIG" brand. Allan Dwan is reported to have signed with the New York Motion Picture Corporation, which is part of this combination. Mr. Dwan has done some splendid work with the Famous Players. One of his best remembered features is "David Harum."

Lincoln and Stevens "The Birth of a Nation" Liberty

FORT DODGE (Ia.) SHR...

July 10, 1915

GROWING ... IN FIELD OF ...

Expert Tells of ... Probable Course of the ... ment in the Future

Arthur S. Kane and family ... York city, are at the Oakes ... rard hime. Mr. Kane ... nected with the Electric ... pany but has recently ... connections with that ... a place on the ... Paramount picture ... his way to California where ... cent of the pictures taken in ... ca are produced, to study the ... various studios before starting ... in the New York office.

Mr. Kane has great hopes for the future of the moving picture business. "I think the time will come," he said, "when the companies will produce nothing but original plays, written specially for the film. A moving picture play so written will assume a special place in dramatic art. It won't be long before the theaters in cities will specialize in the type of picture presented. There will be vaudeville house, specializing in short pictures, legitimate and melodrama theaters, and theaters where productions correspond to grand opera.

One of the men most likely to influence the future of the picture business is W. W. Hodkinson, president of the Paramount corporation, the hero of Will Paine's Saturday Evening Post story a couple of years ago. No man in the business has done so much to secure good moving picture service for the public. He insists on a high standard of pictures and has fitted a scheme, whereby the managers of the different theaters can grade productions, according to their reception in the town. There are three grades, and companies whose pictures fall below the demand are dropped from the service. In his anxiety not to have the picture accessories stinted Mr. Hodkinson has added $10,000 to the sum paid in advance to the companies for their productions."

Mr. Kane stated that the price for producing a feature film ranged from $10,000 to $175,000. The cost of staging the "Birth of a Nation," Mrs. Leslie Carter's film probably cost $50,000. The average life of a production is a year, after which it is sent to Alaska, or some other out of the way place, where the style in clothes is not important.

When asked when Fort Dodge would have a chance to see the "Birth of a Nation," Mr. Kane said: "Probably not until it has shown in all the big cities. We find that it takes about a year for a film to be sufficiently well known in a small town to draw a big crowd. If it is rushed in too soon people don't know about it and are not apt to want to go.

"It's a great business and a fascinating one. When moving picture men get together they find it hard to stop talking long enough to eat. The beauty of it is we are sailing on unchartered seas, and there is no telling where a new move will land us."

CABLE ADDRESS CLIPSBURO

CLIPPING FROM

NEW YORK SUN

Date JUL 10 1915

Fifth Month of "Birth of a Nation"

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will make its turning into the fifth month of the run in New York. With the exception of the year's biggest musical comedy hit the receipts at the Liberty have exceeded those of any other attraction in town.

Great masses of people and thousands of horses are seen in this spectacle. Miles of cotton fields blooming in the poetical Southland frame its earlier views, and then the quiet gives way to terrific battle stretching over ten square miles of territory. Whole cities are built up only to be destroyed before your eyes. Artillery duels make nights seem terribly real. Wild riders dash over miles of country roads, and condensed into the small space of two and one-half hours is told the great drama of a mighty nation trembling upon the brink of dissolution and then finding itself stronger and finer than ever. Its blend of history and romance of stirring adventure and beautiful musical accompaniments to its scenes are the salients which have made it a record-breaking sensation of the present season.

MOTION PICTURE WORLD (N. Y. City)
JUL 10 1915

D. W. Griffith

18FF

By Frank E. Woods.

WHEN D. W. Griffith was making pictures in the old Biograph studio on 14th street, very few people, scarcely anyone in fact, foresaw the heights to which he was destined to attain. There were a few, and I have [redacted]isfaction of numbering myself among them, who [redacted] they recognized in his early work the marks of ge[redacted], and who counted him from the first the foremost leader in the development of motion picture drama; but nobody, least of all himself, dared to dream that he was to reach his present distinction.

I have read in some prints that he is one of three or five of the most talked of men in America, but this is an exaggeration although I can see no reason why he may not before long reach that eminence also, and when he does reach it he will hold it. In New York City, while the contest over the production of the "Birth of a Nation" was on, he was distinctly first in the public eye in that city. It was the same in Boston and in Los Angeles and San Francisco and more recently in Chicago. But these five cities constitute but a fraction of the United States, and it will not be until the "Birth of a Nation" has forced its tortuous way into all the other large cities of the country that the name of Griffith will have gained truly national importance. And even then the national fame of Griffith would be of only transitory character if his achievements were to consist only of what he has thus far accomplished and were to cease with this last effort, great as it undoubtedly is. Established fame is a thing of long growth. It does not come permanently in a day or a year or five years. Commonly it takes a life time, and not infrequently years after death, as in the case of Poe.

David Wark Griffith.

David Wark Griffith is approaching the first milestone and it will be up to him in the parlance of the day, to go the remainder of the route. Will he do it? Will he make other and greater productions than the one that is now gaining him fame? I have heard enthusiastic admirers say that the thing is impossible. "How can he ever produce another "Birth of a Nation"? Such a question as this reminds me of the old days when he was making one-reel Biographs. After a Pippa passes or a Ramola the critics were wont to declare: "Griffith will never make another one like that." And he didn't; he made something entirely different, yet better—a "Sands o' Dee," a "Mothering Heart," an "Enoch Arden," a "Judith." And so I believe it will be in the future. His productions will come less frequently, but unless I am greatly mistaken they will mark at intervals, distinct steps forward, so long as he remains in active life.

What peculiar qualities of mind have made Griffith great? Or rather, I should say, to be conservative, what is it that is making him great? We concede his greatness in his especial field, but I mean in this instance world greatness. People look at his pictures and say: "How wonderful!" They remark the infinite detail, the perfection of technique, the evidences of art, the spirit of poetry, the touches of homely human nature, the vastness of ensemble; and in some of these qualities, or all of them, they see as they think the key to the superiority of his work. And yet, they miss the one big element that, with the others, lifts him so far above his imitators that there can be no comparison. I mean the capacity to conceive or grasp big ideas, big purposes, big themes, and to present them in a big way that will command the respect of big minds. This Griffith has done and is doing. He showed early evidence of this capacity in "A Corner in Wheat" and others of his one-reel Biographs. It was strongly apparent in "The Escape," "Home Sweet Home," "The Avenging Conscience," "The Battle of the Sexes," and lastly, "The Birth of a Nation." Others may imitate his style and do fairly well in making pictures merely to amuse, but until one or any of them can combine with their artistry a quality of independent thought of sufficiently high purpose to arrest the attention of the thinkers of the world, Griffith will have no rivals in motion pictures.

We have only to ask ourselves what it is that made Fielding, Dickens, Thackery, Hugo, Howells and others, stand out above many of their fellows to understand why this young author who writes with the motion camera, and who uses his puppets of actors as if they were the keys of his typewriter, is finding himself invited to a seat with the mighty. When we look at the matter in this light, we have no difficulty in perceiving why Griffith alone, among the producers of motion pictures, is greeted as a distinguished compatriot by such men as Rupert Hughes, Rufus Steele, Richard Harding Davis, Booth Tarkington, and so many others of the first rank in the literature of the day.

Because of D. W. Griffith's natural dignity and reserve, the notion that he stands aloof from his fellow workers, that he lacks the common, human touch in daily intercourse, has been liberally circulated. In speaking of the master director as he knew him in the old Biograph studio, one of his early associates laughed at the idea of Griffith's aloofness. "Why, he is the friend of everybody from the property boy up. I never knew a more truly democratic man in my life," said this co-worker of former days.

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of the scenes.
ted from some of the leading
as in this part of the country
h several players who were
by masters abroad, the
, according to Thomas L.
, bandmaster of the Twenty-
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Manager Kemble obtained the
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musical treat for the audiences
e 'Birth of a Nation" Manager
has directed Reinhard to pre-
special programme for the per-
nces exclusive of the renditions
d for the historic scenes in the
Thus at every performance
virtually amounts to a concert in
by the orchestra.
e Reinhard and May there are in
chestra Joseph Lazar, repetiteur,
um Theatre; Fred Soennicksen,
violin, Orpheum; Phil Phillips,
Hippodrome; Fred Egner, violin;
Goldsmith, violin, Hammer-
; Louis Koppelman, 'cello,
um; Fred Strahl, bass, Raymond
cock Company; Peter Ess, flute,
an Symphony Orchestra; Bert
, clarinet, Orpheum Theatre;
s Dammeyer, clarinet, Pittsburgh
hony Orchestra; Peter Strum,
an Symphony Orchestra; John
bassoon, Chicago Symphony
stra; Louis Mazzi, harp, Liberty
tre; Harry Berken, trumpet,
um; Sam Bremer, trumpet, Cres-
Oscar Genth, trumpet, Orpheum;
Pertchowok, French horn,
eum; Louis Frank, French horn,
eum; Isador Grupp, trombone,
eum; William Sweetland, tuba,
Stein, tympani
um, and Fred Fr

N FRANCISCO (Cal.) CHRONICLE
JUNE 28, 1915

Clansman" in Eleventh Week at the Alcazar

W. Griffith's film spectacle, "The
of a Nation," or, as it is more
ally known, "The Clansman,"
tart on its eleventh week at the
ar Theater this afternoon.

MILWAUKEE (Wis.) SENTINEL
JUNE 30, 1915

Special Agents Carry "Birth of a Nation" Films

When "The Birth of a Nation" opens
s engagement at the Davidson theater,
aturday night, Milwaukee will see a
ew film of this offering.
The twelve reels, which comprise the
riffith photospectacle, are now being
rought from Los Angeles by Harry A.
herman of the Elliott-Sherman Film
ompany of Minneapolis, who has been
ppointed special agent of this release.
o valuable are these releases considered
hat they are given over to the charge
f especially authorized agents, who are
esponsible for them at all times.
The Davidson is [illegible]
r concrete [illegible]
for the realization of the effects which accompany all the big scenes, will be received by the theater on Wednesday.

One of the most striking scenes of the offering is the assassination of President Abraham Lincoln in Ford's theater. The incidents of the tragedy occupy nearly one reel and this is said to be one of the most thrilling scenes ever staged.

The company includes such well known actors as Harry Walthall, Lillian Gish, Mae Marsh, Robert Harron, Spottiswoode Aiken, Ralph Lewis, Mary Alden and others. The big battle scenes show a five mile stretch of land and the siege of Petersburg and the surrender of Lee are [illegible]

CABLE ADDRESS CLIPBURO
CLIPPING FROM Post.
Stockton Cal
6-28-15

"CLANSMAN"—ALCAZAR

FF

David Wark Griffith's great film success, "The Birth of a Nation," is the attraction at the Alcazar theater. A masterpiece in film adaptation, the picture scored a tremendous success on a previous showing in San Francisco. It is a masterly spectacle of life, love, hatred, fear and race preju-

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GREENSBORO (N. C.) NEWS
JULY 9, 1915

Remarkable Realism in Mutual Masterpicture.

The largest set built at the Hollywood studios since D. W. Griffith finished producing "The Birth of a Nation" there was used in the four-part Mutual Masterpicture "Up from the Depths." This interior was constructed to represent the type of large cafe and music hall so much in evidence at Coney Island during the summer. An idea of the size of it can be got when it is remembered that over 200 people appeared in the scenes in which it is shown. These extras—among them were a troupe of girls who appeared as a chorus—were drilled for over a week before the picture was taken.

SAN DIEGO (Cal.) UNION
JULY 3, 1915

and about Seattle [redacted] Keystone co[redacted] reel complete the pro[redacted]

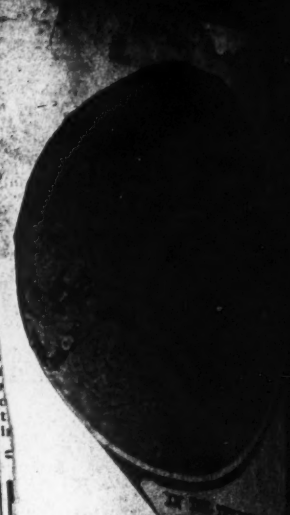
Empress

FF

Could we be satisfied that the mistakes of the period were wiped out at the end of the Civil war, there would have been no need of, nor such a book as "The Clansman," and no good end wou[redacted] been secured by showing its picturization. But were they? Are we not today placing in power at times men who, while their skins may be white, are no more fit to hold office than was Silas Lynch to be lieutenant governor of South Carolina; men who use their offices to evil ends; men who, having once tasted power will go to any length to secure more of the same intoxicating draughts? And have we left behind us the days in which such things as happened to the little Cameron child are possible? Alas—if we look back only a little way, we find such things still exist among us, and that in not all cases are the skins which cover the souls of the renegades as black as their hearts. We are still fighting the battle which the South fought in those days—and we have no Ku Klux Klan to help us. Maybe the picture will open your eyes to the fact that we are living in only fancied security, and will show us that strong diseases require strong remedies. Regardless of what your own opinion may be, you owe it to yourself to see this masterpiece at the Empress Theatre before the present week [redacted] and the production leaves [redacted] fill its other engagements.

"The Birth of a Nation"
Liberty

BOOTH ESCAPING AFTER SHOOTING LINCOLN IN "THE BIRTH OF A NATION" AT BRIGHTON BEACH MUSIC HALL



...ing of next week "The ... Nation" will register its ... consecutive showing ... Theatre. A second pro- ... being presented in the ... Music Hall, so that ... Greater New York is filling ... before known for ... attractions in this section. ... of the dramatic ... stirring parts of ... continues to be one ... talked of attractions in

D. W. Griffith's spectacle, "The Birth of a Nation," will register its three hundredth consecutive performance in the Liberty Theatre this week. A second production also is being presented in the Brighton Beach Music Hall. This film conception of the dramatic moments in American history is so comprehensive in its appeal that it continues to be widely discussed.

World. July 11

BIRTH OF A NATION MAKING ...

With the ... W. Griffith's ... a Nation," will ... south ... Theatre. ... so being ... Beach Music ... Greater New York ... than was ... theatrical offering in this ...

Brooklyn, (N. Y.) Standard-Union

JUL 11 1915

BRIGHTON BEACH MUSIC HALL—... a step which is without precedent ... theatrical circles, William H. Kemble, ... of the Brighton Beach Music ... where D. W. Griffith's $500,000 spec- ... "The Birth of a Nation," is being ... twice daily including Sundays, ... decided not to sell any of the seats ... which the view of the screen is in ... way obscured, even partly, by the up- ... supporting the balcony. "I have de- ... cided, in view of the fact that theatres ... are now being built without stanchions ... supporting the balconies," said Mr. Kemble, "that it would not be fair to the patrons to seat any of them behind these posts, although the view is not fully obscured by any means. This naturally means a loss, but we believe that the public will be better pleased and appreciate what we have done." "The Birth of a Nation," a wonderful pictorial history of the events preceding, during, and after the Civil War, including such historic happenings as the assassination of President Lincoln, the reproduction of Ford's Theatre as it was the night Booth fired the fatal shot, the last stand of the Confederates at Petersburg, has entered on its second week at the Music Hall, and has attracted full houses at each performance. That the pictures of those stirring times appeal to the patriotism of the audience is shown by the great demonstrations of applause and cheering which follow many of the scenes, especially when the battle rages between the Confederates and the Union soldiers, and the combatants, especially the heroes, perform feats of heroism. That the audiences during the warm weather may enjoy the cool breezes from over the ocean, Manager Kemble has had the southern side of the theatre altered so that the windows may be removed at will.

Sun. July 11

"The Birth of a Nation" is still at the Liberty Theatre. It has been shown there more than 300 times.

BROOKLYN, (N. Y.) EAGLE

Date ..... JUL 11 1915

MUSIC AT THE BIG ...

At a cost of $2,000 a week, William H. Kemble, the manager, is maintaining a special orchestra of fifty under the direction of Louis Reinhard, at the Brighton Beach Music Hall for the production of D. W. Griffith's "The Birth of a Nation," the historic spectacle which requires special music in a number of the scenes. Recruited from some of the leading orchestras in this part of the country, the orchestra, according to Thomas L. Shannon, bandmaster of the Twenty-third Regiment, is one of the best he ever heard.

When Manager Kemble obtained the exclusive rights to produce "The Birth o fa Nation" in Brooklyn this year he commissioner Louis Reinhard, the musical director of B. F. Keith's Orpheum Theater, to organize an orchestra of fifty. Because of the work involved Reinhard engaged George May, the musical director of Hammerstein's Theater, in Manhattan to assist him.

LINCOLN WRITING A PARDON.

MUSICIANS OF WORTH IN THIS ORCHESTRA.

Organized by Directors Reinhard and May for Brighton Beach Music Hall.

The orchestra at the Brighton Beach Music Hall has become famous in a week. It was organized to furnish the special music required in the presentation of the spectacular photoplay, "The Birth of a Nation," which was first shown here. Manager Kemble engaged Louis Reinhard, musical director of the Orpheum, to get together fifty of the best instrumentalists available, and Mr. Reinhard enlisted George May, musical director of Hammerstein's, as an assistant.

These directors worked so well that ...

BROOKLYN, (N. Y.) EAGLE

JUL 11

Date ..... JUL 11 1915

NO POOR SEATS SOLD.

William H. Kemble, manager of the Brighton Beach Music Hall, where D. W. Griffith's spectacular, "The Birth of a Nation," is being presented, has decided not to sell any of the seats from which the view of the screen is in any way obscured, even partly, by the uprights supporting the balcony.

"I have decided, in view of the fact that theaters are now being built without stanchions supporting the balconies," said Mr. Kemble, "that it would not be fair to the patrons to seat any of them behind these posts, although the view is not fully obscured by any means. This naturally means a loss, but we believe that the public will be better pleased and appreciate what we have done."

That the audiences during the warm weather may enjoy the cool breezes from over the ocean, the southern side of the theater has been altered, so that the windows may be removed at will.

BROOKLYN, (N. Y.) EAGLE

JUL 11

... week "The Birth of a Nation" ... its 300th consecutive per- ... at the Liberty Theater.

... the program.

* * *

"The Clansman," which was produced by David Wark Griffith at a money cost of half a million dollars, is continuing at the Empress Theatre. The staging of this film production required six months' time and the services of 18,000 people and 2000 horses. Three West Point army officers co-operated with Griffith in arranging the great battle scenes. Many pieces of artillery used in these scenes were furnished by the U. S. government.

The destruction of the city of Atlanta by Sherman's army is faithfully reproduced on the screen. The fall of Petersburg, Lee's surrender to Grant, the assassination of President Lincoln, and other historical events of fifty years ago are so realistically filmed by this great cast of screen actors that the audience cheers and applauds each big scene to the echo.

An entire city, including brick sidewalks, the old Southern homes with their colonial pillars, churches and stores, were constructed to duplicate the ante-bellum period and to lend realism and atmosphere to the picture. The musical accompaniment has been arranged and cued to fit the action on the screen as exactly as an open score is arranged, and the thirty accomplished musicians, under the able direction of Prof. R. V. Musso, are receiving well-earned praise from delighted audiences each day.

A chorus of well-trained voices blends their harmony with that of the orchestra at intervals throughout the production, making a beautiful effect that is altogether different from the ordinary picture production.

"The Clansman" opened for a second big week yesterday. Because of the unusual public demand, coupled with the popularity displayed ...

The three hundredth exhibition of "The Birth of a Nation" at the Liberty Theatre will take place this week. D. W. Griffith's picture of the Civil War may be seen also at the Brighton Beach Music Hall.

BRIGHTON BEACH—William H. Kemble, manager of the Brighton Beach Music Hall, where D. W. Griffith's $500,000 spectacle, "The Birth of a Nation," is being presented twice daily, including Sundays, has decided not to sell any of the seats from which the view of the screen is in any way obscured by the uprights supporting the balcony. He has decided, in view of the fact that theatres are now being built without stanchions supporting the balconies, it would not be fair to patrons to seat them behind these posts. This means a loss, but the public will be better pleased.

"The Birth of a Nation," a pictorial history of the events preceding, during and after the Civil War, including such historic happenings as the assassination of President Lincoln, the reproduction of Ford's Theatre as it was the night Booth fired the fatal shot and the last stand of the Confederates at Petersburg, has entered on its second week at the Music Hall and has attracted a full house at each performance.

That the pictures appeal to the patriotism of the audiences is shown by the great demonstrations of applause and cheering which follow many of the scenes, especially when the battle rages and heroes perform feats of heroism. That the patrons may enjoy cool breezes from over the ocean Manager Kemble has had the southern side of the theatre so altered that the windows may be removed at will.

SAN DIEGO (Cal.) UNION
JUNE 29, 191

SACRAMENTO (Cal.) UNION
JULY 12, 1915

$2 FILMS, PLAN OF REEL COMBINE

$4,000,000 Company to Turn Out Pictures for Houses in U. S., Europe and South America.

NEW YORK, July 11.—Two dollar motion picture shows will become a common feature of American theatrical life if the plans now pending for a combination of several of the most powerful interests in the film play business materialize.

A company, capitalized at $4,000,000, is forming, with H. E. Aitken, who financed "The Birth of a Nation," at its head. This corporation intends to procure the services of D. W. Griffith, Thomas H. Ince, who staged "The Battle of Gettysburg," and Mack Sennett, originator of the "Keystone Comedies."

These directors will turn out pictures which will be displayed in a chain of houses throughout the United States, Europe and South America at regular theater prices. The headquarters of the ... will be in New York, with ...

The organization of the new company is said to be most extensive and thorough. Under the guidance of the three directors will appear some of the best known actors on the American and European stage. Well known playwrights will contribute scenarios and composers of note will work to supply the musical accompaniment for the film plays.

The general offices of the company ...

AT THE CREST OF A CHARGE IN "THE BIRTH OF A NATION" LIBERTY THEATRE

Herald July 11

Brighton Beach Music Hall "The Birth of a Nation."
New Brighton.—Vaudeville.
Feltman's.—Singing and dancing.
Luna Park.—Coney Island.
Steeplechase Park.—Coney Island.
Prospect.—Vaudeville.
Bushwick.—Vaudeville.

BROOKLYN is responding generously to the enterprise of Mr. William H. Kemble in getting Griffith's masterpiece in motion pictures, "The Birth of a Nation," for the summer attraction at the Brighton Beach Music Hall. Every performance, which there are two daily, finds a large and eager audience, and many, it is noted, attend more than once.

BRIGHTON BEACH MUSIC HALL.—Taking a step which is not usual in theatrical circles, William H. Kemble, manager of the Brighton Beach Music Hall, where D. W. Griffith's $500,000 spectacle, "The Birth of a Nation," is being presented twice daily including Sundays, has decided not to sell any of the seats from which the view of the screen is in any way obscured by the uprights supporting the balcony.

"I have decided, in view of the fact that theatres are now being built without stanchions supporting the balconies," said Mr. Kemble, "that it would not be fair to the spectators to seat any of them behind these posts, although the view is not fully obscured by any means. This naturally means a loss, but we believe that the public will be better pleased and appreciate what we have done."

"The Birth of a Nation," a wonderful pictorial history of the events preceding, during and after the civil war, including such historic happenings as the assassination of President Lincoln, the reproduction of Ford's Theatre as it was the night Booth fired the fatal shot, the last stand of the Confederates at Petersburg, has entered upon its second week at the Music Hall and has attracted full houses at each performance.

That the pictures of those stirring times are real to the patriotism of the audiences shown by the great demonstrations of applause and cheering which follow many of the scenes, especially when the battle is on between the Confederates and the Union soldiers and the combatants perform feats of heroism.

That the audiences during the warm weather may enjoy the cool breezes from the ocean, Mr. Kemble has had the western side of the theatre altered so that the windows may be removed at will.

BROOKLYN, (N. Y.) TIMES

Date JUL 12 1915

Telegram July 11

HAL HARRIS
"THE BIRTH OF A NATION" LIBERTY THEATRE

With the turning of next week D. W. Griffith's spectacle "The Birth of a Nation" will register its three hundredth consecutive performance at the Liberty Theatre. A second production is also being presented at the Brighton Beach Music Hall, so the record for Greater New York is piling up faster than was ever known before for a theatrical offering in this section. The massive film conception of the dramatic forces in the most stirring parts of American history is so

Tribune July 11

With the turning of next week, D. W. Griffith's spectacle, "The Birth of a Nation," will register its 300 consecutive performance at the Liberty Theatre. A second production is also being presented at the Brighton Beach Music Hall, so the record for greater New York is piling up faster than was ever known before for a theatrical offering in this section. The massive film conception of the dramatic forces in the most stirring parts of American history is so comprehensive in its appeal that it continues to be the most talked of attraction in town.

CABLE ADDRESS CLIPBURO

CLIPPING FROM Chronicle

San Francisco Cal.

Date 7-12-15

Thirteenth Week of "The Clansman" at Alcazar

"The Birth of a Nation" or "The Clansman," the spectacle in twelve reels based on Thomas Dixon's novel and produced by D. W. Griffith, the great picture producer, will start on its thirteenth week at the Alcazar Theater with a matinee this afternoon.

NEWS OF THE THEATRES

THAT the temperature of the Brighton Beach Music Hall, where D. W. Griffith's wonderful spectacle, "The Birth of a Nation," is being produced, may be kept cool and the interior swept by breezes, William H. Kemble, the manager, has ordered the installation of large electric fans which will be put in different parts of the building this week. The southerly side of the hall chiefly consists of windows which Manager Kemble always has thrown open on warm nights to admit the breezes from over the ocean. On occasions when there are no breezes the fans will be an aid in making the theatre cool.

Brooklyn, (N. Y.) Standard-Union

JUL 11 1915

Date

SPECIAL MUSIC AT "BIRTH OF A NATION" 18

At a cost of $2,000 a week, William H. Kemble, the manager, is maintaining a special orchestra of fifty under the direction of Louis Reinhard at the Brighton Beach Music Hall for the production of D. W. Griffith's "The Birth of a Nation," the historic spectacle which requires special music in a number of the scenes. Recruited from some of the leading orchestras in this part of the country and with several players who were taught by masters abroad, the orchestra, according to Thomas J. Shannon, bandmaster of the Twenty-third Regiment, is one of the best he ever heard. When Manager Kemble obtained the exclusive rights to produce "The Birth of a Nation" in Brooklyn this year he commissioned Louis Reinhard, the musical director of B. F. Keith's Orpheum Theatre, to organize an orchestra of fifty. Because of the work involved Reinhard engaged George May, the musical director of Hammerstein's Theatre in Manhattan, to assist him. As a musical treat for the audiences at "The Birth of a Nation" Manager Kemble has directed Reinhard to prepare a special programme for the performance exclusive of the renditions required for the historic scenes in the picture. Thus, at every performance, what virtually amounts to a concert is given by the orchestra. Beside Reinhard and May there are in the orchestra Joseph Lazar, repetiteur, Orpheum Theatre; Fred Soennicksen, first violin, Orpheum; Phil Phillips, violin, Hippodrome; Fred Egner, violin; Henry Goldsmith, violin, Hammerstein's; Louis Koppleman, 'cello, Orpheum; Fred Strahl, bass, Raymond Hitchcock Company; Peter Esa, flute, Russian Symphony Orchestra; Bert Mason, clarinet, Orpheum Theatre; Charles Dammeyer, clarinet, Pittsburg Symphony Orchestra; Peter Stram, Russian Symphony Orchestra; John Shon, bassoon, Chicago Symphony Orchestra; Louis Mazal, harp, Liberty Theatre, Manhattan; Harry Berken, trumpet, Crescent; Oscar Genth, trumpet, Orpheum; Sam Bremer, trumpet, Orpheum; Sam Pertchowok, French horn, Orpheum; Louis Frank, French horn, Orpheum; Isidor Grupp, trombone, Orpheum; William Sweetland, tuba, Sousa's Band; Jack Stein, tympany, Orpheum, and Fred Frank, drums.

Brooklyn, (N. Y.) Standard-Union

July 17, 1915

That the temperature of the Brighton Beach Music Hall, where D. W. Griffith's wonderful spectacle, "The Birth of a Nation," may be kept cool [illegible] interior swept by breezes, William H. Kemble, the manager, has ordered the installation of large electric fans which will be put in different parts of the building this week. The southerly side of the hall chiefly consists of windows which Manager Kemble always has thrown open on warm nights to admit the breezes from over the ocean. On occasions when there are no breezes the fans will be an aid in making the theatre cool.

CLIPPING FROM Hotel Pegasus New York

Date 7-12-15

"BIRTH OF A NATION" NOW HAS TWO PRODUCTIONS RUNNING

With the passing of this week D. W. Griffith's spectacle, "The Birth of a Nation" will register its 300th consecutive performance on the Liberty Theatre. A second production is also being presented at the Brighton Beach Music Hall, so the record for Greater New York is piling up faster than ever before known for a theatrical offering in this section.

SAN FRANCISCO (Cal.) BULLETIN JUNE 26, 1915

"Birth of Nation" in Films at the Alcazar

"The Birth of a Nation," or "The Clansman," D. W. Griffith's spectacular drama in twelve reels, starts its second week of its present engagement at the Alcazar Theater. The production deals with the period before, during and after the Civil War. It treats impartially with the causes that led up to this conflict and carries the spectator through some of the most important battles of the war, including the siege before Petersburg, the bombardment and burning of the city of Atlanta, and Sherman's historical march to the sea. Matinees will be held daily at 2 o'clock, with the evening exhibition taking place at 8.

JULY 18, 1915
BUFFALO (N. Y.) COURIER

Poe on Screen, Walthall's Ambition.

[illegible] ORAL months ago when the Ke[illegible] company discovered it was [illegible] to be shorn of its yum-yum [illegible], it became vurr' busy and now [illegible] like a sixty horse power pussy [illegible] the acquisition of an actor who [illegible] the same time, a regular man. Mr. [illegible] B. Walthall, at your service. He of "The Birth of a Nation," "The Avenging [illegible]," "Ghosts," and other memorable [illegible]. Having adored him on the screen I [illegible] myself possessed with an insatiable de[illegible] to know him off it. I took it for granted [illegible] would be curious, too. Thuffur—this in[illegible].

It's a will but true fact that with many [illegible]—once on the screen is to be al[illegible] made up. Working or idling, they are, [illegible], constantly intent on "register[illegible]." I wondered how it would be with Mr. Walthall as I lost waiting for his appearance [illegible] the pleasant office of the studio. Would he, as another had done before him, grasp me by both hands, peer into my eyes, and exclaim [illegible] and huskily:

"Ah, at last—I have found you! Those [illegible]! And you have come. Here—where am [illegible] Ah-h-h, fate—were—kind!" Would he? I [illegible] and prayed not, for one such experi[illegible] is quite as much enough as is one opera[illegible] for appendicitis. The fact that Mr. Walthall was late worried me a little. Was he [illegible] his entrance? Would he be heralded [illegible] announced and presented with acclaim? [illegible] the contrary——

He entered the room quite unostentatiously [illegible] slender, brown eyed, black haired man of [illegible] height, and stood for a moment, hesitating. Just then my companion spied him and rushed to the rescue. Mr. Walthall went through with introductions pleasantly and sat down opposite me.

"I suppose," he said, "they've been telling you things about me—that I had probably wandered away and got lost? You know I did that a couple of times—not being accustomed to the city. Now, though, I think I have my sense of directions adjusted. The reason I'm late is that the thunderstorm kept me awake last night—you see, having lived in California, I haven't seen any lightning for a long time—and I couldn't miss the chance of watching it. Result—late to arise. Then on my way over I happened to think how good a cup of coffee would taste, and so——" He paused, and his sunshiny smile was the winning smile of the screen. I smiled back.

"I'm mighty glad you had it," I said. "Otherwise I'd probably be engaged in placating a bear—that is, if you're a bit like I am before my morning coffee."

"I—just—am!" my interviewee said, with emotion. "I surely—just—am!" (You see we had something in common right from the start—the rest was easy.)

To begin with I told him quite frankly that I admired his work.

"Why?" he asked, and in the same breath, "Well, you see, I like it. I'd much rather be working than doing anything else. I never take vacations—that is, not regular ones. I'm always within range of the camera, as it were."

In answer to his "why" I proceeded:

"You never seem in the least conscious that your picture's being taken. Probably you are not, but you don't seem to be. I should think it would give a person the willies to know that one's expressions and emotions were being ground out so much to foot!"

Said Mr. Walthall: "I was afraid the camera would fuss me when I first started in, but, strange as it may seem, I no sooner get into the spirit of a scene than I forget its presence, and, on the other hand, have to be watched carefully in order that I don't play over the lines. That's my great trouble, Miss [illegible]," and he looked at me with a little frown as though this were a vurr' great trouble indeed. I couldn't see it, however, and spoke with enthusiasm regarding his perfect work in "The Avenging Conscience."

"Well," he told me, "I was completely absorbed in that. After the scene where I'm captured by the detective—you remember?—I was all in—absolutely incapable of doing another bit of work for the day. Mr. Griffith himself was so affected that he had to walk away. He said he couldn't bear it. I'm fond of playing parts of the kind, but they're wearing."

Again there was the little frown and look of absorption.

[illegible] thoughtfully: "Did you ever play [illegible] of a man who goes slowly mad? I [illegible] week——" He interrupted me eagerly.

"The House with the Closed Shutters' I had a part like that. A man supposed to have been killed in the army in reality deserted, and his family kept him incarcerated for years, during which he slowly lost his mind. That was a gruesome part, but interesting. Vagaries of the mind provide marvelous and illimitable material for picture work. The desire of my life—I don't know that this is the time and place to divulge it—but the desire of my life is to put the life of Poe into pictures. He, of course, did not go mad, but his life was a strange, feverish mixture of red dreams and weird realities. Yes, I want to play Poe. A play has been written around it and is in my possession. I alone have been given the right to screen it. I hope they'll let me do it here!"

"They'll probably let you do anything you want to," I hazarded, and we both said we hoped so. Gradually, then, the conversation drifted. We discussed "The Birth of a Nation," which Mr. Walthall thinks is a great picture—but not so great as "The Avenging Conscience." He had seen the complete picture for the first time the night before. Imagine! A great many scenes, he says, have fallen under the scissors—scenes that would have had greatly to do with enlivening the production.

He said, laughing, "Opposition was expected—and to some extent courted. Publicity, you know. But in this town the wind reaped the whirlwind with a vengeance—didn't it?"

Recalling the chilled and lonely Illinois theater during the weeks of parley between mayor, censors, producers, and representatives of the various races, I agreed. Then—with frequent boosts from me—Mr. Walthall told about how he came to "go into" pictures. He doesn't like talking about himself a bit—that's a fact—and so whole heartedly evasive was he that I had to keep prodding him on pretty constantly.

He was born and spent twenty-two years on a plantation in Alabama. Then the spark that was in him struck fire and he went on the stage. Purely by accident he chanced to visit the Biograph studio one day. D. W. Griffith was directing a picture. Spotting Mr. Walthall, whom he had seen on the stage, Mr. Griffith asked him how he'd like to be screened for the summer. Having nothing else to do, the former said he didn't mind trying. So he went to work, his first picture being "The Convict's Sacrifice."

"I reckon, though, you said to yourself, 'Can it be possible I have come to this?'" I conjectured. "That's the way the 'legitimates' used to feel, you know."

He shook his head. "Far from that—I saw the possibilities from the start," he told me. "I went back to the stage for a time, but it had lost its charm. So again, in response to an invitation, I sought out Mr. Griffith—and, well—here I am—and glad to be here." His heart warming smile flashed across eyes and mouth.

"Well," I said, "I'm glad, too. We're all glad." I rose to go—hesitated. There was something, fans, I must ask him—for you. How would he take it? Bravely I took the plunge.

"Are you married, Mr. Walthall?"

"Yes, indeed," replied his remarkable man.

I stag-gag-gered backward.

"Am these two words for publication?" I gasped. And with surprise writ in every tone of his voice, Mr. Walthall rejoined:

"Why, yes. Why not?"

Well—why not?

Brooklyn, (N. Y.) Standard-Union

Date .....

JUL 13 1915

"Crooky Scrugg's" is to be given [illegible]

"BIRTH OF A NATION" AT BRIGHTON MUSIC HALL

D. W. Griffith's historical drama, "The Birth of a Nation," founded on Thomas Dixon's story, "The Clansman," continues to draw large and enthusiastic audiences to the Brighton Beach Music Hall. The place was crowded yesterday afternoon and last evening, and the spectacular moving picture show was thoroughly enjoyed. Some of the most interesting incidents of the Civil War, as well as preceding it and the period of reconstruction in the South, are illustrated, including the assassination of President Lincoln and the uprising of the Ku-Klux to put down the reign of terrorism by the colored people. One of the delightful features of the entertainment is the programme of war melodies played by [illegible] orchestra.

COEUR D'ALENE (Ida.) PRESS
JULY 12, 1915

[illegible]

Mail N. Y. July 13

FILMS AND FILM FOLK

IN

BY WID

I saw "The Birth of a Nation" for the fourth time Saturday night and thoroughly enjoyed it. I hope every one in this country sees it within the next year. It will do wonderful things toward giving the film industry added prestige. I want to register an objection to one new addition to the great film, however, that being the tagging on at the end of some views of the Hampton Institute, a negro industrial school, with many titles explaining the progress of the negroes in this country.

These added scenes are, of course, detached views and have nothing to do with the tremendous drama which has just been so artistically and logically unfolded, and they come as a decided shock, tending to make the entire picture seem to be more of a treatise on the race problem, which feeling should not be given at the very end.

Surely the views as shown will have no effect in altering any one's opinions in race matters, and they are a direct slap artistically. Personally, as I said at the first showing of the great production, I think the film should end with the scene of the two lovers on the cliffs beside the sea, with all of the allegorical scenes which follow entirely eliminated.

I believe a canvass of expressions from audiences would confirm such a change. Most every one I have talked to about the film since the opening has agreed with me on that point. And surely the negro school scenes should come out.

Just to prove that even the greatest of directors need plenty of assistance in checking up details and watching the many players in big productions to be sure everything is right, it might be mentioned that in "The Birth of a Nation," in the big scene of the parade of the clansmen, a young man in very modern costume is to be seen in the foreground leading a horse on which one of the girls is riding.

I did not notice this little detail until the second time I saw the film, and probably not one in a hundred will get it, but one of a group with me Saturday night for the first look at the great production picked out that boy without any suggestion that any one was looking for errors.

There are a few other little slips in the film, but none of them serious or really noticeable, but it all goes to prove the absolute necessity of plenty of assistance in "checking."

It is impossible for one man in ordinary work or a few in big scenes to keep every detail correct. The difficulty of never being able to offer excuses to the public, however, makes it absolutely essential that in films the detail must be right.

Telegraph July 13, 1915

Mitchell Goes Ahead.

Theodore Mitchell, who has been responsible for most of the publicity issued upon "The Birth of a Nation," started yesterday for Atlantic City, where the Griffith film will be shown at the Nixon Theatre. Nobody knows just how long he will be away, but even his own office staff hopes it will be several weeks, at least.

N. Y. Sun July 13.

D. W. Griffith's film "The Birth of a Nation," at the Liberty Theatre, keeps on breaking all records of the season for a continuous motion picture production.

Press. N.Y. July 13

Despite approaching its 300th showing in the Liberty Theatre, "The Birth of a Nation" continues to attract two capacity audiences daily, including Sundays.

N. Y. Times July 13

"The Birth of a Nation," a moving picture record of the development of African slavery, is shown in the Liberty Theatre. It is one of the most elaborate pictures yet produced.

BROOKLYN, (N. Y.) EAGLE
JUL 13 1915

Music Hall.

"Birth of a Nation."

The stupendous photo-play, "The Birth of a Nation," continues to pack the Brighton Beach Music Hall as it swings into its second week of popularity, under the management of William H. Kemble.

Realism is the keynote to which "The Birth of a Nation" owes its success; and to obtain that realism Griffiths, who directs the taking of the film, spent $500,000, used thousands of men and women, hundreds of horses, and properties in so large a scale that the spectator's breath is fairly taken away.

The audience at the Brighton Beach Music Hall last night was not viewing a motion picture—the hands of the clock had been pushed back fifty years or so and the Civil War with its causes, its horrors and its results was reacted before their very eyes. Those who sought to repress their cheers or tears by telling themselves that after all, it was just a picture and the people were just actors and actresses, had extreme difficulty in stifling imaginations.

The film is an historical drama in two acts founded on Thomas Dixon's [illegible]

SAN DIEGO (Cal.) TRIBUNE
JULY 12,

"THE CLANSMAN"

Although many cities are clamoring for bookings on "The Clansman," the management of the Empress has retained this great production for the fourth and final week, beginning with today's matinee. At the request of some of the leading educational bodies of the city the policy of a daily matinee will be continued all this week to give the children an opportunity to witness "The Clansman" during the daylight hours.

In addition to the educational value which the film possesses there are many other reasons why all real Americans should witness it. The love story of the picture is all that is sweet and charming. The humanities of the southern life as pictured are just as it was "before the war." The knitting together of north and south by the bonds of love after the awful period of war and bloodshed is over—all are exquisitely portrayed by the master hand that guided the making of the picture.

Call-Post
July 14th 1915

"IN THE TRENCHES" SCENE FROM "THE BIRTH OF A NATION" LIBERTY THEATRE

...n, (N. Y.) Standard-Union

JUL 14 1915

...rth of a Nation" at the ...Beach Music Hall is ... big thing in the ...

...RK DRAMATIC MIRROR

JUL 14 1915

"BIRTH OF A NATION."

D. W. Griffith's wonderful spectacle, "The Birth of a Nation," at the Liberty Theatre is the sensation of the theatrical year in Scranton. Since its great success it has been presented in other sections of the country, and in every quarter has created a profound impression. It shows 18,000 men and 2,000 horses in the most stirring series of action that was ever devised for stage presentation. What is actually reproduced and every important phase of history when it was in the making passes before the spectator.

...LANSMAN" SEEN 360 TIMES

...the close of this week Griffith's ...rth of a Nation," based on "The ...n," will register its three hun... ...erformance at the Liberty Theater, ...h a second production being shown ...ton Beach, the record for Greater ...k performances will soon outstrip ...rical marks.

...DIEGO (Cal.) UN...
JUNE 27, 1915

BERKLEY (Cal.) GAZETTE

JUN 20 1915

Empress

"In the great photo-play, "The Clansman," which was the initial presentation at the Empress Theatre last week, D. W. Griffith, the producer, comes pretty near working a miracle. It seems impossible that any combination of human genius, tact and perseverance could have crowded the story of a great nation into the narrow space of a single drama. And yet this is just what Griffith has done, and done with a completeness and perfection that is astounding.

In this wonderful photoplay the birth, growth and cremation of this King of Nations, this giant of the powers of the earth—a pygmy compared to whom the Roman Caesars but as pigmies, actually is seen. As if by the waving of some magician's wand the great scenes are, one after another, unrolled. The hot controversy over slavery, the crimination and recrimination flying back and forth between the North and South like sheet lightning until it culminates in the storm; the great struggle between the two ... which after ... blood and struggle, ends with the surrender of Lee to Grant at Appomatox—all these are shown.

Then as all seems to be going well, we see the great president—best, noblest, kindest of men—shot down by the mad-man South, and then the deluge. All the horrors of the next ten years now known to history as the "Reconstruction Period" are made to live before us by Griffith and be shown in a few minutes of thrilling, gripping photo-play, such a carnival of misgovernment and high crime as the world has not seen since the days of the Terror during the French revolution. And then there comes flashing a vision of the "back stroke" of the downcast Anglo-Saxon, disarmed, disfranchised, the slave of slaves, bayonets bristling over him and all open, organized resistance impossible, he organizes in secret his terrible "Ku Klux Klan" and goes forth to clear his Southland of those who would wipe out its terrible civilization.

To create this wonderful spectacle, Griffith employed the services of 18,000 people and 2000 horses. Miles of film were used to catch every detail. Cities were built, and scenes of historical interest were reproduced in every particular.

The play will be continued at the Empress all this week.

"THE CLANSMAN" RETURNS SOON TO MACDONOUGH

"The Birth of a Nation," or "The Clansman," as it is more generally known, is coming back to the Macdonough theater for a brief special engagement. This photo-drama, created in the United States, is founded on the Thomas Dixon play, "The Clansman." It was produced under the personal direction of D. W. Griffith at a cost of ... and the work occupied eight months. It is running in New York, Chicago and Boston to overflowing houses, with prices as high as $2. At the Macdonough popular prices will be charged.

"The Birth of a Nation" deals more broadly on its historical side with the life of the American nation than does the Dixon book on which it is based. It presents a problem which is still unsolved in the south, the problem of race consciousness, and it also conveys to the mind the ravages of war it is to the end that war may be abhorred and universal peace promoted. The history of the south during the reconstruction period, immediately following the Civil War, showing the organization of the Ku Klux Klan, presents one of the most interesting periods in the entire history of the United States, and this is vividly pictured.

CLIPPING FROM Post
Seattle Mail
7-7-15

From "The Birth of a Nation," at Clemmer

FF

Henry Walthall.

As Col. Ben Cameron, U. S. A., who is the leading romantic figure in this ... historic motion picture drama at the ...

OMAHA (Neb.) BEE
JUNE 25, 1915

And yet how short a time ago the moving picture was considered a cheap pastime for individuals easily amused with photographic pantomime, horseplay, and melodramatically depicted shilling shockers! It was the creditable production of "Quo Vadis?" four years ago, followed last year by D'Annunzio's cinematographic masterpiece, "Cabiria," and this year by "The Birth of a Nation," that advanced the moving pictures ... they hold today.

So great and wonderful has been the growth of the moving-picture business that it had been said: "Anything is good enough for the 'movies.'" Old stock actors and directors and men called from the mechanical departments of the moving-picture companies took up the task of writing for the moving-picture camera. Old plays, long played out, and old melodramas, long laughed at, were ground over for the film by the hundreds.

In fact, until very recently the writing of photoplays all over the world was in the hands of underpaid incompetents, called to the work by the demand for pictures—any kind of pictures. Here, then, was evolved that important functionary of cinematography—the director. Some of these men, notably David Griffith, Thomas Ince, Mack Sennett, Frank Powell, Lloyd Carleton, Howell Hansel, Colin Campbell, George Baker, Edwin Porter, and others, developed into masters of visualization.

JULY 12, 1915
SEATTLE (Wash.) POST-INTEL.

BIRTH OF A NATION WILL BE ...

The Clansman ... will witness the ... director Griffith ... a story of the ... "Reconstruction" period ... The Clansman ... utmost enthusiasm ... still rouses ... tic drama ... and the people ... pers the ... individual ... story and ... character of ... of war. ... home the awful ... which Manager ... is ...

This play will ... be ... to the hundreds ... this week.

Lake Forest Cal
7-12-15

"The Birth of a Nation" ... "The Clansman," the spectacle ... based on Thos. Dixon's well known novel, will start on its ... tenth big week at ... Theatre with a matinee this afternoon ... performances ... the matinee ...

BUFFALO (N. Y.)

MACDONOUGH

CLIPPING FROM Times
Oakland Cal
7-20-15

TURN TO MACDONOUGH

Next Griffith Production

D. W. Griffith, the master producer, has just decided upon his next multiple-reel feature to follow "The Birth of a Nation." Its title is to be "The Mother and the Law." He is now at the Griffith headquarters, the Reliance-Majestic studios in Hollywood, Los Angeles, California. He is in the midst of preparations for the filming of "The Mother and the Law."

The plot and the theme other than as indicated in the title have not been announced, but will be made known at the proper time. Mr. Griffith has, however, selected his cast. Prominent among the Griffith players who are to appear before the camera in "The Mother and the Law" are Mae Marsh, the Griffith actress who will be remembered as Florence Cameron in "The Birth of a Nation"; Robert Harron, who has appeared in the Griffith features, "The Battle of the Sexes," "Judith of Bethula," "The Escape," "The Avenged Conscience" and "Home Sweet Home"; Miriam Cooper, who has a prominent role in "The Birth of a Nation"; Mary Alden, remembered for the performance of the mulatto in "The Birth of a Nation," and as the mother in "The Battle of the Sexes"; Ralph Lewis, the "Stoneman" in "The Birth of a Nation," and Walter Long, the "Gus" in "The Birth of a Nation."

Mr. Griffith is determined that "The Mother and the Law" shall maintain the same high standing of "The Birth of a Nation," which is playing to two-dollar prices in some of the principal cities of the country.

On Wednesday last D. W. Griffith's great spectacle, "The Birth of a Nation," passed its two hundredth performance at the Liberty theater in New York City, setting a record for the first $2 motion picture production which will likely stand for a long time. Special arrangements have been made to continue the run through the summer season and advance reservations for the next eight weeks can now be arranged.

Hayes Weekly Mail

There have been, of course, some splendid moving pictures. *Cabiria* was a magnificent spectacle. It was pictorially greater than anything attempted in the spoken drama. It was well acted. *The Birth of a Nation* is done upon a scale that would be utterly impossible with canvas, paint, and dialogue. Those wonderful battle-scenes and rides of the Ku-Klux clan could not even have been approximated on the largest stage, or in any enclosure. But even *The Birth of a Nation* is advertised by lithographs of the shooting of Lincoln. On the bill-boards we may see Booth jumping from the Presidential box in Ford's theatre, Washington.

The most enthusiastic admirer of the movies today cannot maintain that the pictures, often admirable and well acted as they are, tend to prepare audiences that will arise and demand a higher standard for our stage. The theatre is vital and will find its own salvation from commercialism. It does not need the movies, but the movies might have done better than ape some of the worst features of the stage.

SEATTLE (Wash.) POST-INTEL
JULY 12, 1915

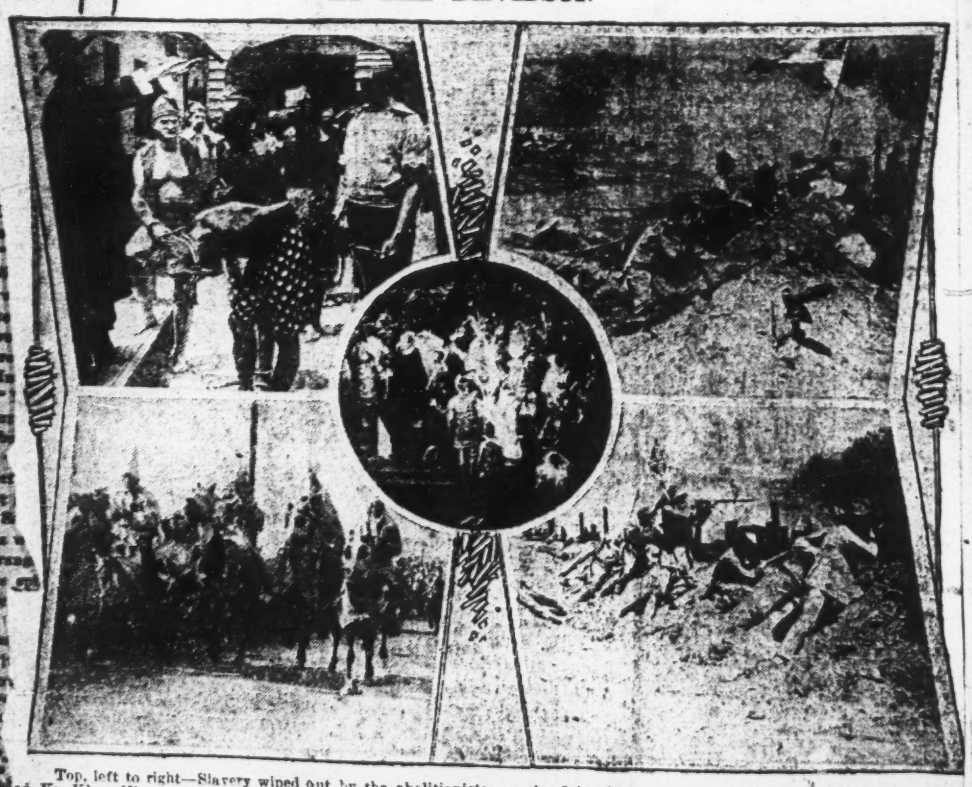
"BIRTH OF A NATION" CATCHES THE [illegible]

Many red fezes were seen in the Clemmer yesterday during the run of the "Birth of the Nation" films. Several visitors who had seen the presentation of the picture in the East declared that so far as music and supplementary features went Mr. Clemmer had surpassed the others. They praised Oliver Wallace for his organ playing and his conducting of the supplementary orchestra. The ushers in costumes of the civil war period excited comment. It is quite evident that Manager Clemmer will be talked of in connection with this production all over the country. What it was possible to add to Griffith's superb picture he has done.

JULY
MILWAUKEE (Wis.)

Events of Interest at the Playhouses

AT THE DAVIDSON



Top, left to right—Slavery wiped out by the abolitionists; on the firing line; an impressive peace gathering; shrouded Ku Klux Klansmen on a night ride; rebels defending a position.

BROOKLYN, (N. Y.) TIMES
Date 1915

NEWS OF THE THEATRES

ALTHOUGH D. W. Griffith's "The Birth of a Nation" pictures the most thrilling and notable events of the Civil war period, including the surrender of Lee to Grant and the last stand of the Confederates in a magnificent battle scene, the spectacle, which cost a half a million dollars to produce, was designed as a peace argument, and a lesson against war.

That the happiness of a peaceful nation may be contrasted with the devastating effects of war, contented family life in the South and the North is shown, along with the famous march to the sea by Gen. Sherman. [illegible] homes, since the picturesque Colonial homes of the South are [illegible] shot and fire as a war necessity.

[illegible] is pictured, with the [illegible]

SAN FRANCISCO (Cal.) CALL & POST
JULY 10, 1915

Some Reality of The Reel

Lillian Gish in "The Clansman"

Perhaps no better illustration can be [illegible] showing the time, care and expense taken to [illegible] ject realism into the big motion picture [illegible] in citing some of the incidents in connection with the production of "The Birth of a Nation," or "The Clansman," D. W. Griffith's spectacular production in twelve reels, which will start on its thirteenth week in San Francisco at the Alcazar Theater Monday.

The newspaper flashed on the screen from Charleston, S. C., carrying the news of President Lincoln's assassination is the original issue. It cost Director Griffith $150 to secure this newspaper. This was secured by inserting a [illegible] ad in the daily papers. An old woman in Santa Monica was found who had a hobby for collecting old newspapers. She answered the ad and loaned Mr. Griffith the newspaper for [illegible]

The news of the assassination was placed on page 3 and the story told in a trifle more than one column of newspaper space. The [illegible] page was devoted entirely to a social affair in Charleston. If a story of this magnitude happens during these days of modern journalism pages of newspaper space would be devoted to it. Extra editions would be rushed on the streets and the newsboys would reap a harvest.

It would have been a comparatively simple matter to print up a fake newspaper [illegible] President Lincoln's death, but this would have been easily detected by the old timers.

The scene showing the House of Representatives in session at Columbia, S. C. during the reconstruction days in the South is an exact replica of the original. Mr. Griffith ascertained that the legislative chambers now used in Charleston were the same as were utilized following the civil war.

A telegram was sent to a daily newspaper in Charleston to have a photographer take pictures of the interior of the House of Representatives. These were secured, the photographs enlarged and the scene built exact in size and detail as the original setting.

SAN FRANCISCO (Cal.) CALL & POST
JULY 10, 1915

Alcazar

[illegible]

MOTION PICTURE WORLD (N. Y. City)

JUL 17 1915

"BIRTH OF A NATION" FOR LONDON.

om E. Davies, who is one of the largest motion picture in London, has reached America on a special mission ake D. W. Griffith's great spectacle "The Birth of a ion" back to England. Mr. Davies saw the picture for first time Monday night and is enthusiastic about it for glish and foreign consumption. He predicts that it will re than duplicate its vogue in America when it reaches other side. The present plan of Mr. Davies is to produce picture in London at either the Alhambra or one of more modern theaters there equally as well known. Following its establishment in the British metropolis other oductions will be organized for a tour of the provinces multaneous with the run in London. In this move it is d that Mr. Davies will have the encouragement of the ritish military authorities who are keen for the great pectacle because of its tremendous appeal to national pride d patriotism. While it will not be used in any sense as a ropaganda the Englishmen who have seen the pictures say will be extremely useful at this time in stirring up sentiment that will encourage enlistments in the cause.

CLIPPING FROM JUL 17 1915

MOTION PICTURE WORLD (N. Y. City)

Arrangements have been made for a run of "The Birth of a Nation" in Milwaukee, where its exhibition is awaited with eager anticipation and curiosity. Tremendous crowds still throng the Illinois, in this city, twice daily.

JUL 17 1915

NEW YORK (N. Y.) CLIPPER

D. W. GRIFFITH'S spectacle, "The Birth of a Nation," will register its three hundredth c[illegible] with the performance at the Liberty Theatre no[illegible]rd for A second production is also being presented [illegible]an was Brighton Beach Music Hall, so the rec[illegible]ing in this Greater New York is piling up [illegible] ever known before for a theatrical off[illegible]

section. The massive film conception of the dramatic forces in the most stirring parts of American history is so comprehensive in its appeal that it continues to be the most talked of attraction in New York town.

MOTION PICTURE NEWS (N.

JUL 17 1915

SHERMAN WANTS RIGHTS TO 15 STATES FOR "NATION"

The Elliott and Sherman Film company, Minneapolis, Minn. recently purchased rights on "The Birth of a Nation" for Wisconsin, and had the opening at the Davison theatre, Milwaukee, on July 3 The subject is booked there for two months.

The prices will be twenty-five cents to a dollar and a half evenings, and twenty-five cents to one dollar for matinees. H. A. Sherman was in Los Angeles during the past week negotiating with D. W. Griffith for rights for fifteen other states. Up to this time the outcome of this negotiation has not been announced.

ATLANTIC CITY (N. J.) PRESS
JULY 13, 1915

BIRTH OF NATION COMING TO CITY

Griffith Spectacle Has Been Secured for Two Performances July 18th

Samuel F. Nixon has finally succeeded in completing arrangements for bringing the biggest attraction of the year to Atlantic City. Announcement to this effect was made last night when Mr. Nixon gave out the details for the commencement of an indefinite run of D. W. Griffith's film spectacle 'The Birth of a Nation," at the Nixon Theatre on Sunday night, July 18.

"The Birth of a Nation" is now in its fifth month at the Liberty Theatre, New York, where it has been running to an unbroken record of crowded houses and is easily the sensation of the theatrical season in the metropolis.

The production is the largest thing ever presented in a theatre of the world. Griffith employed 18,000 people and 3,000 horses in his mammoth undertaking. He was eight months making the stupendous production and it cost in the neighborhood of $500,000. He has succeeded in creating an epic which it is claimed sets a new standard for a highly developed form of expression, the like of which had never been dreamed of.

The story is American in every detail and is of vital importance in these days. It begins with the advent of African slaves into the colonies and progresses up to the establishment of the new south showing in graphic form the relationship of the slavery question to the most momentous developments of American history. The south before the war is pictured in its economic safety. Then comes the election of Lincoln and the declaration of war between the North and South. The great battles of those terrible four years are shown and includes Sherman's march to se sea and Lee's last stand at Petersburg, Va., and extending to Appomattox, where Grant and Lee made terms of peace, which was the first move towards welding the divided sections into the greater nation. Lincoln's assassination in Ford's theatre, at Washington, is also revealed in historic detail. The final half of the picture shows the South in the early days of the carpet-bagger government and the rise of the Ku Klux Klan to cope with some of the abuses which developed in the days of the reconstruction period. In all this there is tense drama revealed and the most stirring and thrilling series of episodes that have ever been upon a stage. It is all carried forward to allegorical flights and reveals the birth of the enlarged nation, one and indivisable ith the coming of that sure peace hich follos clearer understandanding.

This vast theme has been handled by the master dramatist. Its basic ideas are the fundamentals of true drama and it has a grip and touch which sets it apart from all other achievements.

Mr. Nixon is to be congratulated upon his enterprise in securing this wonderful offering for the summer season in Atlantic City. It is bound to be one of the greatest attractions of the year and will more than duplicate its enormous success elsewhere. It will be given exactly as presented in New York in every detail with an orchestra of 40 playing the wonderful score which has been synchronized to the action of the film drama. The engagement will include two performances daily a matinee in the afternoon and a night [illegible]

CABLE ADDRESS CLIPBURO
CLIPPING FROM [illegible]
Date [illegible]

engaged to do a number of motion picture comedies.

Mae Marsh Makes a Speech.

Mae Marsh, who is playing one of the principal characters in "The Birth of a Nation" at the Clemmer, was given a welcome in San Francisco the other day that was not on the bills. The little star, accompanied by her mother, visited San Francisco, taking in the exposition and other sights. On one of the afternoons they dropped into a moving picture house, where a Majestic photoplay in which she was featured was being projected.

The audience was quick to recognize the distinguished little photoplay star, and gave her a noisy welcome. After the applause Miss Marsh stepped on the stage and delivered an interesting speech. As she left the playhouse, the manager presented her with a beautiful bouquet of orchids.

When Miss Marsh stepped on the stage it was the first time she had ever appeared behind the footlights in [illegible]

CLIPPING FROM [illegible]
Date [illegible]

"The Birth of a Nation," in which 15,000 people took part, produced by D. W. Griffith, is still breaking records at the Liberty theater in New York city. It has had a run of five months in New York, and with the exception of the year's biggest musical comedy hit, the receipts at the Liberty have exceeded those of any other attraction in New York.

OAKLAND (Cal.) TRIBUNE
JULY 4, 1915

MACDONOUGH

D. W. Griffith's wonderful motion picture production, "The Birth of a Nation," or "The Clansman," will come to the Macdonough theater in a few weeks. None of the most powerful of the spoken dramas, have aroused as much enthusiasm as is accorded this motion picture.

Almost three hours are required to show "The Clansman," yet the audiences that will pack the theater twice a day at the afternoon and evening exhibitions sits almost spellbound as it sees some of the greatest events in American history unfolded on the motion picture screen, blended with touches of romance and comedy that appeal to young and old alike.

Among the features in "The Clansman" are Lincoln's call for volunteers, the siege before Gettysburg, the bombardment and burning of Atlanta, Sherman's historical march to the sea, Lee's surrender to Grant, Lincoln's assassination, the rise in power of Thaddeus Stevens and the organization of the famous Ku Klux Klan.

"Ben Hur" just as big and awe inspiring as ever is on its way to Macdonough theater, with its company of a hundred

67

SAN FRANCISCO (Cal.) EXAMINER
JULY 11, 1915

"THE Birth of a Nation," or "The Clansman," D. W. Griffith's spectacle of five reels, will start in its thirteenth week at the Alcazar, with a matinee to-morrow afternoon.

While the production is based on Thos. Dixon's well-known novel it deals more broadly on its historical side than does either the play or book.

More than $500,000 was expended in the production of "The Birth of a Nation" and eight months were required to stage it. More than 18,000 persons and 3,000 horses are used. Among the features of the spectacle are President Lincoln's call for volunteers, the siege before Petersburg, the bombardment and burning of Atlanta, Sherman's historical march to the sea, Lee's surrender to Grant, the assassination of President Lincoln, rise in power of Thaddeus Stevens, the talented commoner, the motives, organization and raids of the famous Ku Klux Klan, and the reconstruction period of the South.

CLIPPING FROM Museum
Milwaukee Wis
Date [illegible]

DAVIDSON.

"The Birth of a Nation," the current attraction at the Davidson, is proving one of the most stupendous attractions of the kind ever offered in this city. There are scenes that are most unusual, both in historic detail and in the stupendous manner of their production.

More than 18,000 people and 3,000 horses were employed in filming this offering. The action ranges from the prologue, showing the coming of the first slaves to America, to the ante-bellum days, the election of Lincoln, the declaration of war, the siege of Petersburg, the fall of Vicksburg, the flight from Atlanta, the surrender of Lee at Appomatox and the assassination of Lincoln in Ford's theater, Washington.

Many of the scenes were taken from the top of a sixty-foot tower, and cover an area of five miles, shown by the camera with the aid of the telephoto lens. Such actors as Henry Walthall, Lillian Gish, Mae Marsh, Spottiswoode Aitken, Wallace Reed, Ralph Lewis, and others well known to the photoplay world are included in the leading roles. The battle scenes were reproduced in the vicinity of the actual battles, and many of the [illegible] night by [illegible]

MILWAUKEE (Wis.) LEADER
JULY 11, 1915

THE MOVIES

DAVIDSON.

Patronage in the Davidson of "The Birth of a Nation," the stirring motion picture drama of Civil war days, is said to have exceeded all previous records on pictorial productions, indicating that the interest taken in the pictures in Milwaukee is as keen as in other large cities.

After a week of continuous presentations, twice daily, it is announced that reservations are being made several weeks in advance.

Favorable criticism of the picture has been expressed by numerous theater-goers and word has gone forth to the lovers of music that the orchestration of 40 instruments is alone equal to an operatic performance. Not a word is spoken, but the emotion awakened by the fascinating pictures and the inspiring music is so intense that a spectator is held spellbound. The spirit of every scene, light, serious or tragic, is portrayed by the pictures, with simultaneous interpretation by the large orchestra.

In the motion picture industry, which encompasses everything within the range of vision, it is conceded that "The Birth of a Nation" is the most masterly achievement yet made.

Romance, history and spectacle are blended in the great play consisting of 12 reels of film in the course of which home life, sessions of congress, the organization of armies, infantry, cavalry and artillery battles, mob scenes and riots are depicted. The slave problem is visualized and the civil war is pictured with historical accuracy.

A do[illegible] romance of young men and wom[illegible] of the north and south is unfolded [illegible] the sorrow and complications [illegible]enced, a spectator is impressed [illegible] the personal loss which is th[illegible]itable result of war.

BUTTE (Mont.) MINER
JULY 11, 1915

"Birth of a Nation" In Great Demand

State rights for "The Birth of a Nation" are bringing big sums of money.

The rights of 14 states were offered for $75,000 this week. The states are Minnesota, Iowa, South Dakota, North Dakota, Arizona, New Mexico, Colorado, Utah, Wyoming, Idaho, Nebraska, Kansas, Montana and Nevada. In this territory there are 865 playing points, with 938 theaters and a population of 10,983,103.

WASHINGTON (D. C.) TIMES
JULY 11, 1915

"The Birth of a Nation," first shown privately in Washington, which created a furore upon its appearance in Boston, now is drawing packed houses there and promises to remain many more weeks.

SEATTLE (Wash.) POST-INTEL.
JULY 17, 1915

THREE PERFORMANCES A DAY OF "BIRTH OF A NATION"

The unusual interest in "The Birth of a Nation," which will close its third week at the Clemmer tonight, and which has had an unprecedented patronage so far, has made it necessary to give morning performances of the Griffith historic tragedy. Another special performance will be given at 10:15 o'clock this morning. For the past two days the attendance has tried the capacity of the theater. Local interest in the show does not seem to lag, and with the additional attendance of the visiting Shriners the theater is packed. Nothing in the history of motion picture exhibition in the city has equaled Manager Clemmer's showing of this [illegible] either for additional features in music, decoration of the house or costumed attendants. Prices have been no bar to the continued success of the venture, perhaps because the attendance is even at the schedule just one-half of that of other cities.

Theatre Managers Bid Lively for Film

"The Birth of a Nation" Has Reached Pacific Northwest and Will Probably Be Shown Here.

"The Birth of a Nation" has reach the Pacific northwest and as a res there is a lively bidding among s eral local managers for the film, w the amounts involved running fro $2000 to $3750 a week. In Seattle t management of the Clemmer theat paid $15,000 for the film for eig weeks, to be divided between t Sound City and Spokane.

The film is the greatest probletic yet made by W. D. Griffith, calle "the Belasco of the screen." It founded on Thomas Hixon's "The Clansman," and in practically eve city where it has been shown it aroused strong race sentiment. [illegible] film has just completed a [illegible] week in Los Angeles.

BUFFALO (N.Y.) TIMES
JULY 15 1915

PHOTOGRAPH OF CAREER.

Reinhard Lauded for Organization of Music Hall Orchestra.

[illegible] the organization of the orchestra he is now leading at the Brighton Beach Music Hall where D. W. Griffith's "The Birth of a Nation" is playing, Louis Reinhard has achieved the greatest triumph of his twenty-five years' experience as a musician.

LOUIS REINHARD.

Reinhard has come to be known as the "Brooklyn leader." That is the title conferred on him by the profession. His success in organizing the Brighton Beach Music Hall Orchestra has caused considerable comment in musical circles where he has been highly commended. The orchestra is one of the best ever heard in a Brooklyn playhouse.

Reinhard celebrated the twenty-fifth anniversary of his conductorship early this year while he was leading the orchestra in B. F. Keith's Orpheum Theatre. He showed a strong leaning toward music in his early youth and studied the violin and several other instruments under two masters. At the age of 17 years he was the leader of the orchestra in the People's Theatre in Milwaukee, a leading playhouse of the Middle West.

Several years later Reinhard received a flattering offer from a Duluth producer, and accepted. After a three-year stay there he returned to Milwaukee as the leader of the orchestra in Jacob Litt's Bijou Theatre, where he remained for seven years. He then entered the service of Percy Williams and then that of the B. F. Keith interests.

When William H. Kemble, manager of the Brighton Beach Music Hall, who has had considerable experience in the theatrical world, decided to have an orchestra for that amusement place, he immediately communicated with Reinhard and commissioned him to organize one.

MILWAUKEE (Wis.) LEADER
JULY 11, 1915

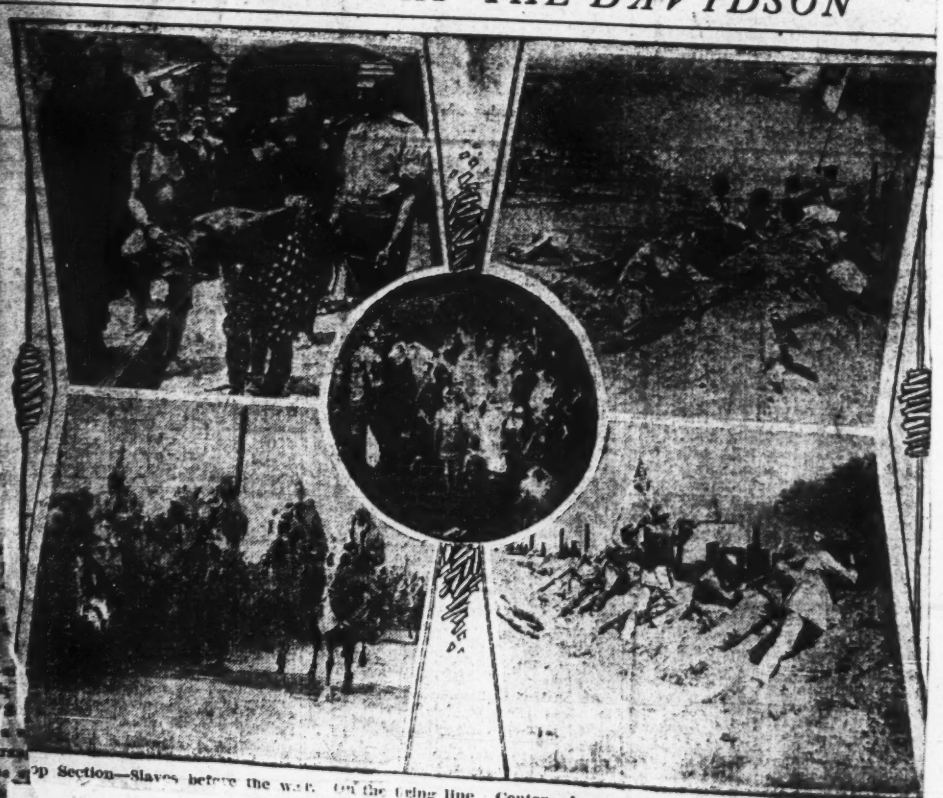
MILWAUKEE (Wis.) SENTINEL
JULY 17, 1915 602

[illegible] American Railway association for ap-

"THE BIRTH OF A NATION" ESTABLISHES NEW RECORD

On Sunday the Davidson theater inaugurates the third week of the Griffith photospectacle, "The Birth of a Nation." The engagement has been prolonged, and seats are selling for any performance for the remainder of its stay in this city. Capacity audiences are witnessing the offering, and indications point to a record in the film world of Wisconsin.

SCENES IN "BIRTH OF NATION," GREAT FILM AT THE DAVIDSON



Top Section—Slaves before the war. On the firing line. Center—A peace gathering—Ku Klux Klans men and the dress of a fighting position.

SEATTLE (Wash.) TIMES
JULY 9, 1915

Evening Mail
June 17, 1915

very touch is evil.

"Birth of a Nation"—Clemmer.

There is every indication that "The Birth of a Nation," now playing at The Clemmer will break all picture records, not only for length of engagement but also in attendance. So great has been the demand to see this marvelous achievement of D. W. Griffith, founded on Thomas Dixon's well known story, "The Clansman," that Manager Clemmer has decided to hold "The Birth of a Nation" over for another week. So insistent were the

"Birth of a Nation" at Liberty Theatre

"The Birth of a Nation" has entered upon the twentieth week of its run at the Liberty Theatre, where this spectacle continues the most talked of show in town. The great scenes of the South before the war, the stirring battles of the civil conflict and the thrilling dramas of reconstruction days are all covered in the most exciting manner yet on any American stage. Judging by all the signs of the engagement, "The Birth of a Nation" will remain at the Liberty for a record run.

[illegible] to the sea by Gen. Sherman. [illegible] Colonial homes of the South are [illegible] as a war necessity.

[illegible] scene is pictured, with the [illegible]

PROVIDENCE (R. I.) EVE. TRIBUNE 728
AUG. 14, 1915

Will Decide on Photo Play This Evening

"The Birth of a Nation," David W. Griffith's photoplay, was shown again this afternoon to the Police Commission and representatives of colored organizations interested in the efforts to prevent the picture in this city. By a unanimous [illegible] vote of the two [illegible] film is which the colored people have [illegible] [illegible] without [illegible]

[illegible] 1915

[illegible] the sale of the [illegible] weather [illegible] popularity of the theatre is kept at an even temperature by special mechanical arrangements which do not mar the presentation of the wonderful film story, in any degree. This massive pictorial representation of stirring incidents in American history remains the most potent offering of the season in town. In addition to the run at the Liberty, Mr. Griffith has installed a second production at the Brighton Beach Music Hall, where visitors to the seaside resorts in the Coney Island territory can see the picture without hurrying uptown and abandoning the cool ocean breezes. This is the first time that a theatrical presentation of this importance has been booked for two summer runs in greater New York.

[illegible] MAIL 5-1

LOVING

NO "NATION" STATES RIGHTS.

There will be no state's rights sold for D. W. Griffith's "The Birth of a Nation." At least not just yet. Last week a former advance agent in behalf of a party of men made the Griffith concern a flat offer of $25,000 for the "Nation" rights for one state. The offer was declined.

Over in the general offices of the Griffith film J. J. McCarthy, general manager, is getting ready to shoot out a raft of road outfits playing the picture.

The [illegible]

ATLANTIC CITY (N. J.) REVIEW
JULY 14, 1915

BIG ORCHESTRA FOR SPECTACLE

"Birth of a Nation" At Nixon Sun. Requires Tremendous Effects

The advance guard of D. W. Griffith's technical forces arrived here yesterday to begin early preparations for the engagement of the great spectacle, "The Birth of a Nation" at the Nixon Theatre starting next Sunday night.

At the same time these experts are making the mechanical changes in the theatre necessary for this big production. Mr. Nixon has a special force at work redecorating the house and putting the interior in the finest possible order.

In Mr. Griffith's forces are Frederick Arandel who is assembling the orchestra of forty men who play the operatic score which accompanies every scene of the several thousand in this mammoth narrative. Cecil E. Wood who looks after the installation of al lthe electrical appliances for the production has a corps of men at work putting everything into the Nixon and in addition is readjusting the arrangements of the entire auditorium to bring it within the requirements of the latest scientific methods of focal range to make the projection as near perfect as Mr. Griffith desires in the presentation of his great work.

James Dolliver the general stage manager of the Griffith enterprise, is here engaging the men who will work behind the scenes and supply the human note in many of the thrilling scenes. Though these forces are never seen in the production there are nearly a hundred men back stage who handle the effects and supply the details which are entrusted to this part of the work. With the stage manager is Mrs. Ryan, the wardrobe mistress who passes upon the young ladies who are seen in the front of the house. These girls are all dressed in the bewitching crinolines and hoop skirts that were the correct dress of 1860 during the period of the major part of the big story. This detail lends a delightful atmosphere to the production before the first scene of the drama is flashed upon the screen. These dresses are made for the girls after they have been selected. There were hundreds of applicants for these positions yesterday and the management was able to secure several of the prettiest girls of Atlantic City.

From now on the Nixon will present an air of unusual activity as all these preparations are carried on without any interference with the vaudeville bills now finishing out the season there.

The tickets for the advance sale have also arrived and will be placed on sale tomorrow for the first week of the engagement. As these were the only ones ordered after the opening date was determined upon in New York the sale for the remainder of the engagement will open the following week when seats can be secured four weeks in advance.

PHILADELPHIA (Pa.) TELEGRAPH

MASTER PICTURE [illegible]

D. W. Griffith's "The Birth of a Nation" for Atlantic City. Griffith's master production, "The Birth of a Nation," which [illegible] places, will [illegible] Atlantic City [illegible] an engagement at the Nixon Theatre, Atlantic City, [illegible] it is expected to have [illegible] shore resort.

"The Birth of a Nation" [illegible] its prologues as the [illegible] Dollar" motion picture [illegible] its sixth month of a [illegible] house.

Mr. Griffith was [illegible] the picture. He employed [illegible] 3,000 horses to get the [illegible] The total cost of the production is said to have been approximately [illegible] story ranges over a vast [illegible] can development, but in [illegible] is represented in the [illegible] years covered by the story [illegible] to and including the Civil [illegible] relationship of the North [illegible] these "[illegible]" [illegible] basic things of the epic [illegible] this Thomas Dixon's "The [illegible] was taken as a base.

There is a blending of [illegible] romance, showing the old [illegible] war and the meeting of the [illegible] the Northern and Southern [illegible] whose fortunes furnish the [illegible] est and individual appeal [illegible] essential to true drama. The master producer has [illegible] conflicts of the war, [illegible] March to the Sea and the [illegible] of Grant and Lee at Petersburg, last great battle and then the [illegible] rangements at Appomattox, [illegible] atre in Washington and the [illegible] of President Lincoln. The [illegible] followed by a representation of [illegible] under the Carpetbagger and [illegible] tion periods, with the rise of the Klan to bring about the [illegible] and the South.

July 17

Birth of a Nation" has ... twentieth week of its ... ty where this spectacle contin... talked of show in town. The ... of the South before the war, ... stirring battles of the civil conflict ... thrilling drama of the reconstruction ... are well covered in the most ... manner that has yet been revealed ... American stage.

CABLE ADDRESS CLIPSURG

CLIPPING FROM Inter Seattle Mash

7-7-15

GRIFFITH'S INSPIRATION FOR "AVENGING CONSCIENCE"

The psychology of conscience, that mysterious judge in the seat of human being, has a strange and decidedly unique demonstration on the "Avenging Conscience," now being shown at the Melbourne theater.

It is said that D. W. Griffith, producer of "Avenging Conscience" and "The Birth of a Nation," received inspira[redacted] some of which [redacted] the great six-reel masterpiece, "Avenging Conscience," while crossing a field to direct a scene in "The Birth of a Nation." Mr. Griffith perceived a wonderfully large spider web hanging from the lower boughs of a Californian monarch and one of the biggest black spiders he had ever seen executing an enormous horsefly. He watched the murder of the fly curiously, and, happening to glance at the bottom of the tree, perceived a [redacted] ants swarming over and doing to death a greenish hued bug. Mr. Griffith, a lover of the works of Edgar Allan Poe, was reminded of Poe's masterpiece, "The Tell-Tale Heart," and then and there sketched in his mind's eye what has proven to be the most mysterious, masterful and sensational motion drama, the "Avenging Conscience." Griffith has absorbed the spirit of Edgar Allan Poe and reflected it in this production.

Poe's remarkable genius, his rejection of customary forms, his crystalline imagery, his gloom, his grandeur, his abrupt transitions from scenes of exquisite beauty to those of ghastly horror, all the spell that transports us from the baseless fabric of a delicious dream to common and hideous reality, the marvels of his power of contrast, dwelling one moment in a heaven of ideals and another in a hell of mental torture, are reproduced with marvelous fidelity on the screen. Delighting you with its flashes of exquisite beauty at one moment, the very essence of spiritual charm, it moves you at another to pity and then to horror. Mr. Griffith has accomplished photographic feats in the "Avenging Conscience" never before attempted.

White House Gives Recognition to Educational Value of Photo Drama

Tammany Time

Even the White House has gone on record in recognizing the spirited influence and educational value of the photo drama, as was attested by the wonderful spectacle, "The Birth of a Nation," to which New Yorkers are giving such generous support and such cordial approval.

It is interesting to observe that the historic White House with its wealth of memories and of associations so dear to the real American should have been made the theatre for this remarkable and educational photoplay which has gripped public attention with such permanence and such vigor.

The lessons taught by this production of Mr. D. W. Griffith, based, as is well known, upon Thomas Dixon's novel, "The Clansman," have been reviewed so many times in the secular and religious press that it is hardly necessary to go into a complete description of the historical film drama at this time. Suffice it to say that one hundred years of American history are covered by Dixon's story, and thanks to the magic touch of the "movie" the making of this century of history can be seen from the comfortable vantage point of a cushioned theatre chair. There are many remarkable pictorial effects in this photo drama, among them faithful reproductions of Sherman's march to the sea, the burning of Atlanta, Ga., and the night raiding of the Ku-Klux-Klan, but none is more vigorous or more lavish in detail than the pictorization of the battle at Petersburg, which formed one of the closing chapters in the history of the Civil War.

Of the skill back of this artistic work in directing the movements of 12,000 men over twelve square miles of Civil War battle-ground columns could be written, likewise of the following so closely of the historical records in preparing for the battle pictures. For four months professors of history in several universities conducted extensive research to obtain the correct data and West Point engineers mapped out the battlefield in accordance with the official war records. The Ordnance Department of the United States Army furnished the rifles and artillery, the cannon used having seen service in the Civil War.

Under the supervision of army engineers a large force of men dug the trenches and prepared the breastworks. Roads were built for the artillery, mortar pits were provided for the heavier ordnance, and masked batteries, just as in the battle a half century ago, were placed behind the hills five miles distant from the center of the battlefield. To make the chance of injury to the actors as slight as possible special shells and projectiles were used which gave the pictorial effect of the missiles used in real war but were harmless.

Mr. Griffith divided his army into sixteen battalions with a sub-director who reported direct to him at the head of each. A camera was detailed to each batal[illegible]n, which had been carefully [illegible]earsed and Griffith and his camera [illegible] overlooked all from the point of view afforded by the sixty-foot tower.

The details are worth chronicling showing as they do the faithfulness and the enterprise of Mr. Griffith in his ambitions to show the millions vividly how the men under General Grant and General Lee fought at Petersburg, Va., fifty years ago.

The White House did well in giving space to the presentation of this wonderful chain of pictures which are doing such a useful and constructive educational work and with such fidelity.

CLIPPING FROM NEW YORK JOURNAL

Date .....

"Birth of a Nation" Three Hundred Times

With the turning of next week, D. W. Griffith's spectacle, "The Birth of a Nation," will register its three hundredth consecutive performance at the Liberty Theatre. A second production is also being presented at the Brighton Beach Music Hall, so the record for Greater New York is piling up faster than was ever known before for a theatrical offering in this section. The massive film conception of the dramatic forces in the most stirring parts of American history is so comprehensive in its appeal that it continues to be the most-talked-of attraction in town.

Globe + Commercial July 17, 1915

"The Birth of a Nation" at the Liberty Theatre is certainly demonstrating itself to be a spectacle that summer months cannot wither so far as drawing powers are concerned. The fact that thousands of persons leave the city in summer and yet there are just as many strap-hangers in the subway has been called a mystery, but how about the line that gathers at every performance before the Liberty Theatre box office? From the nature of things one must suppose that there will some time again be found a "movie" worth $2 a seat to behold, but the truth still remains that none but Mr. Griffith seems to have discovered one.

Journal of Commerce July 17, 1915

"The Birth of a Nation" will enter the twentieth week of its run at the Liberty Theatre, with its drawing power still undiminished. The great scenes of the South before the war, the stirring battles and the episodes of the reconstruction period have lost none of their attractions for the audiences.

N. Y. Sun July 17, 1915

LIBERTY.—With the turning of this week D. W. Griffith's spectacle "The Birth of a Nation," registered its 300th consecutive performance at this theatre. A second production is also being presented at the Brighton Beach Music Hall, so the record for Greater New York is piling up faster than was ever known before for a theatrical offering in this section. The massive film conception of the dramatic forces in the most stirring parts of American history is so comprehensive in its appeal that it continues to be one of the most talked of attractions in town.

Telegraph July 18

"The Birth of a Nation" has entered upon the twentieth week of its run at the Liberty Theatre, where this wonderful spectacle continues the most talked-of show in town. The great scenes of the South before the war, the stirring battles of the civil conflict and the thrilling drama of the reconstruction days are all covered in the most exciting manner that has yet been revealed upon an American stage. Judging by all the signs of the engagement, "The Birth of a Nation" will remain at the Liberty for the record run in the history of that theatre.

Tribune July 18

"The Birth of a Nation" has entered upon the twentieth week of its run at the Liberty Theatre, where this wonderful spectacle continues the most talked of show in town. The great scenes of the South before the war, the stirring battles of the civil conflict and the thrilling drama of the reconstruction days are well covered in the most exciting manner that has yet been revealed upon an American stage. Judging by all the signs of the engagement, "The Birth of a Nation" will remain at the Liberty for the record run in the history of that theatre.

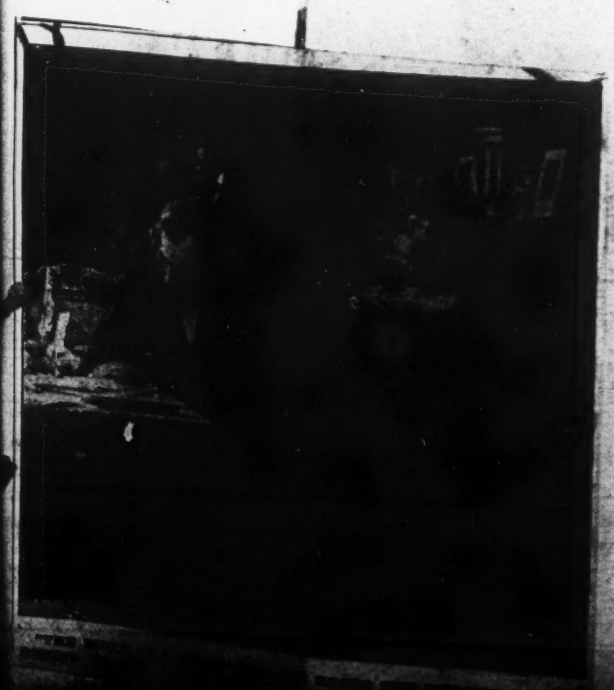
American July 18.

"The Birth of a Nation" has entered upon the twentieth week of its run at the Liberty Theatre, where this wonderful spectacle continues the most talked of show in town. The great scenes of the South before the war, the stirring battles of the Civil conflict and the thrilling drama of the reconstruction days are all covered in the most exciting manner that has yet been revealed upon an American stage. Judging by all the signs of the engagement, "The Birth of a Nation" will remain at the Liberty for the record run in the history of that theatre.

Times July 18

LIBERTY.—"The Birth of a Nation," a motion picture abounding in thrilling scenes and illustrating the high development to which the art of the cinema has been carried.

ATLANTIC CITY (N. J.) REVIEW JULY 14, 1915



Philadelphia, (Pa.) Public Ledger

Date ..... JUL 17 1915

Five pounds apprentice allowance claimed.

"BIRTH OF A NATION" GOES TO ATLANTIC CITY THEATRE

New York's First $2 Photoplay to Startle the Vacationists.

The first movie that New York ever saw at $2 prices is going to be in Atlantic City next week.

Samuel F. Nixon, managing director of the New Nixon Theatre, Atlantic City, announces an unusual engagement for that popular playhouse by the sea beginning tomorrow (Sunday) night, when D. W. Griffith will present his great spectacle, "The Birth of a Nation," for a summer run, with daily matinee and eight performances, including Sundays.

The manner of producing this masterpiece is something an new in the development of the theatre that there are no comparative standards by which it can be judged. Griffith was eight months producing his marvelous narrative in a form of expression that is startling realistic and intensely dramatic. He employed 18,000 men and 800 horses to get the desired effects. The total cost of the production is approximately [illegible] This [illegible] ranges over hundreds of [illegible] American development [illegible]

JULY 17, 1915

SAN FRANCISCO [illegible] BULLETIN

AT THE ALCAZAR

D. W. GRIFFITH'S film production, "The Birth of a Nation," or "The Clansman," in twelve reels, will start on its fourteenth week at The Alcazar Theater Monday. Two exhibitions are given daily, a matinee at 2 o'clock and the evening exhibition at 8:15.

"The Birth of a Nation" represents the acme of art and realism in motion pictures. In viewing the production the audience actually sees the shelling, the storming and the destruction of Atlanta. It sees with vividness what no one, not even the participants, ever saw before, a great battle being waged at dead of night.

An actual vision is given of the contending hosts of Lee and Grant in the death grips of all the sordid machinery of war. Army officers prepared the plans for and helped direct the battle scenes, according to the exact tactics and strategy in the real events. There is not a single anachronism in the whole production.

SEATTLE (WASH) TIMES
JULY 3, 1915

"BIRTH OF A NATION"—CLEMMER

"The Birth of a Nation," the meeting of Generals Grant and Lee in "The Birth of a Nation," now showing at The Clemmer. The photoplay is from Dixon's novel, "The Clansman," and was produced by D. W. Griffith. There are two [illegible] daily.

MILWAUKEE (WIS) JOURNAL
JULY 11, 1915

AT THE DAVIDSON

In The Birth of a Nation now running at the Davidson, proclaimed the greatest motion picture play ever produced, the role of President Abraham Lincoln is played by Joseph Henabery, who made a thorough study of the life of the martyred president to make the character distinctive and natural.

One of the pictures shows the president in the act of signing his famous proclamation, granting freedom to the negro slaves of the South. Secretary of State Seward and other statesman are seen in the background. The assassination of Lincoln by John Wilkes Booth, the actor, in Ford's theater in Washington is a scene of tragic interest. The role of Booth is assumed by Raoul Walsh. Histories were studied and eye witnesses of the assassination were questioned so that the scene could be staged accurately. Other members of the cast who impersonate men of history are Donald Crisp, cast as Gen. U. S. Grant, and Howard Gaye, who impersonates Gen Robert E. Lee. The principal women in the cast are Miriam Cooper and Mae Marsh, cast as the Cameron sisters, Josephine Crowell who plays the part of Mrs. Cameron, Lillian Gish in the role of Elsie Stoneman, a belle of the North who becomes an army nurse, and Mary Alden in the character of the mulatto housekeeper of Austin Stoneman, leader of the house of representatives.

The first pictures are views of life in the North and South prior to the Civil war. Slaves are seen at work in cotton fields and in households and from the scenes one gains an impression of conditions at that time and of the sentiment which caused the South to secede from the Union. Young folk of the Stoneman family of the North and of the Cameron family of the South figure in two romances which are shattered by the war, culminating in matrimony after peace is declared.

Battle scenes are depicted, showing infantry, cavalry troops and artillery forces in action. Soldiers are seen fighting in trenches and behind breastworks and in open clashes at the point of bayonets. Gen. Sherman's famous march to the sea is visualized, also the battle of Gettsburg, the sieges of Atlanta and Petersburg and the surrender of Gen. Lee to Gen. Grant at Appomatox, ending the long war.

How Freedom was accepted by the negroes and the corruption wrought by lawless colored forces and unscrupulous whites from the North are revealed in views of the time of reconstruction in the South, where the wrongs of the innocent were righted by the powerful band of masked night-riders known as the Ku Klux Klan.

Miriam Cooper, Davidson.

ATLANTIC CITY (N. J.) REVIEW
JULY 17, 1915

"THE BIRTH OF A NATION" NIXON

Wonderful Spectacle Will Begin Season's Run Sunday Night

With every arrangement complete for it next brilliant offering the Nixon Theater to-morrow night will begin its mid-summer season under the most favorable circumstances. D. W. Griffith's great spectacle "The Birth of a Nation," will be seen there. Months have been taken to see that nothing is lacking to enhance the merits of this marvelous work of art and a representative audience will be on hand to greet the opening, which is scheduled for 8.30 P. M. Sunday night. On this there will be two performances daily, of matinees at 2.30 daily and evenings at 8.30.

It would seem that everybody knows more or less about "The Birth of a Nation." This is the great photoplay which has set a new standard in the theaters of the country. After presentations in New York [illegible] the sensation of the year, it has run nearly six months and is still the most talked of play on Broadway. The business has been simply phenomenal and this success has been duplicated in Chicago, Boston, San Francisco and other important cities. When foreign managers were content to admire this achievements in single remarks, Griffith operates in thousands. Instead of the usual great company of 30 people he employed 18,000 men and women to get his human effects. Where formerly once thrilled you with his single charge across a wooded stage of apparently scenic splendor Griffith shows you the wildest riders in the world dashing for miles over country roads for which an entire county had to be commandeered for his setting. Almighty nature painted the background. The most artist can only hope to give a faint glimpse of an imitation in the photo forms that once proved satisfactory. All the excitement there is in the essential human note holding you spellbound to the developing narrative. Tears and smiles mingle and music hits the nease as only those old melodies with the modern treatment of the same theme can work one's emotions.

The Atlantic City engagement bids fair to be the most sensationally successful of all. The Nixon Theater is ideal for the perfect projection of the great photoplay and the heights of the scene will be "The Birth of a Nation" one of the big attractions of the season along the famous Boardwalk.

MILWAUKEE (WIS) WISCONSIN
JULY 12

Famous Scotch Actors in "Birth of a Nation"

Two unusual actors in "The Birth of a Nation" at the Davidson are Spottiswoode Aiken and Josephine Bonaparte Crowell, the two who play Dr. and Mrs. Cameron. The couple is Scotch, and both attained distinction on the London stage before coming to this country. Aiken worked with Griffith in the old Biograph days, and is considered one of the best character actors in the film world. Seats for this offering are now selling four weeks in advance. The film is in twelve reels and is accompanied

Detroit News
July 16 1915

Eventually to call your attention to the advertising of the Brighton Beach Music Hall. On nearly all the element railway stations in Brooklyn are one sheet posters advertising D. W. Griffith's "Birth of a Nation." Across the top of these posters are pasted "snipes" bearing the words "Brighton Beach Music Hall—Now Playing." The first time one [illegible] saw one was on Saturday, June the 26th. I went down to the Music Hall and paid my admission, never doubting but that I would see the picture as advertised. The picture was not shown, the writer [illegible] and the entertainment. At the box office I asked "What's the idea of advertising 'The Birth of a Nation' for to-night?" The ticket seller [illegible] explained that the advertising had been put up in good faith and that they intended to have the film on exhibition there that night, but that Mr. Griffith was not satisfied with the orchestra rehearsals and postponed the event until the following Friday. With this I had to be satisfied, but I waited the advertising to see if the error in the announcement would be corrected by the ample expedient of covering the "snipes" with bills bearing a true statement of the facts. But no! The bills remain the same. The first public exhibition of the picture is announced for Saturday (July 3rd). This means that for two weeks the public believe the actual presentation of the picture the public [illegible] is "Now Playing." CHARLES KINGSLEY.

Mr. Kingsley's letter was promptly transmitted to the management of the Brighton Beach Music Hall and the following explanation was received:

I regret exceedingly that there is anyone who has not sufficient confidence in the management of the Brighton Beach Music Hall to know that [illegible] is a matter of fact instructions [illegible] the poster company to post the paper as soon as they [illegible] understand by the printers that the paper would be [illegible] Thursday, July 1st, therefore as this [illegible] matter sooner than we anticipated and the bill [illegible] posted the advertising matter as [illegible] paper could not be re-posted, [illegible] amount of detail in opening a production of this nature. The fact however has been verified in every [illegible] posting has been put out, and we [illegible] at the Music Hall and have in[illegible] tickets for [illegible] public performance would be [illegible] upon us, and this [illegible] of this detail, but I assure [illegible] V. H. KRAUSS, Manager.

Unfortunately the newspaper did not let Mr. Kingsley failed to [illegible] the management and inform him that he was [illegible] "The Birth of a Nation." As for the failure to [illegible] the use of these numerous stickers whereby the [illegible] author. The good intent of the management appears to [illegible] in the publication of the announcement in the papers, which [illegible] the misrepresentation of which Mr. Kingsley [illegible] outside. This seems quite [illegible] Mr. Kingsley's [illegible] at the box office.

MILWAUKEE (WIS) SENTINEL
JULY 12, 1915

562

passed the 400,000 mark

Throng at Theater to See "Birth of a Nation"

By Sentinel Staff Photographer.

Capacity audiences are attending "The Birth of a Nation," now in its second week at the Davidson.

The offering has broken all records for photoplays in this city, first in playing at $1.50 prices, and secondly in offering an extended engagement of four weeks. Herman Kelbe's orchestra, with its rendition of synchronized music, is a big feature of the production. There are twelve reels in the photodrama, in Griffith's best style, and historic incident and exciting scenes follow in quick succession.

The assassination of Lincoln is most striking of the many tableaux. Joseph Henaberry, who plays Lincoln, has received an offer from a prominent eastern painter to pose the martyred president for a canvas upon which he now is at work.

Seattle, Wash.
June 11, 1915

ALCAZAR

"The Birth of a Nation" or as the production is better known in this community, "The Clansman," will be the attraction for one week at the Alcazar this afternoon. The symbol [illegible] for this massive [illegible] of D. Griffith's, for there is [illegible] of any showing of pub[illegible] in the opening scenes, the [illegible] and the [illegible] which have made [illegible] famous among all [illegible]

GRIFFITH PRODUCTION CONTINUES AT CLEMMER

Some wonderful music is being played at The Clemmer, accompanying Griffith's half million dollar masterpiece, "The Birth of a Nation." Twelve of Seattle's [illegible] musicians are offering for the first time in the Northwest, a score written especially for a motion picture, [illegible] symphony orchestra [illegible] for the massive [illegible] equal to [illegible] and each [illegible]

TTANOOGA (Tenn.)
JULY 14, 1915

Mae Marsh

he Marsh, the "little sister" of "The
sman," is an all-round heroine.
summer at Long Beach this season
[illegible] Sunday. No one
w her identity until long after, and
n only by chance was it learned.
he is also an everyday heroine.
ere is a big family of little Marshes
d the major part of the popular girl's
salary goes to educate these young
ks. Miss Marsh spends her nights
tting the touches onto her own edu-
tion.

Empress

There are in Atlanta today hundreds of people who believe that the Ku Klux Klan was a band of marauding murderers who spread terror to the hearts of every community through which their mysterious journeyings were taken. Thomas Dixon in his book and David Griffith in his picture, "The Clansman," have shown us that these men were banded together to save the white people from the consequences of the growing negro power, and that they broke the backbone of the movement to place the negro for all time on an equality with the white man, a position for which he has never been fitted.

The South owes its very life today to the Ku Klux Klan, and the book and picture are today reorganizing the ideas of the many who have heretofore failed to understand the significance of the work these men did—shedding their blood in many instances for the principals ingrained in the breast of every Southerner, and it might be said of every American—that there is an uncrossable gulf between the black and white races which no power on earth can ever bridge.

"The Clansman," the book, the play, the picture—have all three played a part in the purifying of the nation and have raised the art of pictures—often belittled—to the pinnacle of greatness.

The fourth week of "The Clansman" opens with tomorrow's matinee and two shows will be presented each day until next Sunday night.

SAN DIEGO (Cal.) UNION
JULY 11, 1915

Mae Marsh
in "The Clansman"
—EMPRESS—

BROOKLYN, (N. Y.) TIMES
Date .....
JUL 17 1915

ATLANTIC CITY (N. J.) PRESS
JULY 14, 1915

BIRTH OF A NATION AT THE NIXON SUN.

Big Film Spectacle Here for First Two Performances

Next to the ocean the Nixon Theatre was about the busiest thing in Atlantic City yesterday. These unusual activities were started by the advance guard of technical experts who arrived to get everything under way for the first presentation here on Sunday night of D. W. Griffith's mammoth spectacle "The Borth of a Nation." There is no detail too small to attract Griffith's attention and the correct handling of his production is one of the things he is most insistent upon. Frederick Arundel has charge of the music and is assembling the orchestra of 40 men who will play the score which accompanies each of the several thousand scenes of the spectacle. Cecil Wood, the electrical expert, will have a corps of men working night and day from now on finishing up the adjustment of all the expert appliances which are vital to the proper projection of the story. The auditorium will be rearranged to suit the latest scientific requirements for the proper focal adaptability of the great film play to the theatre. This attention insures a projection which is as near perfect as con be made.

At the same time James Dolliver the general stage manager of the Griffith enterprises and Mrs. Ryan, the wardrobe mistress, are rounding up nearly a hundred men and girls who are to have part in the narrative. Mose of these people are used back stage in the effects which are so important a part of the entire performance. The girls will be seen in the front of the house dressed in the old fashioned hoop skirts and crinolines of the period of 1860, during which time the greater part of the play takes place. This is an atmospheic touch which lends to the performance. The dresses have to be mad to order. A dozen of Atlantic City's prettiest girls were engaged yesterday and Mrs. Ryan and her seamstresses will start in today to fit them out with the charming costumes which were the pride of their grandmothers in the days of the war.

Not to be behind in this lavish display Mr. Nixon has a force of interior decorators at work renovating and redecorating the theatre so that it will be spick and span for the great engagement.

The seat sale for the first week opens tomorrow morning at the regular box office. In a few days the tickets for the indefinite run will be placed on sale four weeks in advance in anticipation of the mid-summer rush.

MILWAUKEE (Wis.) LEADER
JULY 14, 1915

HISTORIC EVENTS ARE PICTURED IN THIS PLAY

War is a dismal, wasteful business, as one learns by seeing "The Birth of a Nation," the motion picture drama which visualizes the civil war, now attracting large crowds in the Davidson.

The play is notable for the romance and the history it depicts, the scenes including thrilling battle scenes, cavalry dashes and sieges.

One of the tragic spectacles is the assassination of President Abraham Lincoln, [illegible]

Tribune Oakland Cal. July 11, 1915

MAE MARSH AGAIN WILL STUDY HERSELF

Mae Marsh, diminutive actress of the movies, is coming to Oakland again to study herself. When the "Clansman" films open at the Macdonough the little star will return, to visit an aunt here—and take in her act every day.

"I get more ideas from watching myself," she declares, "than I would from watching Bernhardt. Every mistake I ever made stands out so glaringly that I have no trouble at all in locating it."

Miss Marsh spent a week in Oakland last time the film played, taking in her "Bulls," as she calls them—and now will try it for another week. She declares that the only way to succeed is to study one's own mistakes.

The film will play at the Macdonough for an extended engagement, and is noted as one of the most remarkable offerings on the American stage today. It will be given in full at the Macdonough production, all the thrilling battle scenes and other remarkable features to be included.

SAN DIEGO (Cal.) TRIBUNE
JULY 14, 1915

With the Photo Players

"THE CLANSMAN"

Interested crowds continue to fill the Empress theatre at each performance of "The Clansman" and this attraction will be held all of the present week. It makes a profound impression on all who witness it. The death of President Lincoln, which brings the first part of the twelve-reel production to a close, shows some extraordinary pictures of the interior of Ford's opera house in Washington at the moment of the assassination, the movements of the actors on the stage, and of the throng comprising the audience, suggesting nothing but the great tragedy itself, with never a blur of artificiality anywhere in the picture.

The spectacle has won popularity because of its thrilling war scenes and the following exciting raids of the Ku-Klux-Klan.

"The Clansman" marks a new epoch. Never before has such a whirlwind combination of story, spectacle and tense drama been unrolled before the eyes of the local public. This film play is a big step forward in the art of motion-picture production and should be seen to be fully appreciated.

MILWAUKEE (Wis.) SENTINEL
JULY 14, 1915

VIRGINIANS FIRST TO SEE THE "BIRTH OF A NATION"

Large crowds are being attracted to the Davidson to witness performances of "The Birth of a Nation," reputed to be the finest motion picture drama ever produced. The first spectators who witnessed the production, were the country folk of Virginia, who abandoned work to watch operations when the wonderful pictures were taken. The 18,000 actors who figure in the army battle scenes were encamped for months in the picturesque hills of Virginia, and when they posed in the realistic battle scenes and shrouded themselves as members of the avenging Ku Klux Klan in the days of reconstruction in the south, large crowds of amazed countrymen stood on the side lines. Before the battle was fought an underground system of telephone wires was laid so that the director could impart instructions to all parts of the battle front, five miles long. The play is attracting visitors from many Wisconsin cities.

[illegible] POST

"Clansman" Opens Thirteenth Week

"The Birth of a Nation," or "The Clansman," the mighty spectacle in twelve reels based on Thomas Dixon's well known novel and produced by D. W. Griffith, started on its thirteenth big week at the Alcazar Theater with a matinee this afternoon.

Nothing like "The Birth of a Nation" has ever been shown at the Alcazar. The picture cost more than $500,000 to produce and more than 25,000 persons and 3000 horses are seen in the film. It required eight months to stage the production.

ATLANTIC CITY (N. J.) REVIEW
JULY 17, 1915

MIRIAM COOPER, IN THE "BIRTH OF A NATION," AT THE NIXON THEATER, COMMENCING SUNDAY NIGHT FOR A SUMMER RUN

FROM
PHIA, (PA.) RECORD

BIRTH OF A NATION

Famous Drama Splendidly Staged to Be Put on at Atlantic City.

Samuel F. Nixon, managing director of the New Nixon Theatre, Atlantic City, announces an extraordinary attraction for this playhouse by the sea in D. W. Griffith's spectacle, "The Birth of a Nation," which will begin its summer engagement at the New Nixon this Sunday evening, continuing with daily matinee and night performances, including Sundays. This is the production which is now turning into its sixth month at the Liberty Theatre, New York, where it has been the sensation of the current season. It is the largest undertaking ever revealed upon a stage and shows 18,000 men and 3000 horses in startling scenes. Mr. Griffith was eight months making the production, at a cost of $500,000.

The story is taken in part from Thomas Dixon's "The Clansman," but has been enlarged upon that theme to cover the relationship of the slavery question to American history. Early episodes show the arrival of the first African slaves into the colonies. Then is pictured the South before the war and the first signs of dissension in the development of the abolition movement. The election of President Lincoln and the departure of South Carolina from the Union necessitates the first call for volunteers, and the war is on. The great battles are shown over an area of 12 square miles. The climax of the war is reached in the scenes revealing Sherman's March to the Sea and the last meeting of Grant and Lee before Petersburg. War in its actual sweep is shown, and ends at Appomattox with the surrender of the Southern forces. With the South going about the work of rehabilitation this movement is arrested by the assassination of President Lincoln. The famous old Ford's Theatre in Washington on the night of April 14, 1865, when President Lincoln's great career ended, is given in historical detail. The final half of the picture reverts again to the South under the reign of the Carpetbaggers and the terrors of the reconstruction period. Here springs into existence the Ku Klux Klan, originally formed to put down the lawless element and restore peace and prosperity to the South. There are wonderful rides of daring horsemen and thrilling rescues. The finale progresses to an allegory showing the welding of the divided sections and the establishment of permanent peace and happiness. In building up this narrative Mr. Griffith has maintained the suspense so vital to drama and has never lost sight of the fundamentals in the way of heart interest and human attributes. His central characters are members of Northern and Southern families whose relationships developing into a romance keep alive the human interest in the story along the proper constructive lines. Everything connected with the production is upon the large scale of its original purpose.

MILWAUKEE (Wis.) JOURNAL
JULY [illegible] 1915

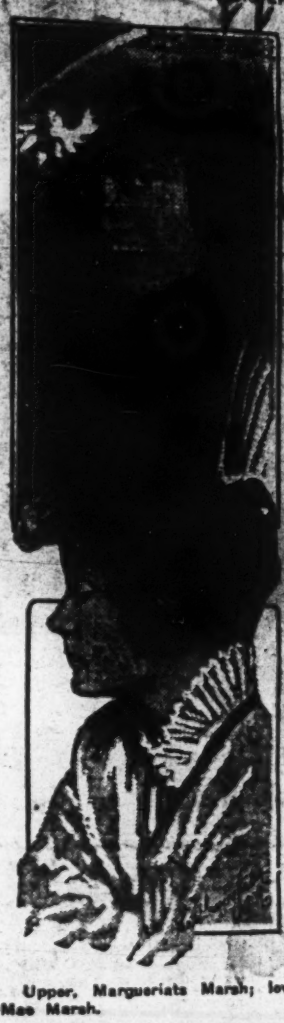
USHERS IN THE BIRTH OF A NATION ARE CLAD IN COSTUMES OF CIVIL WAR TIMES

So that the play may have proper atmosphere, the Davidson theater, during the production of Birth of a Nation, has six ushers in costumes of Civil war times. One is dressed as a Confederate, another as a Union officer. Four girls, their hair in curls, wear the ruffled skirts of the '60s.

This is the first time in the history of moving pictures that ushers have been dressed in costumes of the period in which the play takes places.

CLIPPING FROM Courier News
Fargo N.D.
Date 7-18-15

LITTLE SISTER TURNS LAUGH ON BIG SISTER



Upper, Marguerita Marsh; lower Mae Marsh.

Los Angeles, Cal., July 17.—Marguerite Loveridge has gone back to her own name—Marguerite Marsh!

So we have the Marsh girls who bid fair to give the Gish girls a lively run for their popularity with the film fans. Everyone who attends movin. picture has become a friend of Mae Marsh and her older sister, Marguerite.

Not so many seasons ago, Marguerite Loveridge, then, was playing leads with the old Griffith company in the Biograph studios. Her little sister, Mae, since far-famed for her splendid role in "The Clansman," "The Outcast," and [illegible] of other dramatic parts, came hopping into the studio, wistful-eyed and straggly-haired, wondering at the grandeur of her big sister in make-up and costume.

"I'd like to act too," she told the big sister with eager voice and tiptoe expectation.

"Nonsense," said Marguerite, "run home and play with your dollies. You mustn't act. You're not big enough, child."

But D. W. Griffith happened to see the quaint little figure sitting on a "prop." He immediately told big sister Marguerite to bring her along next day; that he had a little part for Mae to play.

To the unspeakable delight of the child and the astonishment of her sister, Mae was hired, first and "bits," and then for "regulars." She worked incessantly. She climbed slowly but surely. Then came a chance for her to play big acting roles. She had had no theatrical experience, but she surprised everyone by her ability and insight into the characters she portrayed.

Now producers predict that Mae is a "comer" in the dramatic world.

CINCINNATI (Ohio) COM. TRIBUNE 183
JULY 18, 1915

[illegible] through train from Mexico City reached Vera Cruz today.

Perfects "Birth of Nation" Appeal.

Final papers of the appeal granted the city in its prosecution [illegible] promoters of the "Birth of a Nation" motion picture were signed before Judge William Fenimore Cooper in the Superior court yesterday. Assistant Corporation Counsel Louis B. Anderson and George L. Baker announced that they would urge the Appellate court to [illegible] at an emergency session.

MILWAUKEE (Wis.) JOURNAL
JULY 18, 1915

THE BIRTH OF A NATION.

The Birth of a Nation, the great moving picture story of the Civil war and the Reconstruction period, has been condemned by men prominent in educational and sociological circles as reviving old woes better forgotten, as appealing to white prejudice against the colored race and on the contrary as a prejudiced indictment of white treatment of the negro. In many cities a serious attempt has been made to prohibit its exhibition. Had this been done, every thoughtful man who sees the pictures, would, we believe, have been deprived of an experience that he would not willingly miss.

The answer to the objections against The Birth of a Nation lies, we believe, first, in the fact that this film play presents more really and powerfully than any volume of history can do a vital chapter in the life of the nation. These things actually happened, happened within the lives of many now living, and there is little ground for believing that scene or incident has been exaggerated. The friendships broken by civil war, the tender, truthful picture of the great Lincoln, and many other scenes of story give the picture interest for everyone.

Even so, the reproduction of tragedy might not be justified were it not that we find here not alone the conflict of belief between the North and the South, but the conditions of life and upbringing that produced that conflict and the frightful consequences that it led to ere it was settled and slavery wiped out.

And we have nowhere seen a more appealing argument against war. For not alone the dead and wounded on the battlefield nor the tears of mothers and sisters were the price of war, but the horror and tragedy of the days of Reconstruction. Once more we are reminded that the hate and vindictiveness aroused by war are not ended when the original object is attained, but endure to wreck and darken the future for coming generations. [illegible] there any reason to believe that any of the [illegible] of the Civil war and the days of Reconstruction are absent from any great war.

[illegible] more romantic than any [illegible] fiction, a lesson in history more vivid than any writer has penned, a brief against war more convincing than any pacifist has published. In the minds of the millions who will see it it must remain one of the most moving and, we believe, most fruitful of their experiences.

SEATTLE (Wash.) POST-INTEL
JULY 18, 1915

every character [illegible] real. It will be the attraction at the Clemmer [illegible] further notice.

LAST WEEK OF THE "BIRTH OF A NATION."

The remarkable run of "The Birth of a Nation," which opens its fourth week at the Clemmer today, will close next Saturday night. For three weeks this stirring and patriotic picture has has drawn unprecedented houses. But itis quite certain that only a small percentage of the people of Seattle and vicinity have seen the picture, although some have seen it several times.

"Griffith's masterpiece" this picture is called, and so it is. Nothing like it has been shown on the screen anywhere in the world. We are safe in saying this because we have seen "Cabiria." D'Annunzio's supreme effort, the biggest thing before "The Birth of a Nation," and it does not begin to compare in intensity or dramatic construction with Griffith's story. Both deal with war, and "Cabiria" has some scenes impossible to an American play. But the Italian's story lacks directness. It is not knitted together with anything like the art nor does it progress with that direct force and inevitable power of destiny that is the distinguishing dramatic feature of "The Birth of a Nation."

D'Annunzio's story is more poetical; Griffith's is more tragic. D'Annunzio has resorted to mythology; Griffith stays in the realm of the real. D'Annunzio's heroes do prodigious deeds of valor; Griffith's heroes are just human beings, the more tragic for their extreme simplicity.

The making of this picture was a tremendous undertaking. The success of it is vital, for it will be of inestimable value to future generations. Nothing in printed history can have the same importance to coming generations as this photodrama. Besides, it is the most thrilling dramatic entertainment imaginable.

Milwaukee Wis
7-18-15

Scenes and Characters in "Birth of a Nation"

Marion Cooper.

At Siege of Petersburg.

Lillian Gish.

Howard Gaye as Gen. Lee.
Donald Crisp as Gen. Grant.

CABLE ADDRESS: CLIPBURO
CLIPPING FROM Sentinel
Milwaukee Wis
7-18

JULY 18, 1915
ATLANTA (Ga.) JOURNAL

KU KLUX KLAN TALE HAS MANY THRILLS

Defenders of Southern Women in Carpet Bag Days, Engage in Daring Rescues.

WALTHALL AT THE STRAND

Chaplin at Butterfly in "Laughing Gas"—Majestic Offers Two Interesting Photo Dramas.

On Sunday the Davidson theater enters upon the third week of its engagement of "The Birth of a Nation," David Wark Griffith's tremendous photospectacle, which has broken all motion picture records for the state of Wisconsin. The engagement has been prolonged indefinitely.

"The Birth of a Nation" is interesting in more ways than one. The presentation by Griffith of the southern view of the work of the Kuklux Klan during the bitter days of reconstruction in itself offers a study for the follower of American history. Griffith is a Virginian. Thomas Dixon, on whose "The Clansman" and "The Leopard's Spots" the play is based, is of southern birth. Both were sons of southern fighters, and both learned first hand of the trials and troubles that met the work of the Freedman's bureau, and the administration of Johnson and Thaddeus Stevens. This has been thrillingly introduced in the scenes where the white cloaked riders are shown scurrying throughout the countryside, and rescuing women from the domination of the blacks.

But the film is more than this. It deals with the days before the war, and treats north and south with impartial justice. Lincoln, the martyr, is shown as the best friend the south possessed. His assassination is one of the thrilling incidents of the twelve reels that tell the story. The siege of Petersburg; the fall of Vicksburg; the flight from Atlanta; Sherman's march to the sea; the surrender of Lee; and the days of carpetbag rule enter into the story that makes the romance of the film.

JULY 18, 1915
ATLANTA (Ga.) JOURNAL

in front of the theater. Brilliantly lit and elaborately made, it will add much to the [illegible] Georgian.

REEL HEROINES BECOME REAL HEROINES OFTEN

Mae Marsh Once Saved Small Boy From Drowning, Other Brave Acts.

LOS ANGELES, Cal.—Has your favorite photoplayer star ever been a real hero or heroine?

Answer—"Yes."

There are scores of heroic acts done by screen favorites which the camera never records and the public never dreams of.

Reason? Because these are performed "out of the picture," and among the movie folk themselves.

All heroes will tell that it takes more real courage to do a brave deed in the quiet humdrum of everyday life than to do it to the tune of music and shouting and the surety of public applause.

Here are three stars who have done heroic deeds "off stage."

Blanche Sweet, one of the most dainty film stars, was working in a picture recently at the Lasky ranch in the Hollywood foothills near here. Another girl, writer of the play, left the actors to look for a good location. She did not return. Miss Sweet insisted on going to look for her.

About dark a rescuing party found both girls at the bottom of a gulch where the scenario writer had been thrown by her horse. Miss Sweet's lovely face and hands were torn and bleeding because of the effort she had made to reach and assist her friend.

Mae Marsh, the "little sister" of "The Clansman," is an all-round heroine. Last summer at Long Beach she saved a small boy from drowning. No one knew her identity till long after, and then only by chance was it learned.

She is also an everyday heroine. There is a big family of little Marshes and the major part of the popular girl's big salary goes to educate these young folks. Miss Marsh spends her nights putting the touches onto her own education.

Marie Walcamp of the Universal, after a big scene in a picture called "The Torrent," produced at Sanger, featuring the breaking of a dam, actually leaped her horse into the [illegible] to save Wellington Payton. She leaped him onto her horse's back and the plucky animal, after a stiff fight with the current, succeeded in swimming to safety.

JULY 18, 1915
SAN ANTONIO (TEX.) LIGHT

Griffith Works Without "Fuss"

Great Director Unruffled While Producing Great Spectacle, "Birth of a Nation."

These who have witnessed the huge motion picture spectacle of the civil war and reconstruction days, "The Birth of a Nation," are inclined to imagine the making of the films as being directed by a raving individual constantly on the verge of insanity, says the New York Sun. Such would in all probability be the mental state of almost any man who attempted to evolve order out of the chaos of thousands of untrained actors and three thousand equally unmanageable horses.

D. W. Griffith, in whose brain originated the great battle scenes pictured in "The Birth of a Nation," some of them extending over an open air stage five miles wide, is not in an asylum. He is not even ruffled in temper nor was he seriously ruffled at any stage of the eight months' work of producing the spectacle.

It has been said of Griffith that he has the faculty of doing big things without seeming at the time to be accomplishing anything. The humblest pickaninny in one of the scenes, whose sole dark mission is to supply a minute bit of local color, in all probability displayed more concern about the making of the picture than did Griffith.

While directing he appears to be thinking about almost anything but the work in hand. During a big scene he is apt to be found chatting with bystanders, indulging in light-hearted horseplay with members of the company, doing almost anything in short, but directing. But if the slightest variation is made in the picture as he has built it up in his mind his eye instantly detects the error. And then he is patient until it comes right.

It is related of the managers of the company that gave him his first big salary contract, commonly reported to be $100,000 a year, that they almost had heart failure when they saw him directing his first picture. He strolled into the studio chatted a while with the company, danced with the girls and passed jokes with the men. Unconcernedly he posed a few apparently unimportant scenes and then, to the horror of the managers, dismissed an expensive company for the day with hours of daylight still available.

Only his contract saved him from being fired on the spot. But when the picture was produced and the public began to show in box office returns, its appreciation of the symmetry of the work and the delicate little touches of which Griffith is so fond, the managers' attitude toward the new director changed. Before long they were ready to back Griffith to the extent of their ability in anything he might propose.

JULY 18, 1915
ATLANTA (Ga.) JOURNAL

MARGUERITE LOVERIDGE TAKES HER OWN NAME

LOS ANGELES, Cal.—Marguerite Loveridge has gone back to her own name—Marguerite Marsh!

So we have the Marsh girls who bid fair to give the Gish girls a lively run for their popularity with the film fans. Everyone who attends moving pictures has become a friend of Mae Marsh and her older sister, Marguerite.

Not so many months ago, Marguerite Loveridge, then, was playing leads with the old Griffith company in the Biograph studios. Her little sister, Mae, since far-famed for her splendid role in "The Clansman," "The Outcast," and a score of other dramatic parts, came hopping into the studio, wistful-eyed and straggly-haired, wondering at the grandeur of her big sister in make-up and costume. D. W. Griffith happened to see the quaint little figure sitting on a "prop." He immediately told big sister Marguerite to bring her along next day; that he had a little part for Mae to play.

To the unspeakable delight of the child and the astonishment of her sister, Mae was hired, first for "bits," and then for "regulars."

CLIPPING FROM
Date

MACDONOUGH

"The Birth of a Nation" or "The Clansman" will open at the Macdonough theater soon. This production in twelve reels was directed by D. W. Griffith, the world's foremost motion picture producer. It is an adaptation from Thomas Dixon, Jr's. popular novel of the same name, and is the costliest motion picture ever produced.

"The Clansman" deals with the Civil war period. It shows the causes that led up to this conflict and carries the spectator through the war. In "The Clansman" are shown the most marvelous battle scenes that have ever been staged. The siege before Petersburg with thousands of soldiers in action, is realistically shown in the picture. The battlefields were laid out and trenches dug under the direct supervision of seven G. A. R. army veterans, who took part in the original conflict. These veterans, two of whom were commissioned officers, examined with Mr. Griffith during the entire period that the scenes were being staged.

Artillery duels in which explosive shells are hurled by both the Northern and Southern troops, from hand mortars, are shown in motion pictures for the first time in "The Clansman." The artillery used is the same that was used during the Civil war and borrowed from the United States government for the occasion.

The explosive blank shells used in the mortars were constructed especially for these big guns by an expert fire-works manufacturer. More than 100 of these shells are used in the battle scenes. They cost thousands of dollars.

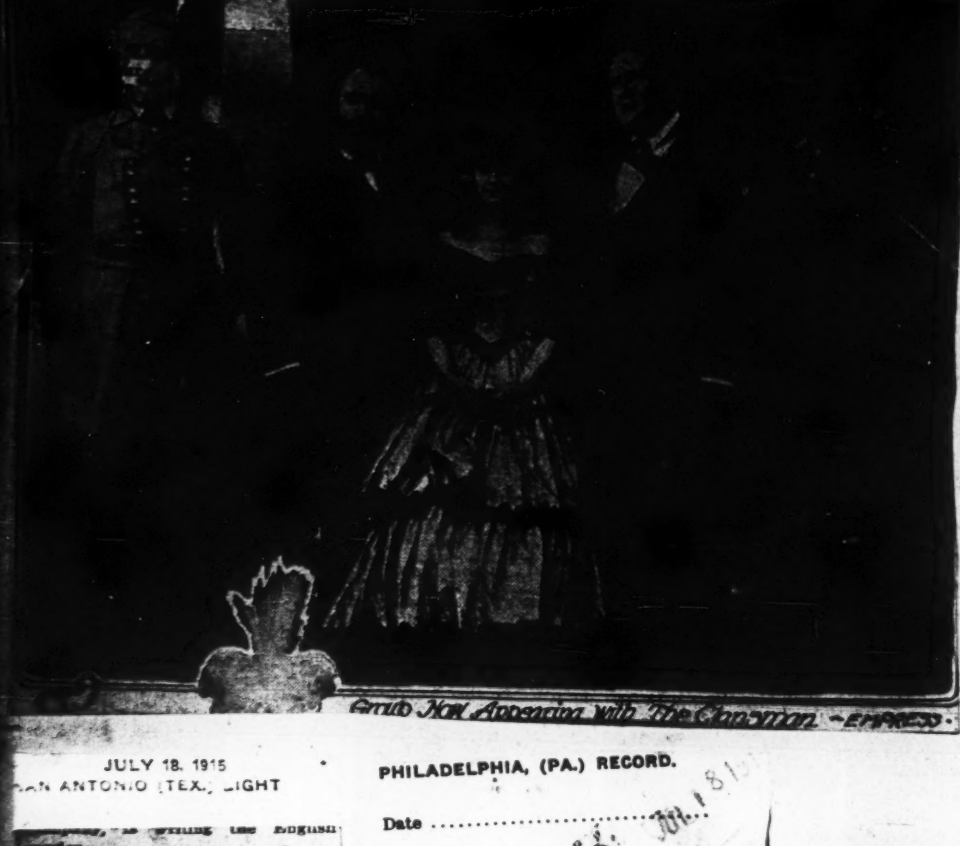
In directing the battle scenes, Mr. Griffith used field telephones, flag signals, field couriers and even a captive balloon.

Brooklyn, (N. Y.) Standard-Union
Date JUL 18 1915

BRIGHTON BEACH MUSIC HALL—bringing D. W. Griffith's [illegible] picture history of the Civil War period, [illegible] the reconstruction days following, at the Brighton Beach Music Hall, William Kemble, the manager, has added to his juvenile the popular resort. This picture, the most costly and best [illegible] about that has ever been produced, has been playing there recently, [illegible] have been at the middle, with [illegible] formance has been attended in the [illegible] of the play. That [illegible] picture as [illegible] drew about [illegible] crowds of [illegible] to the [illegible] terest.

impression of the events leading up to and following the Civil War than any history could imprint on the mind. The children show a wonderful interest in the representation of Abraham Lincoln listening to the appeals of the mother of a Confederate soldier for his intercession while he is under sentence of death. Lincoln at first refuses to grant the pardon, but when the mother weeps he relents and sets him free. The picture is based on several notable incidents of this kind in Lincoln's life. He was often remonstrated with for his goodness of heart in this respect by his Cabinet officers. Another scene which makes a fascinating appeal not only to the children but adults is the famous march of Gen. Sherman to the sea. This historic incident is pictured with great detail. [illegible] of the route he followed from [illegible] to Atlanta. It cost thousands of dollars, [illegible] were employed to add to the [illegible]

SAN DIEGO (Cal.) UNION
JULY 18, 1915



Grand Non Appearance with The Champion -Empress-

CLIPPING FROM Exponent
Date Lawrence, Kan. 7-18-15

"CLANSMAN" ... D. W. GRIFFITH ... "The Birth of a Nation," ... "The Clansman," ... will stand on its ... week at the Alcazar Theatre, ...
Popular demand ... necessary for the Alcazar Theatre to extend "The Birth of a Nation" another week.

JULY 18, 1915
LOUISVILLE (Ky.) JOURNAL

PHILA...

"The Most Beautiful Blo... Tells of Her Stage Tri...

Lillian Gish Began As Little Eva—Now a ... Star of the Screens—Devoted To Her ...

THE most beautiful blonde in the world," is the way David Griffith describes Lillian, the older of the famous Gish sisters, says the Chicago Herald. This same golden hair has been the object of deep admiration ever since Lillian, a quaint tot of 6, played Eva in "Uncle Tom's Cabin."

"Isn't it strange," said Lillian, "that Mary Pickford, Vivian Prescott and I were all initiated into the stage business in the time-worn role of little Eva?

"'I am going to join the angels, Uncle Tom. Don't weep for me,'" and Lillian did the affecting deathbed scene which for years has made so many people shed tears.

In answer to my applause Lillian said: "I have been acting ever since I was 4 years old. My schooling and Dorothy's has been largely from tutors, although I spent some months at the Ursuline convent in St. Louis. A sort of 'finish up' to my education, as it were."

* * *

Lillian Gish's appearance in filmland was made in a perfectly natural way. She came into pictures by the stage door entrance, an undisputably good training school, that has served hundreds of the most proficient photoplayers.

"I was 6," volunteered Miss Gish, "when I was asked to act in 'The Little Red Schoolhouse.' I was so pleased and did not feel in the least embarrassed. It was just a good game to me, and I entered into it heart and soul. I remember the play quite well. Don't you recall that part where the little boy says to the little girl: 'Do you like chicken?' The little girl answers, 'Yes,' and then the little boy says, 'Take a wing,' and holds out his arms and they go out? Well, that wee tot was I. That was my stage debut."

* * *

When David Griffith was in Chicago some weeks ago he spoke of Lillian Gish as having ethereal loveliness and showing a rare depth of feeling in every part in which she was cast. These words remained in my mind, and after I had seen Lillian Gish as Elsie Cameron in "The Birth of a Nation" I was fully convinced ... Griffith's compliment was not extravagant or fulsome praise.

Lillian Gish is so delicate and so pink and golden in her coloring that the word ethereal seems to fit her more nearly than any other term I have heard applied to her.

"I remember you in the old Biograph days, when you and your sister," I said, "were just starting to shine among the cinema stars. I recall especially a picture called 'Mother, Mother' something—"

* * *

"You mean 'The Mothering Heart,'" supplied Miss Gish, her face lighting up with a smile. "I am so pleased that you remember the picture, because it has always been one of my favorites. Of course, I have been in much more elaborate productions, but that simple little story has a touch of heart interest that makes it stand in a class by itself."

"It is the mother thought in the picture," I said, "that bit of sentiment that gives the picture human appeal. I saw you as the little starving mother in 'Judith of Bethulia' and in 'The Battle of the Sexes' and of course as Elsie Cameron, but I want to say that through it all that one picture has remained indelibly fixed in my mind."

Those are all Griffith pictures and naturally that places them among the masterpieces," said Miss Gish. "Do you know that I have never worked for another director?"

Like Anita Stewart, who has done all her work under the guidance of Ralph Ince, Lillian Gish says she is not quite sure she would be a success with any other producer but David Griffith.

* * *

"Mr. Griffith explains everything so carefully. He is so calm and so cool. He never loses his head and never allows anything to annoy him or us. I couldn't stand to work for a direc-

tor who shouts or ... temper. It would ... ous I could not keep ... my work.

"Of course, I ... such a person as ... Griffith. Dorothy ... everything ... the motion picture ... Griffith. Mary ... to Mr. Griffith ... trial on Mary's ... course, we ... ber. We have ... ford family, ... closest friends ... Miss Gish ...

* * *

Lillian told me ... have a prominent part ... fith's new picture, "The ... Law," she said. "... very much about it ... fith always keeps the ... of his productions ... ready for the market. ... wise idea, because if ... tised and advertised ... people get tired of ...

"There is a strong ... tween you and your ... Lillian.

* * *

"Yes, I think we ... more color and I am ... she is. You see, we ... thy last year. It was ... was in an automobile ... was nearly killed. I ... had happened to her I ... most died," and Lillian's ... eyes filled with tears.

"Dorothy is the baby of ... I went into pictures ... came a little later. ... unkind enough to say ... jealous of each other. ... hear of such a thing," ... indignantly. "My ... proud of everything she ... is so interested in my ... It would be very strange ... lian's blue eyes flashed ... the unlucky one who ... tion of sisterly jealousy ... head.

* * *

The Gish girls, unlike ... young people who ... in the limelight, ... time reading. Lillian ... library and devotes a ... week's salary to ... creasing list of books ... some very rare and ... de luxe.

"It will be a great ... I said, "for you to ... able to say that you ... principal role in the ... 'The Birth of a Nation' ... had a share in giving ... nent place in ...

* * *

"I am very thankful ... fith cast me for ... months of hard work ... picture, but it has ... the long months of ... we spent in giving ... he wanted. Just ... graphed over 75,000 ... the necessary 12,000 ... that we were in ... many scenes as you ... screen. The first time ... self in this big ... nervous as a ... first appearance. ... first night, and ... folk at Los Angeles ... was like performing ... full of critics. ... but each one was ... some nice things ... a Nation,' and ... me very happy."

I have come to ... one reason that ... such a ... of her sweet ... every one. She ... this 19-year-old ... greatest photoplay ... of all of her ... only its beginning ... Nation."

JULY 18, 1915
SAN ANTONIO (TEX.) LIGHT

... writing the English ...

A recent invention is said to have ... a "third dimension" for moving pictures. According to the ... of the men who have been experimenting in the work, the moving picture screen has but two dimensions, breadth and height. These men now claim to have succeeded in producing perspective, the third dimension. A private exhibition of the new pictures was given in a New York Theater and the revelation was said to have made considerable impression upon the spectators. Glasses, with a green lens for the right eye and a red lens for the left eye, were furnished the audience, as it is said to be impossible to appreciate the pictures with the naked eye.

Thomas H. Ince, director of the New York Motion Picture Corporation, says that the supply of women players is far in excess of demand but that there is a scarcity of good camera men.

Arrangements are being made to show D. W. Griffith's "The Birth of a Nation" in London next month. T. E. Davies, an English film man, is negotiating for the British rights.

CLIPPING FROM Union
Date San Diego Cal. 7-18-15

Keys ... include the program.

Empress

"Clansman" as a picture is undivided. There is no doubt of the fact that it is a great picture. If you have not yet witnessed a performance of it, talk to some friend who has.

Take the opinion expressed by Mayor Cappe, who attended the opening performance four weeks ago and who later said to a representative of the press that "The Clansman is truly the most wonderful picture ever made." Exposition President G. A. Davidson, Mrs. Stephen Connell, president of the Humane Educational League, Mrs. Cora B. Carleton, president of the Public Welfare Commission, Madam Schumann-Heink, and many other notable men and women have witnessed this film masterpiece and unanimously acclaim "The Clansman" the greatest educational and historical picture ever produced.

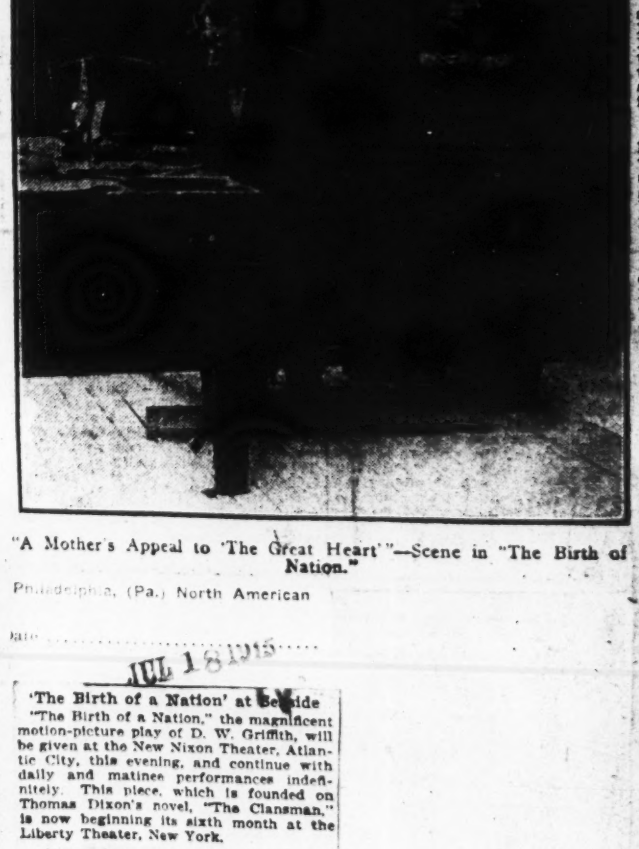
When the picture was first contracted for the management of the Empress Theatre limited the engagement to one week. It became evident before the week was half over that, even with a matinee every day in addition to the regular evening performance, one week would not be sufficient to take care of the many who desired to see it.

The engagement was therefore extended to the second, third and fourth weeks, and now it has been decided to retain this amazing spectacle for another and positively final week beginning with tomorrow's matinee.

"The Clansman" will not be seen in any other theatre in San Diego nor will it ever be presented locally at reduced prices.

PHILADELPHIA, (PA.) RECORD.

Date ... JUL 18 1915



"A Mother's Appeal to 'The Great Heart'"—Scene in "The Birth of Nation."

Philadelphia, (Pa.) North American

Date ... JUL 18 1915

'The Birth of a Nation' at Belmide

"The Birth of a Nation," the magnificent motion-picture play of D. W. Griffith, will be given at the New Nixon Theater, Atlantic City, this evening, and continue with daily and matinee performances indefinitely. This piece, which is founded on Thomas Dixon's novel, "The Clansman," is now beginning its sixth month at the Liberty Theater, New York.

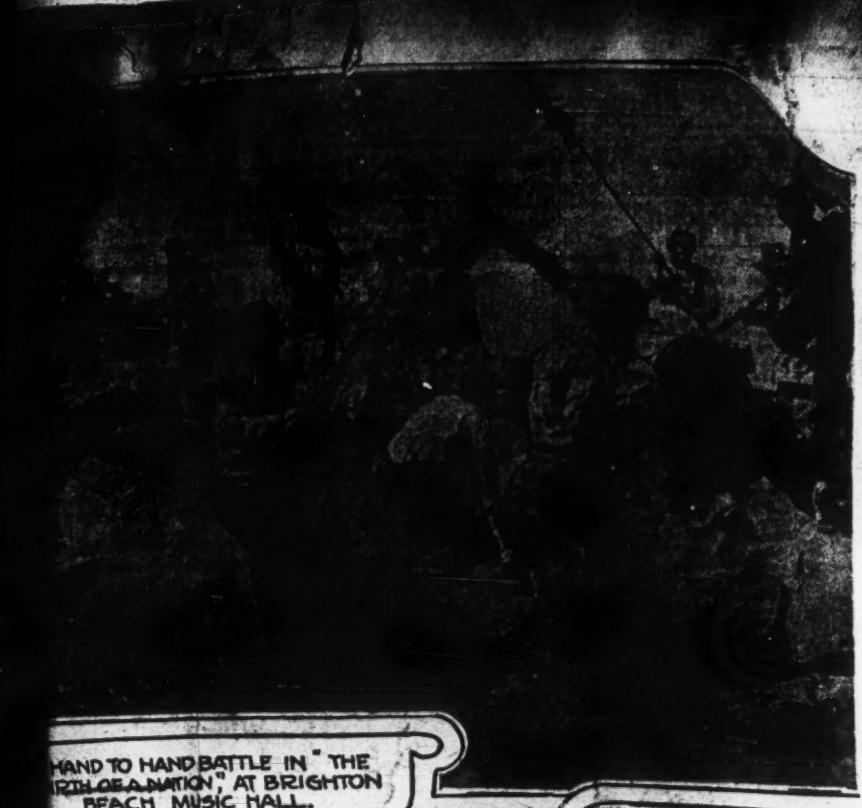
BROOKLYN, (N. Y.) CITIZEN

Date ... JUL 18 1915

A WONDERFUL SPECTACLE

"The Birth of a Nation" at the Liberty Theatre.

"The Birth of a Nation" has entered upon the twentieth week of its run at the Liberty Theatre where this wonderful spectacle continues the most talked of show in town. The great scenes of the South before the war, the stirring battles of the civil conflict and the thrilling drama of the reconstruction days are all covered in the most exciting manner that has yet been revealed upon an American stage. Judging by all the signs of the engagement "The Birth of a Nation" will remain at the Liberty for the ...



HAND TO HAND BATTLE IN "THE BIRTH OF A NATION," AT BRIGHTON BEACH MUSIC HALL.

PHILADELPHIA, (PA.) PRESS
JUL 18 1915

IN "THE BIRTH OF A NATION," NEW NIXON, ATLANTIC CITY

N.Y. Telegram July 18, 1915

GITZEL, PHOTO

MAE MARSH in THE BIRTH OF A NATION
LIBERTY THEATRE

"The Birth of a Nation" has entered upon the twentieth week of its run at the Liberty Theatre, and, judging by all the signs of the engagement, it will remain at the Liberty for the record run in the history of that theatre.

adelphia, (Pa.) Public Ledger
JUL 18 1915

CIVIL WAR DRAMA

"Birth of a Nation" Films to Be Shown at Seashore Tonight

"Birth of a Nation," a stupendous historical spectacle in motion pictures has excited widespread comment. It is seen in Atlantic City for the first time tonight at the New Nixon Theatre. Daily matinee and evening performances of this drama, in which many Civil War personages appear, will be given. In its successive scenes 3000 horses and 18,000 men take part. D. W. Griffith, the pioneer, devoted eight months to its production.

The story is taken in part from Thomas Dixon's "The Clansman," but has been enlarged upon so as to cover the comprehensive relationship of the slavery question to American history. Early episodes show the arrival of the first African slaves brought to the colonies. Then is pictured the South before the war and the first signs of dissension in the development of the abolition movement. The election of President Lincoln and the departure of South Carolina from the Union necessitates the first call for volunteers, and the war is on. The great battles of the internal strife are shown in epic detail, and the climax is reached in the scenes revealing General Sherman's famous march to the sea. The war ends at Appomattox with the surrender of the Southern forces.

With the South going about the work of rehabilitation comes the assassination of President Lincoln. The Ford's Theatre in Washington, on the night of April 14, 1865, when President Lincoln's career ended, is reproduced in historical detail.

The final half of the picture reverts again to the South under the reign of the Carpetbaggers and the terrors of the Reconstruction period, introducing the Ku Klux Clan. The finale progresses to an allegory showing the welding of the divided sections and the establishment of permanent peace and happiness.

BROOKLYN (N. Y.) EAGLE
JUL 18 1915

SCENE FROM "THE BIRTH OF A NATION" GROUP IN "THE BATTLE CRY OF PEACE"

FF

PHILADELPHIA, (PA.) PRESS
Date JUL 18 1915

PHILADELPHIA, (Pa.) INQUIRER.
Date JUL 18 1915

Library Oakland Cal, July 18, 1915

"BIRTH OF A NATION" AT ATLANTIC CITY

FF

Samuel E. Nixon managing director of the New Nixon, Atlantic City, announces an extraordinary attraction for this popular playhouse by the sea in D. W. Griffith's stupendous spectacle "The Birth of a Nation" which begins its summer engagement at the New Nixon this Sunday evening, continuing with daily matinee and night performances, including Sundays.

This is the wonderful production which is now turning into its sixth month at The Liberty Theater, New York City, where it has been a sensation of the current season in Metropolitan theatricals. It is the largest undertaking ever revealed upon a stage and shows 18,000 men and 3000 horses in one of the most startling series of scenes of dramatic action ever conceived. Mr. Griffith was eight months making the production and at a cost of $500,000.

The story is taken in part from Thomas Dixon's "The Clansman," but that story has been enlarged upon to cover the comprehensive relationship of the slavery question to American history. Early episodes show the arrival of the first African slaves into the colonies. Then is pictured the South before the war and the first signs of dissension in the development of the abolition movement. The election of President Lincoln and the departure of South Carolina from the Union necessitates the first call for volunteers, and the war is on. The great battles of the internal strife are shown over an area of twelve square miles. The climax of the war is reached in the scenes revealing Sherman's March to the Sea, and the last meeting of Grant and Lee before Petersburg. War in its actual sweep is graphically shown and ends at Appomattox with the surrender of the Southern forces. With the South going about the work of rehabilitation this movement is arrested by the assassination of President Lincoln. The famous old Ford's Theatre in Washington on the night of April 14, 1865 when President Lincoln's great career ended is given in historical detail. The final half of the picture reverts again to the South under the reign of the Carpetbaggers and the terrors of the Reconstruction period, introducing the Ku Klux Klan. The finale progresses to an allegory showing the welding of the divided sections and the establishment of permanent peace and happiness.

BROOKLYN (N. Y.) EAGLE
JUL 18 1915

FF

Nixon Beach Music Hall.
D. W. Griffith's $500,000 pictorial of the Civil War period, in the reconstruction days following, continues this week at the Nixon Music Hall. Every performance has been attended to capacity. Parents regard the picture as a thing and, one their children see is evidenced by hundreds of parents who go with their young to the performances, especially afternoons. Children show an interest in the representation of Abraham Lincoln listening to the pleas of the mother of a Confederate soldier for his salvation while under sentence of death. An scene which makes a fascinating appeal is the march of General Sherman to the sea. The scenes for which laid along a part of the route followed in the dash to Atlanta, worth $130 apiece were exploded to add to the realism and were blown to atoms and fell to the ground to illustrate the scenes.

FF

"The Birth of a Nation" has entered upon the twentieth week of its run at the Liberty Theater.

MACDONOUGH

FF

"The Birth of a Nation," the photodrama by David W. Griffith, the master of the film play stage, coming to the Macdonough soon, carries with its marvelously absorbing romance the first correct understanding of the history of this country ever shown by an unbiased mind directing an unprejudiced hand.

While it is based on Thomas Dixon's story, "The Clansman, or The Birth of a Nation," this trilogy portrays the inception, echoes the travail of the birth and shows the development of our nation. The country that before the civil war was these United States, and every since and ever after will be the United States.

Swiftly, impartially and unflinchingly it all tells the huge story of the war by making its heroic events an epical frame for a lyrical narrative of romance of the strongest of all emotions—love.

Beginning with the simple direct beauty of all the immortal love stories, the drama shows the then undisturbed amity between North and South before the war. Stupendous events with fiery rapidity involve the admirable groups of characters of the minor drama in the clash of that major epic.

B. Y. Press, July 18, 1915

"The Birth of a Nation" has entered upon the twentieth week of its run in the Liberty Theatre, where this spectacle continues to be one of the most talked of shows in town. The great scenes of the South before the war, the stirring battles of the civil conflict and the thrilling drama of the reconstruction days are well covered in the film. Judging by all signs, "The Birth of a Nation" will remain in the Liberty for a record run.

N. Y. Herald July 18, 1915

In the Liberty Theatre "The Birth of a Nation" entered upon the twentieth week of its run. Midsummer heat has not lessened interest in the picture.

"Birth of a Nation" at Atlantic City

FF

Scene From "The Birth Of A Nation" The Nixon, Atlantic City

Announcement is made by Samuel F. Nixon that the New Nixon Theatre at Atlantic City will house D. W. Griffith's great spectacle, "The Birth of a Nation," which begins its summer engagement here this evening and continues with daily matinee and night performances, including Sundays.

It is the largest undertaking ever revealed upon a stage and shows 18,000 men and 3000 horses in a most thrilling series of scenes of dramatic action.

The story is taken in part from Thomas Dixon's "The Clansman," but has been enlarged upon that theme to cover the comprehensive relationship of the slavery question to American history. Early episodes show the arrival of the first African slaves into the Colonies. Then is pictured the South before the war and the first signs of dissension in the development of the Abolition movement. The election of President Lincoln and the departure of South Carolina from the Union necessitates the first call for volunteers, and the war is on. The great battles of the internal strife are shown over an area of twelve square miles. The climax of the war is reached in the scenes revealing Sherman's March to the Sea, and [illegible] Grant and Lee [illegible] Southern forces. With the South going about the work of reh[illegible] movement is arrested by the assassin[illegible] of President Lincoln. The famous Ford's Theatre, in Washington, on the night of April 14, 1865, when President Lincoln's great career ended, is given in historical detail. The final half of the picture reverts again to the South under the reign of the Carpetbaggers and the terrors of the Reconstruction period, introducing the Ku Klux Klan. Here springs into existence the Clan, originally devised to put down lawless element and restor[illegible] prosperity to the South. [illegible] are pictured in the most [illegible] incidents imaginable. The [illegible] rides of daring horsem[illegible] rescues. The finale pro[illegible] of allegorical picture[illegible] ing of the divid[illegible] and sh[illegible] tlement of permanent [illegible] building up ness in the sections. [illegible] masterly narrative, Mr. Griffith maintained the suspense so vital [illegible] drama and has never lost sight of fundamentals in way of heart [illegible] and human attributes. His central [illegible] are members of Northern [illegible] Southern families, whose relati[illegible] developing into a romance keep [illegible] interest and develop [illegible]

A NA-
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Brighton Beach Music Hall.
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BRIGHTON BEACH MUSIC HALL.—By
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ager, has rejuvenated the popular re-
. Since the picture, the most costly and
talked about that has ever been pro-
d, has been playing there unusually
crowds have been at the seaside,
every performance has been attended
the capacity of the playhouse.
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N.Y. World. July 18

...er.

BRIGHTON BEACH—William H. Kemble has given Coney Island a new prosperity by presenting at the Brighton Beach Music Hall the elaborate photo extravaganza "The Birth of a Nation." This photo play, in addition to attracting the usual flow of entertainment seekers to the beach, draws an ever-increasing crowd from among circles of refinement and culture whose members are neither "movie fans" nor Coney Island regular visitors. Lovers of dramatic and photographic art and students of history and sociology find so much in this photo play to enjoy, to study and to ponder that they go again and again as a student returns to a work on history or an artist revisits the gallery of a museum in which are shown the best paintings of great masters.

That parents regard the picture as educating and one their children should see is evidenced by the hundreds of parents who take their offspring to the performances, especially in the afternoons. The picture has the approval of educators in the big cities in which it has been displayed. The children show an interest in the representation of Abraham Lincoln listening to the appeals of the mother of a Confederate soldier for his life while he is under sentence of death. Lincoln at first refuses to grant the pardon, but when the mother weeps he relents and sets him free.

NEW BRIGHTON—This week's list of funmakers at the New Brighton

CLIPPING FROM Leader
Date Milwaukee Wis
7-17-15

SCENES FROM CIVIL WAR MOVIE DRAMA, "BIRTH OF A NATION"

Upper Section—Ball given by Confederate army men at the beginning of the war. Lower Section, Left—Sherman's troops on their march through Georgia to the sea. Center—Lillian Gish, featured actress of the play. Lower Right—Members of the Ku Klux Klan on one of their night rides.

SAN FRANCISCO (Cal.) CALL & POST
JULY 17, 1915

Alcazar

D. W. Griffith's wonderful film production, "The Birth of a Nation," or "The Clansman," in twelve reels, will start on its fourteenth big week at the Alcazar Theater Monday. Two exhibitions are given daily.

Popular demand made it necessary for the Alcazar Theater to extend "The Birth of a Nation" another week. The picture is the acme of art and realism in films.

The United States government gave aid in the making of this picture. It loaned Griffith field pieces and mortars which had not belched since the days of the sixties; the old muskets were taken from arsenals and again shouldered by the grandsons of the G. A. R. men who first bore them. Army officers prepared the plans for and helped direct the battle scenes according to the exact tactics and strategy in the real events. There is not a single anachronism in the whole massive production.

Naturally, these great events could not have been reproduced without the aid of modern features in the work. Griffith installed a system of field telephones such as are now in use in the European struggle by which he and military aides were able to direct different corps exactly as they moved in the real battles. [illegible] President Lincoln [illegible] to face

CLIPPING FROM Brooklyn Life
Date Brooklyn, N.Y.
7-17-15

"The Birth of a Nation."

A SPECIAL orchestra of fifty pieces is being maintained for the production of "The Birth of a Nation" which is being produced at the Brighton Beach Music Hall. This historic spectacle requires special music in a number of scenes. Recruited from some of the leading orchestras in this part of the country and with several players who were taught by masters abroad, the orchestra, according to Thomas L. Shannon, bandmaster of the Twenty-third Regiment, is one of the best he ever heard. When Manager Kemble obtained the exclusive rights to produce "The Birth of a Nation" in Brooklyn this year he commissioned Louis Reinhard, the musical director of B. F. Keith's Orpheum Theater, to organize an orchestra of fifty. Because of the work involved, Mr. Reinhard engaged George May, the musical director of Hammerstein's Theater in Manhattan, to assist him. As a musical treat for the audiences at "The Birth of a Nation" Manager Kemble has directed Reinhard to prepare a special program for the performance exclusive of the renditions required for the historic scenes in the picture. Thus, at every performance, what virtually amounts to a concert, is given.

...PPING PRO...
...lson (B. C...
7-11-1...

...ORLD'S GREATEST FILM PLAY"

...BE SHOWN IN ... NEXT MONTH.

...of a Nation" Signed by ... — To Start August 1 ... $600,000 to Produce.

... world's greatest moving ... for a sight of which hundreds ... ds of persons in eastern ... id as high as $3 a head, ... showing in Spokane ...

"The Birth of a Nation," made ... . Griffith, the $100,000 produc... it is to be exhibited at the ... Theatre.

Birth of a Nation" started out ... dramatization of Thomas Dix... he Clansman," but it soon out... he original story. It worked ... d from Mr. Dixon's romance of ... onstruction and includes the ... r in an attempt to show that ... ntry was not really born until ... proved its unity by a hideous ... bloodshed and rebuilding.

... lm cost half a million dollars ... , employed thousands of men ... es for its action and hundreds ... for its settings. The principal ... ers are stars whom Mr. Griffith ... self "found," developed and ... the art of photoplay acting by ... standards. Mae Marsh, Henry ... all, Robert Harron and Lillian ... in the number.

... Birth of a Nation" has had ... agazine and newspaper publicity ... any other one picture ever ... the current numbers of Every... d Life are among the periodicals ... ting space to it.

... clared nothing previously done ... g pictures anywhere near ap... the massiveness and pictorial ... "The Birth of a Nation."

...HIS (Tenn.) COM.-APPEAL
JUNE 22, 1915

...hat do we care for the mercury ... ere ... ng as the home team's winning?

Two Dollar Movies

...xpected has happened. Not ... ith their unprecedented success ... rs of the movies now aspire ... the market, establish a high-p... ist and control a circuit of ... ture theaters.

... inevitable that the great ... wonderful picture, "The Birth of ... " should lead to such a ... d now a combination has been ... to control a circuit of theaters ... $2 admission. There is ... to be ... capital behind the plan and it ... s a combination of the best pro... of big films in the moving picture ...

... ticket has been the undoing of ... ntimate theater. It has been the ... cause for the drama's unpopularity ... t years. It is not the time for ex... charges for any form of amusement. It is a day when we look for cheap ... however well off we may be. ... moving picture business ... over the ... absolutely by the fact that the ... admission has been ... fixed ... So long as the ... ... ive, 10 or even 25 ... good enough ... to $1.50 and $2 the ... is written. It ... for a photoplay he will prefer ... ntimate theater. The high-priced ... play will not succeed, and there ... eason why it should.

... years ago simple three and five... ture plays represented the most ... e films on the screen. Today a ... ling $25,000 or more is required for ... ical expenditure. There are ... Today for $2 ... that ... producers ... not and will not ... for ... outs to produce the plays ... of the picture, the ... ... the ... ... are and ... rarely, if ever, a ... one, and so long as the ... ith picture plays ... promise the ones which ... prices.

... predicted ... business would ... of fall down ...

MILWAUKEE (Wis.) LEADER
JULY 17, 1915

THEATRES

DAVIDSON.

Two weeks of continuous increasing success is the record of "The Birth of a Nation," this wonderful motion picture drama which visualizes the slave problem and the Civil war. Never before was a production of any kind offered in this city for a period longer than a week and the unparralleled run of this pictorial masterpiece is regarded as convincing evidence of its unrivalled merit.

Theater-goers, young and old, of Milwaukee and cities in Wisconsin are attracted by this spectacle photodrama in which a double romance of young people of the north and of the south plays an interesting part.

Life in the north in the early '60's is depicted in the play and these pictures are a marked contrast to the accompanying views of life in the south where the warm climate, the cotton growing industry and the customs of centuries made slave-holding profitable.

In the order of historic events, clear descriptive pictures show the secession of the south and the commencement of the Civil war. As natural as life, Lincoln writes the famous proclamation, granting freedom to the negro slaves. To get an actor of natural fitness to play the role of Lincoln, D. W. Griffith, the producer, finally assigned the role of Joseph Henabery whose angular, slender physique and solemn face fitted the requirements perfectly.

To show army life in the play on an extensive scale, a company of 18,000 men and women were taken to the old war-scarred hills of Virginia. A city of canvas tents was pitched in the fields and for weeks spectacular battle scenes were photographed. The battle scenes include open fighting, bayonet charges, cavalry clashes and artillery fire, tons of explosives being consumed to give the desired effects. In the spectacular cavalry engagements 3,000 horsemen simulated the daring deeds which are recorded in the pages of American history.

Special pictures in the great panorama of war include the battle of Gettysburg, Gen. Sherman's march through Georgia to the sea, the siege of Atlanta, the siege of Petersburg and the surrender of Gen. Robert E. Lee to Gen. U. S. Grant at Appomatox. Another scene shows the tragic assassination of President Lincoln in Ford's theater in Washington, the fatal bullet being fired by John Wilkes Booth, an actor, which role is assumed with tragic earnestness by Raoul Walsh.

The play is doubly attractive because it is accompanied by a musical score interpreted by an orchestra of 40 musicians. In this respect the production rivals grand opera.

BROOKLYN (N.Y.) TIMES
Date ..... JUL 17 1915

...ing Picture at Brighton — Other Fine Films on Bill

"The Birth of a Nation."

By bringing D. W. Griffith's $500,000 pictorial history of the Civil War period, including the reconstruction days following, to the Brighton Beach Music Hall, William H. Kemble, the manager, has helped to rejuvenate the popular resort. Since the picture, the most costly and best talked about that has ever been produced, has been playing there unusually large crowds have been at the seaside while every performance has been attended to the capacity of the playhouse.

That parents regard the picture as educating and one their children should see is evidenced by the hundreds of parents who take their offsprings to the performances, especially for the afternoons. The picture has the approval of educators in the big cities in which it has been displayed. Several have expressed the opinion that it gives a more graphic impression of the events leading up to and following the Civil War than any history could imprint on the mind.

The children show a wonderful interest in the representation of Abraham Lincoln listening to the appeals of the mother of a Confederate soldier for his salvation while he is under sentence of death. Lincoln at first refuses to grant the pardon but when the mother weeps he relents and sets him free. The picture is based on several notable incidents of this kind in Lincoln's life. He was often remonstrated with for his goodness of heart in this respect by his Cabinet officers.

Another scene which makes a fascinating appeal not only to the children but adults, is the famous march of Gen. Sherman to the sea. This historic incident is pictured with great detail. The scenes for it are laid along a part of the route he followed in the dash to Atlanta. It cost thousands of dollars. Shells worth $180 apiece were exploded to add to the realism of it and houses were blown to atoms and burned to the ground to illustrate the scenes.

...Milwaukee
Date ..... Wis. 7-17-15

DAVIDSON.

"The Birth of a Nation," David Wark Griffith's tremendous photo spectacle, closes its second week at the Davidson tonight. The engagement has been continued indefinitely, and seats are now selling for the remainder of the first four weeks of the engagement. The photodrama is proving a revelation to local theatergoers in that it established two records, being the first moving picture to play in this city at $1.50 prices, and the first, as well, to be seen here for more than one week.

There is much of interest in the twelve reels that make up the offering, and a new cast it thrown across the history of the rebellion and the period of reconstruction in the version of the Ku Klux Klan and its workings. Griffith is a Virginian. So was Thomas Dixon, author of "The Clansman" and "The Leopard's Spots," the two novels that form the framework of this play. Both knew, from their fathers, who served in the rebellion, the horrors of the reconstruction day and carpet bag rule under the fostering hand of Thaddeus Stevens. Then it was that the southern chivalry arose in its might and formed the white-clad night riders. There is historic incident introduced throughout.

It is scarcely necessary at this time to digress on the tremendous proportions of "The Birth of a Nation." That already has been done. More than 18,000 people and 3,000 horses were required to stage the tremendous scenes, and more than one year was spent in filming the scenes. Some were taken in Virginia, near historic Petersburg; some near Atlanta, where Sherman's march to the sea is shown; some near the historic McLean homestead, and some within that building where the surrender of Lee is shown within the shadow of Appomatox courthouse.

Griffith, by this spectacle, has proven his right to the title of master photoproducer. The film is the first to be shown in this country in established theaters at highest prices. It is offered with an orchestra setting, synchronized by Joseph Conrad Briel, so that music and film meet perfectly. It is presented twice daily, performances starting at 2:15 and 8:10 oclock.

The cast includes actors known throughout the film world. There is Mae Marsh, Lillian Gish, Harry Walthall, Spottiswood Aiken, Josephine Crowel, Mary Alden, Donald Crisp, Joseph Henabery, Robert Harron and others whose names are drawing cards in every photoplay house in this country.

JULY 27 1915
SPOKANE (Wash.) REVIEW

...icise."

OPENING SALE FOR BIG PICTURE

Sensible Organist to Play for "Birth of Nation."

The advance ... "The Birth of a Nation," to be presented at the Clemmer theater for two weeks beginning August 2, opened yesterday morning and a big first day's sale was reported. A special box office has been opened at the west side of the main lobby with Hugh Pace of the Auditorium theater in charge. Indications are that the theater will be sold out for the entire first week before the end of this week.

The run of "The Birth of a Nation" will not open in Spokane with the Sunday matinee as originally planned, as it will be impossible to get the pictures from Seattle in time. The first performance will be Monday afternoon, August 2, at 2 o'clock. The picture runs three hours. Only two shows a day will be given, afternoon and evening.

N PICTURE NEWS (New York City)

JUL 24 1915

"Nation" Is No Race Slanderer, Milwaukee Declares

In Spite of Strong Representations Made by Colored Element Against Alleged Objectionable Parts of Griffith Picture, the Citizens Committee Orders Few Minor Cuts

Special to MOTION PICTURE NEWS

Milwaukee, Wis., July 14.

DESPITE the strenuous protests of the colored people of Milwaukee that "The Birth of a Nation" "was a libel and a slander on their race," the Milwaukee board of censors, or Citizens' Committee, as it is officially known, has passed the great Griffith photoplay with but a few minor cut-outs.

The action of the board followed a private exhibition of the production given at the Davidson theatre for members of the board and local newspaper men. The presentation was made with a complete orchestra accompaniment and there was no question in the minds of the audience after that had seen the photoplay but what it would be passed by the board.

So that the colored folks would ample opportunity to state the... they were allowed a representative to present their side before the board after the photoplay had been viewed. As the negroes had filed their complaint with Mayor Bading, he took it upon himself to be present at the board session and also viewed the pictures.

Mayor Bading, with the rest of the board, failed to see where race hatred could be aroused by the production and he, like the other members, agreed to its presentation. According to the Rev. J. S. Woods, spokesman for the colored folks, "There are scenes in the play which show the negro at his worst and this worst element is held up as the blood and soul of the negro."

H. A. Sherman, of the Elliott and Sherman Film Company, Minneapolis, which controls the Wisconsin state rights to "The Birth of a Nation," was loud in his praise of the action of the censor board. "They proved themselves to be very broad and fair-minded men," said Mr. Sherman. William Schnell of the Davidson theatre, also praised the censor board highly for their action in the matter.

Heralded by the most extensive advertising campaign ever waged in this city, either for a legitimate or photoplay production, "The Birth of a Nation" opened Saturday evening to a capacity house. Fifty inch advertisements were run in all papers on Saturday and Sunday and the result was that the local papers granted the production three and four-column lay-outs.

On Sunday the Davidson turned thousands away, while Monday was but a repetition of Sunday on perhaps a bit larger scale. Seats are on sale for three weeks in advance and from present indications the production should have no trouble in playing to big business the entire eight weeks for which it is booked.

SAN FRANCISCO (Cal.) EXAMINER
JULY 25, 1915

"CLANSMAN" CLOSING.

D. W. Griffith's film drama, "The Birth of a Nation," or "The Clansman" in twelve reels, will start on its fourteenth and final week at the Alcazar Theatre to-morrow. It is estimated that more than 200,000 persons have seen this spectacular film here. Afternoon and evening performances are given.

Bert Lytell and Evelyn Vaughan and their own company of players will be the attraction to follow "The Clansman" at the Alcazar, commencing Monday night, August 2. These two popular favorites are bringing their own New York company and a number of the recent New York successes for their special Exposition season at the popular O'Farrell street playhouse. In the company are Richard Hales, Alexis Luce, Phillips Tead, Henry Shumer, Allison Pike and Kathleen Comerys. The repertoire includes "The Yellow Ticket," "Nearly Married," "The Thief," "Seven Keys to Baldpate," "The Miracle Man."

McCALL, Sec. ... ective Bureau.

...cure, and ... mails and ...

JULY 25, 1915
OAKLAND (Cal.) TRIBUNE

~~WHAT IS DO...~~

MACDONOUGH

"The Birth of a Nation, or The Clansman," the photodramatic masterpiece by David W. Griffith, the master of the film play stage, which is coming to the Macdonough soon, carries with its marvelously absorbing romance, the first correct understanding of the history of this country ever shown by an unbiased mind directing an unprejudiced hand.

While it is based on Thomas Dixon's story, "The Clansman or The Birth of a Nation," this triology portrays the inception, echoes the travail of the birth and shows the development of our nation. The country that before the Civil war was These United States and ever since and ever will be, The United States.

Beginning with the simple direct beauty of all the immortal love stories, the drama shows the then undisturbed unity between North and South before the war. Stupendous events with fiery reality involve the admirable groups of characters of the minor drama in the clash of the major appeal.

You see Lincoln and his cabinet issuing the call for volunteers—the scene, the man, the manner of the signature exactly as the making detail of clothing and equipment as it all actually occurred.

...ONS

...WOLF HOPPER has gone into the movies. At first thought that might not strike you as ...ately momentous, for, to name ...ly a few, have not Bernhardt and ...Archie and Mrs. Fiske and ...ald Brian surrendered to the ...? They have. Indeed, it would ...easier to name the players who ...ve never sought to wring a tear or ...a smile from the solemnly ...tiring camera. Yet this news of Mr. Hopper's accession to the ranks of the shadows is, all things considered, quite the most significant and important motion picture event of recent months.

For it is one thing for a distinguished actor to piece out a poor season with one wealthy week in the movies, for a player like Mrs. Fiske or Cyril Maude to allot a Summertime fortnight to an excursion into the films. It is quite another thing for one of such position to sign over all his time to the directors of movie destinies. And that is just what Mr. Hopper has done—what he did do on Thursday of the week just passed. For a whole year at the very least, for two years if D. W. Griffith and his associates so desire, the towering actor has left the stage. Though he has a great following and an honorable position, though he was making what most people would consider an exceedingly handsome income, he was willing to go for a time at least beyond all sound of applause, to give up that which to many must seem for any actor worth his salt the very breath of his existence—the immediate response of a delighted audience.

Why Mr. Hopper Did It.

Why should he be willing? Here, at last, was a classic case. Why do actors go into the movies? Decidedly it seemed a matter for inquiry, and, obviously, the person to ask was Mr. Hopper. So—just the other day it was—the question was put to him. Why?

"I think there were three reasons," he answered reflectively. "To begin with, after five seasons in Gilbert and Sullivan, we had largely exhausted the inviting territory and it would have had to lie fallow, for a while anyway. It is an open secret that we planned a revival of 'Wang' for next Fall. And I can only say that, after the rich privilege of speaking the immortal lines of W. S. Gilbert, there is no other work in light opera left for me, no other with which I can be happy. Once or twice I have tried it and it has been simple torture. I hope to come back to Gilbert from time to time. I hope never to speak or sing the words of any other librettist. This is reason No. 1.

"Then I have been tremendously impressed by the work that Mr. Griffith has done in motion pictures. He is a genius—make no mistake about that. It so happens that the offer came to me two days after I had first seen 'The Birth of a Nation.' Frankly, before I saw that, I had not cared a rap for the movies. I went there under protest, at the persuasion of Mrs. Hopper and Digby Bell. I saw a wonderful thing. I saw an audience held spellbound as I have rarely seen an audience held in the theatre. I saw their excitement, saw their tears. The picture itself, with its many infinitely dramatic touches—strokes of genius—struck me as something big, something new, something important. I came out dazed.

The Third Reason.

"Even so, when the first envoy came to me in my dressing room I laughed. In fact, I said 'Tut! Tut!' and made a face or two. But the offer—and that was the third reason—was like a fact in a fairy tale. Here it was, no Broadway gossip, but figures set down in black and white. It would have been criminal for me to refuse it. Mr. ...rady, who has been fine and loyal ...d helpful with our Gilbert and Sullivan ventures, released me at once. I ...ve promised to come back to him ...en I come back to the stage. He ...'I would be a fool not to take this." ...Griffith office has mentioned ...s Mr. Hopper's annual re... may take it or leave it ...cted to take it.

...too large and healthy to sob, but I was pretty close to tears that last night I played. Oh, I shan't mind the wild juncets nor the getting up at 8 o'clock in the morning, though that does outrage my artistic conscience. I shan't mind being just a factory hand. But what I shall mind is that all my work will be rehearsal, that I shall have to give up the infinite reward of an audience."

And the big comedian looked very glum, indeed.

"However," he went on, "I'm really full of enthusiasm. The field has marvelous possibilities. I look forward with the keenest pleasure to working with Mr. Griffith. I have some ideas I want to try. I have some work in pantomime and facial expression I want to do. The pictures may send me back to the stage a better actor. Who knows? All things considered, I'm feeling very cheerful, indeed. And now," he concluded, "the great hour has come. It's time to go to the ball game."

JUNE 27, 1915
...ARTANSBURG (S. C.) HERALD

TWO-DOLLAR MOVIE

A corporation was formed in New York a few days ago, capitalized at $4,000,000, for the purpose of going into the motion picture business on a scale heretofore not attempted. It is proposed to go into the business on a world-wide scale, not only in the matter of furnishing the films, but in the control of theaters in leading cities in this and other countries. Some of the magnates of the "legitimate' stage are interested in the undertaking, and one of the prime movers is D. W. Griffith, who has produced "The Birth of a Nation," based on Thomas Dixon's story of "The Clansman." This film, by the way, has been running in New York for several months, and there is little evidence, it seems, of a flagging of interest and attractiveness to the New York public.

The new concern, however, is to undertake another phase of the motion picture business that is both novel and significant. It will, by means of its control of a chain of theaters throughout the country, and probably in other countries, fix the scale of prices on the basis of $2 for the best seats. In other words, this giant film corporation will place motion picture production in the field at the same prices that are now and have for some time charged for admission to the real productions.

At first blush the undertaking seems to be doomed to failure. The low-priced motion picture shows apparently would furnish such competition as against such a pretentious production as that for which $2 is charged. In addition to this competition, there is that of the legitimate stage to be considered. A person might very willingly pay $2 to see Sothern and Marlowe in Shakespearean repertoire, and yet hesitate a long time before giving a similar price to see the same performers in a film production of the same plays.

However, the two-dollar movie seems to be coming. How it can be made ten to twenty times better than the movies already in our midst remains to be seen.

David Wark Griffith, the man who made "The Clansman," has forgotten that motion picture taking is a business—with him it is a creed.

Speaking of the controversy that has arisen throughout the United States as a result of the wonderful production of "The Clansman," Griffith says: "The producers of the modern drama owe their lack of great financial or artistic success to the fact that they consider the stage the king's fool, that can offend no one, that does not dare to stir the spark of resentment in the bosom of that mighty monarch, the audience, who rules its destinies; whereas, the stage should take pattern after the king's counselor, who speaks the truth and offends any and all as that conditions, stripped to their vestiges, may [illegible] mind of the monarch guided along lines of preparation to meet and deal with these conditions as they really exist.

"'The Clansman' is a play lesson to both the white and the black races. It is a lesson that should compel them to consider the past and to settle the questions of tomorrow.

"California, with its bright sunshine and perfect atmospheric conditions, is transferring the thoughts of the master minds of the world to the film and scattering them broadcast throughout the entire civilized world. The motion picture carries its message all over the globe. The people who portray the characters are well known in the remotest hamlets in Russia and in Germany and the story that they tell needs [illegible] transl[illegible]tions."

SPOKANE (Wash.) CHRONICLE
JULY 26, 1915

SHOW PHOTOPLAY IN PRESENT FORM

"The Birth of a Nation" will be shown in Spokane with such eliminations as recommended by the national board of censorship, and without any interference by the city council, as the result of an action taken this afternoon by the council.

On the report of Commissioner Glasgow, who was sent to Seattle to see the photoplay and who stated that the objections from the local colored people to certain scenes in the play were not well enough founded to warrant the expurgation of the scenes, the council decided to take the judgment of the national board.

The Rev. D. A. Graham, colored, had had already been ordered eliminated by the national board. Mr. Graham was spokesman for a large group of colored people a week ago and again today.

LOS ANGELES, JULY 3, 1915

THE GRAPHIC

Cleve... Billy Keefe

...Keefe, publicity man for D. W. Grif... ...ramento. From papers of the Cali... I note tha negroes of that city are ...ident protes against Griffith's mov... production o "The Clansman." Can ... any significance in the coincidence? ...e is the man to whom credit is given in Los ... newspaper cir... for the obtaining of ... of dollars' w... of free publicity for ...nsman.' But a few months before the ...ne to seek adv...seme t for that great ... had calmly walked into the studio of ...tic and ...liar... companies on Sunset ... with a ...nar... in one hand, an in... handsha... in the other and upon his ...entations t... so down-to-date a concern ... without ... press agent. He proceeded, ... plausibility typical of an Examiner re... which he was at the time, to talk himself ... Griffith's favor and a job at which he has ... good ever since in a ...ay to awaken the envy of other publicity experts."

Press, July 25 1915

Plan a New One.

D. W. Griffith first placed the [illegible] motion picture play when he put "The Birth of a Nation" in the Liberty Theatre last March. The $2 combination programme, on the other hand, is a new proposition. The aim of the backers, according to the statement made yesterday, will be to keep the entertainment on the same high level of excellence established by "The Birth of a Nation" [illegible] the full resources of the best [illegible] will be the [illegible] that the productions [illegible] by D. W. Griffith [illegible]

Brooklyn, (N. Y.) Standard
July 25, 1915

"THE BIRTH OF A NATION" AT [illegible]

CABLE ADDRESS
CLIPPING BUREAU
Seattle Wash.
7-26

GRANT AND LEE AT APPOMATTOX AS SHOWN IN "THE BIRTH OF A NATION" AT THE NEW NIXON THIS WEEK.

SPOKANE (Wash.) CHRONICLE
JULY 20, 1915

GLASGOW WILL SEE "BIRTH OF NATION"

City Censor to Make Trip to Seattle This Week and Inspect Photodrama.

That he may be prepared to order the expurgation from the motion picture production, "The Birth of a Nation," to be shown here in August, of any scenes that might be instrumental in breeding race prejudice, Commissioner of Public Affairs Samuel Glasgow, as censor of public amusements in Spokane, will make a trip to Seattle to witness a production of the p[illegible] toplay in that city. He expects to go this week.

The city council directed this action Monday afternoon, following the reading of a protest against pa[illegible] of the film, made by the Ministeri[illegible] association, J. L. Reno post of the [illegible]. A. R. and different negro organiza[illegible]ons.

The Rev. D. A. Graham, pastor of the A. M. E. church, who made [illegible] trip to Seattle in the interests of the colored people to see the film, de[illegible]ared that "The Clansman," from whic[illegible] the play is taken, was written to s[illegible] up hatred against the negro in the [illegible]outh after the civil war and to a[illegible]mpt to convince the white people th[illegible] the negro was incapable of civilizati[illegible] and education.

H called attention to two pa[illegible]icular scenes in the play which he [illegible]aid purported to accentuate the best [illegible]lity and brutality of the black man, [illegible]nd expressed the fear, as has bee[illegible] the expression by the colored peopl[illegible] of many other parts of the country, [illegible]hat these two scenes alone would r[illegible]ew a prejudice against the negro, [illegible]hich he said the present day colored [illegible] are gradually putting at rest.

Judge Munter declared "The Cl[illegible]man" originally had among its [illegible]poses the glorification of the spiri[illegible] the Ku-Klux Klan, the prime mov[illegible] in which were prosecuted by the g[illegible]ernment during the reconstruct[illegible] period in the south following the w[illegible] and that, from his personal kno[illegible]edge, gained while living for years [illegible] Alabama, where the organization [illegible]erated, the play exaggerates and m[illegible] represents.

E. J. Robertson said there would [illegible] no complaint on the part of the c[illegible]ored people if the play were to [illegible] view only by people of strong min[illegible] to which these misrepresentati[illegible] would be plain, but that they fea[illegible] the effect it would have upon [illegible] children and upon people whose mi[illegible] and opinions can easily be swayed.

H. S. Clemmer of the Casino a[illegible] Clemmer theaters, who is bring[illegible] "The Birth of a Nation" to this c[illegible]

[illegible] piece and that he did not believe t[illegible] the opposition on the part of the c[illegible]ored people against the two scen[illegible] mentioned was warranted, as they w[illegible] only incidental to the main scheme.

Dr. Clemmer offered to pay the e[illegible]penses of the city censor to Seat[illegible] in order that he would be able [illegible] trim out any objectionable features [illegible] the play before it started here, as [illegible] will not arrive until about midnight [illegible] August 3. This offer the council [illegible]ilined to accept, but voted to send [illegible] Glasgow to Seattle at the city's [illegible]pense, embodying the belief that a[illegible] action would be warranted in vi[illegible] this matter.

[illegible]VELAND (Ohio) PRESS
JULY 20, 1915

[illegible]ced Pictures to Invade [illegible]eland—"The Birth of [illegible] the Nation" Soon.

[illegible] Birth of the Nation," a[illegible] to present plans, is to be [illegible]at the opera house at 22.

[illegible]YN (N. Y.) EAGLE
JUL 20 1915

[illegible] "Birth of a Nation" [illegible] the moving pic[illegible] big audiences, began last [illegible] the Brighton Beach Music [illegible] a large audience that ap[illegible]plauded again and again the wonder[illegible] picturing the times of the [illegible] and the reconstruction pe[illegible] applause was as generous [illegible] the scenes were depicted [illegible]ures on a large stage. Two [illegible]iences a day are the rule [illegible] is no cessation in the en[illegible] manifested, although the [illegible]pinion seems to be that the [illegible] Baptist preacher. Tues[illegible]ther unnecessarily stro[illegible] spirit in his book, which [illegible] for the [illegible] scenes [illegible] Klan, and [illegible] continue to [illegible] is continual [illegible] it could [illegible] upon the [illegible]

MILWAUKEE (Wis.) WISCONSIN

[illegible] KLANSMEN THRILL

SPECTATORS AT FILM PLAY

Quelling Riot Among Southern Negroes Spectacular Scene at the Davidson.

HISTORY OF THE ORDER

Clans Outran Original Purpose and Many Murders Were Laid at Society's Doors.

There are many thrilling climaxes in "The Birth of a Nation," the wonderful photoplay based upon Thomas Dixon's "The Clansman," now at the Davidson theater, but none is more impressive than the scenes showing the rescue of a girl from the hands of a mulatto by an army of Ku-Klux Klansmen.

These riders, clad in costumes fantastic, their faces concealed by hoods of ghostly white and white coverings for their horses, descend upon a band of troublesome blacks and armed colored soldiers, disperse a riot in which helpless whites were compelled to look on and finally save the girl from a forced marriage with the leader of the negroes.

Like other negroes released from the bonds of slavery, the mulatto becomes drunk with power and under this influence and that of wine, he dreams of creating a black empire with himself as king and a white wife as queen. How the news of the struggle between the girl and her assailant became known to the Klansmen and how these riders mobilized for their attack upon the negro colony is all worked out with remarkable vividness in the photoplay.

Carries Out Thrilling Story.

Yard after yard of this wonderful film is reeled off to carry out this thrilling story of the perilous days in the reconstruction of the American nation. Written by a southerner, "The Clansman" tells a different tale of the work of the Ku-Klux than is generally understood by those of the north. It is this and other scenes in "The Birth of a Nation," which has caused authorities in many cities to prohibit the showing of the pictures for fear of its effect upon colored residents.

There is no question but that there is much in the photoplay to produce this effect. Take any performance at the Davidson theater. Spectators cheer these riders of the night the moment their pictures appear upon the screen. The negro is placed in a bad light by the conduct of those who became powerful by the disenfranchisement of whites following secession. They were spurred on by many of the Carpet Baggers, and while the story of the critical times through which this country passed is but half told, those who leave the theater after seeing the film play, invariably bring up the question of right or wrong in the work done by the Ku-Klux Klan.

How Clansmen Organized.

The object of these clansmen, history tells us, were the suppression of the negro as a factor in politics; its means, terrorization, ending in many cases in murder. It was a secret organization; its origin is unknown, but it is supposed to have sprung about 1867 from local associations all having the same end in view. Such information as we have in regard to it is founded on a copy of its constitution, prescript as it was termed, and on a congressional investigation made in 1871.

In this prescript the name of the association is never mentioned, two asterisks (**) being inserted instead. Their local lodges were called dens; the master, cyclops; the members, ghouls. A county was a province; governed by grand giant and four goblins. A congressional district was a dominion, governed by a grand Titan and six furies. A state was a realm, governed by a grand dragon and eight hydras. The whole country was the empire, governed by a grand wizard and ten genii. Their banner was triangular, a black dragon on a yellow field with a red border; their mysteries were never to be written, but only orally communicated; the distinctive feature of their dress was a covering for the head descending to the breast, holes being cut for the eyes and mouth, the covering being decorated in any startling or fantastic manner.

Order Filled Its Purpose.

The order succeeded in its purpose. The midnight raids of men thus clad, who administered whippings or other punishment, had the effect intended, and the Ku-Klux became a terror to all negroes, keeping them either from exercising their political rights or else causing them to act with their persecutors. The order, however, outran its original purpose, and where mere whippings did not accomplish the desired end as with northern whites that had gone south and with the bolder negroes, murder was resorted to.

The disorders grew and in March, 1871, a congressional investigating committee was appointed. In the same month President Grant in a message to congress asked for legislation to enable the restoration of order in the south, as neither life nor property were there secure, and as the transportation of the mails and the collection of the revenue were interfered with. The Ku-Klux or [illegible] bill was promptly passed [illegible]

[illegible] giving [illegible] cognizance of suits ar[illegible] and giving federal judge[illegible] clude from juries person[illegible] judged to be in sympathy [illegible] cused.

President Given P[illegible]

In cases where state author[illegible] unable or unwilling to give [illegible] protection, the President was [illegible]ized to employ the military and [illegible] power of the United States to secure [illegible] same, and suspend the writ of hab[illegible] corpus. The second section of the bi[illegible] declaring punishment for any conspiracy to prevent a person from enjoying his legal rights was declared unconstitutional by the supreme court in 1883. The habeas corpus provision was to remain in force only to the end of the next session of congress.

An attempt to renew it failed in 1872. In October, 1871, President Grant issued two proclamations, the first ordering certain associations in South Carolina to surrender their arms and disguises within five days; the second, at the expiration of the five days suspending the writ of habeas corpus. Many arrests and convictions followed, the association was crushed within four months.

The Ku-Klux Klan was known by various other names, as White league and Invisible Empire. The name Ku-Klux has ever since been applied in a general way to troubles between the negroes and whites of the south.

SAN DIEGO (Cal.) UNION
JULY 20, 1915

The Empress continues to draw record crowds each day and evening to witness Griffith's wonder picture, "The Clansmen," now in the fifth week of its run in the local play house. Visitors of the Exposition find in this cool and cozy theatre a fine place to spend a few of the evening hours after a day of sightseeing at "Dream City." This greatest of all film productions is taken from Thomas Dixon's novel of the same name and is in twelve full reels of motion pictures. It is the most amazing film spectacle the world has ever seen, costing a half a million dollars and requiring the service of eighteen thousand people and three thousand horses for a period of eight months to make the production. "The Clansman" is now being presented in just three important cities in the East (New York, Boston and Chicago), under the title 'The Birth of a Nation" and an admission price of two dollars for the best seats is charged in these Eastern cities for the same production offered to the local public at much less here.

A special orchestra of thirty pieces accompanies the pictures and the music has been especially arranged for this production. In addition to the instrumental music "The Clansman" carries a chorus of trained singers whose sweet voices lend an added charm to the produc-

ATLANTIC CITY (N. J.) REVIEW
JULY 20, 1915

SPECTACLE IS TREMENDOUS HIT

Great Enthusiasm Over "Birth Of a Nation" At New Nixon

After the phenominal hit scored by D. W. Griffith's mighty spectacle "The Birth of a Nation," at the New Nixon Sunday evening when it was given here for the first time there was no longer any doubt of its success for the remainder of the run.

Such bigness of theme, such wonderful handling of the great production down to the smallest detail was quite a surprise despite all that had been said of it in advance. It is easy to understand why it has had such sensationally successful runs in New York, Boston and Chicago. It outdoes the mightiest things of the theater and then proceeds to set a new standard for accomplishment which one naturally wonders how on earth it can be duplicated. It also sets new records in the matter of enthusiasm

Griffith's multiplicity of detail and the careful manner in which he has worked out every essential of the big production was the most astonishing thing. There had been some misgivings here as to the matter of the public acceptance of the $2 moving picture attraction on a par with the [illegible]rest things of the theater. The[illegible] not exist after seeing it. It establishes a new standard in this respect also for at both performances yesterday the long line of people before the box office attested that Atlantic City had capitulated to the stirring work the same as every other city where it has been presented, possessed everything calculated to create such an impression.

Telegraph. July 20, 19[illegible]

AT THE LIBERTY THEATRE.

"The Birth of a Nation" Now on Its Twentieth Week.

"The Birth of a Nation" has ente[illegible] upon the twentieth week of its [illegible] the Liberty Theatre, where [illegible]derful spectacle continues [illegible] talked-of show in town.

The great scenes of th[illegible] the war, the stirring b[illegible] conflict [illegible]

OAKLAND (Cal.) TRIBUNE
MAY 25, 1915

THE FORUM

A THEATRICAL CENSOR.

To the Editor: The present trouble over the production of "The Clansman" brings the important fact that we have no representative censoring committee in the city of Oakland. It is very true that the ordinance governing the matter provides that the mayor and the chief of police shall be the censoring committee, but in this case it has been inadequate. I attended the production of "The Clansman" in San Francisco, in company with the chief of police, who expressed himself as being greatly opposed to the production of this play in Oakland. On the other hand, the mayor does not disapprove of the production, and the committee can reach no reasonable decision, lacking a third deciding vote, which is not only customary, but necessary.

If we are to have a censoring committee, why not have one, where a division of opinion does not preclude any action. I believe that the chief of police should be a member of this committee, since his executive action is necessary, but why not have a committee of at least five members representing the real opinions of the people.

Every day there are being produced not only pictures, but acts, which should be carefully scanned.

BEATRICE A. McCALL, Sec.
Woman's Protective Bureau.

Oakland, May 21, 1915.

FENDS ...T OF NATION'

...ical Magnate Answers ...riticisms—Tells Why He Brought It Here

Atlantic City,
July 4, 1915.

...ditor Press:

In your issue of this date appears ...letter signer by Chas. A. A. V. Gi...d, addressed to Hon. William Rid...r, Mayor of Atlantic City, de...anding the suppression of "The ...rth of a Nation". The only speci... statement made which would ...arrant this unusual demand is as ...llows:

"Pennsylvania, Illinois, Rhode ...land, Massachusett and several ...her states have barred "The Birth ...f a Nation" from their theatres."

...nes is a mis-statement of facts. "The Birth of a Nation" has not ...een barred from any theatre in ...ny state in the United States of ...merica. It is now playing at the ...remont Theatre, Boston, Mass., and ...e Illinois Theatre, Chicago, Ill. ...t is also playing at the Liberty ...Theatre, New York City, the Brigh...on Beach Music Hall, Brooklyn, ...New York, the Davidson Theatre ...Milwaukee, Wisconsin, and the Al...azar Theatre, San Fransisco, Cal.

Herewith is the story of the pro...duction of D. W. Griffith's great ...spectacle in so far as it relates to ...censorship:

It was passed by the National ...Board of Censors with this comment ...upon its merits: "Educationally, ...dramatically and artistically this ...should prove a great forward in ...motion picture production."

Also passed by Mayor Mitchell, of ...New York City, Commissioner of Li...ty Chief Magistrate McAdoo and the ...action of protestants thrown out of ...court by Magistrate Deuell on the ...ground that there was no legal ...claim warranting any other decision.

In Boston, the spectacle was origi...nally passed by Mayor Curley and ...Commissioner of Police O'Meara acting as a board of censors. Subse...quently the Legislature enacted a ...special bill creating a Board of ...Censors to pass upon all pictures ...and plays and giving them the dis...cretion of prohibiting at their pleas...ure any productions they saw fit.

This Board saw the picture, met a ...few nights afterwards and at the end ...of an hour's deliberation unanimously sustained the picture and it has been running ever since at the Tremont Theatre.

Herewith I beg to hand you a copy of an official letter issued from the mayor's office of Boston, covering this case:

City of Boston,
Office of the Mayor

The officials designated by chapter 348, Acts of 1915, having receiv... a petition from certain citizens requesting that performances of "The Birth of a Nation" be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protestors and the license and having given full consideration to the entire subject, have decided that the license of the theatre should not be revoked or suspended.

The above statement was issued from the Mayor's office, Boston, Mass., on June 2nd, 1915, after Mayor Curley, as chairman, Chief Justice Bolster of the Municipal Court and Police Commissioner O'Meara had met in the Mayor's office as the official Censor Board of the City of Boston to pass on the play. The run of "The Birth of a Nation" opened at the Tremont Theatre, Boston, Mass., April 10, 1915, and is still in continuance at present writing, (July 1, 1915), having been uninterrputed since the opening.

(Signed) FRANCIS J. BRENNAN,
Chief Clerk, Mayor's Office.

In Chicago, where censorship has been carried to a point which is too serious to be ridiculous, the management of "The Birth of a Nation," for the first time in the history of this picture, had to begin an action in equity to establish their rights. A sweeping injunction issued by Judge William Fenimore Cooper of the Superior Court restrains the Mayor or any other official of the city of Chicago from interfering with its presentations in that city. Over 200,000 of the best citizens of Chicago have seen this production and rousingly endorsed the action of the court.. I beg to hand you herewith, a complete copy of the decision rendered by Judge Cooper in this specific instance.

In Los Angeles, California and subsequently in San Francisco, the protestants endeavored to make political capital out of the picture with the result that they were thrown out of court after stating their case. These cases are cited to show you how effectually "The Birth of a Nation" has met every obstacle placed in its brilliant path of success by misguided individuals whose motives I do not care to discuss at this time. You will observe that in every case the great production has been given a clean bill of health. Censor boards have approved it. There is not a court on record in the country that has not sustained it upon the strictest constitutional grounds, publicans and men and women in every walk of life whose names are known throughout the country have given it their enthusiastic endorsement.

It would take a page of your valuable paper to list the people of prominence who have seen this picture and proclaimed it a wonderful achievement in the are of dramatic expression. Surely men and women of the broadest conceptions are not banded together in an effort to lay any burden upon the citizens of this country negro origin. The very showing of the good work that is being done by enlightened negroes of this country is Mr. Griffith's answer to those who have missed the purposes and the merits of the case. If his story was designed to attack the Afro-Americans he would be the last man to arrest the continuity of his drama to do justice where the exegencies of the case suggest this disinterested opportunity to pay tribute to the remarkable growth of the colored people. The truth is Mr. Griffith has been more than fair. "The Birth of a Nation," shows the mistakes that were made in the past and it points the way out. Any man, be he white or black, cannot miss this dominant note if he looks at it in the proper spirit. It is essentially a drama of given circumstances showing the power of good deeds over intrigue and hatred and its lesson is so indelibly planted that prejudice cannot longer exist. It demonstrates beyond the question of doubt that crime cannot live in the open. It is a most powerful argument against the festering disease—known as suppression. Any man who can be prejudiced by this powerful story is not worth bothering over.

In bringing the picture to Atlantic City I was actuated by one consideration. Every business man here has been urging that we do things to call attention to our wonderful city. As a pioneer theatrical man here I deemed it my duty to get the biggest attraction extant from a summer engagement. Oout of town visitors are great theatregoers but they demand the best. I looked the field over and realized at once that "The Birth of a Nation" was the sensational hit of the year and just the attraction we needed for one of our Boardwalk theatres. It cost me untiring work and a great deal of money to secure this offering. Having succeeded in this I am content to let the merits of the work tell the ...

BROOKLYN, (N. Y.) TIMES

SUMMER SHOWS ATTRACT MANY

...rth of a Nation" Crowds the Brighton Music Hall.

COMEDY AT NEW BRIGHTON

Honors Divided Between Photo-Plays and Vaudeville.

"The Birth of a Nation."

Swinging into its third week of record breaking popularity, the spectacular photo play production, "The Birth of A Nation" continues to crowd the big Brighton Beach Music Hall at both afternoon and evening performances. Those who were seeing the production for the second time, and there were many of them in last night's audience, were held as completely spellbound by the marvelous pictures as the patrons who were eagerly taking their first glimpse at D. W. Griffith's masterpiece.

Based on the story of "The Clansman" as told by Thomas Dixon in the novel of that title, the photo production is even more gripping and stirring than the book. No printed page could so adequately picture the stirring times leading up to the Civil War, the horrors of that great conflict, the assassination of President Lincoln, and the days of evil which followed for the South during the reign of the negroes in the Reconstruction Period. The two gripping love stories which run throughout the drama serve to heighten the intense interest, and add a touch of gentle pathos to the more ...rous scenes.

The production's most thrilling ...es are those picturing the organization of the Ku Klux Klan, the ...ing of the mystic, white shrouded ... in the dead of night as they ... to the support of the honor of ... the thrilling midnight ... Klux to the rescue ... white people. His ...

Assassination of Lincoln

Scene in "The Birth of a Nation."

Deaf Mutes Journal
Dec 29, 1915

"Mutes and Movies."

The two met last week when George Bowles of the Illinois Theater invited a number of the delegates to the deaf and dumb convention to attend a performance of "The Birth of a Nation."

Previous to that time some one had remarked that this play's success was in a measure due to the musical score prepared for it. The music that accompanies this production is beautiful, but so impressive is the picture that Mr. Bowles has been of the opinion that, were the play presented without a word of song or music, it would still be greatest dramatic spectacle of the day. The following letter is cited in proof of this contention:

"Dear Mr. Bowles: Please allow me in behalf of the delegation of the deaf *en route* to California to thank you for your courtesy, and generosity expressed in the invitation to witness "The Birth of a Nation."

"I have been asked if I felt or heard the musical vibrations or if the deaf people in our party did. The sound waves can be felt by many of the deaf who are high strung or supersensitive, but the sound is not palpable. It is only so in the sense that one would instinctly become aware that another person was in the same room without warning sound.

"But music is not necessary to convey the thrill of the picture. It is inconceivable that such wonderful scenes as the gathering of the Ku Klux Klan could be brought to such a state of realism."

The letter is signed by Mr. Hodgson, who is editor of the DEAF-MUTES' JOURNAL.—*Chicago Herald, July 18.*

SAN ANTONIO (TEX.) LIGHT
JULY 25, 1915

Film Flashes

The United Booking Offices, which handle practically all "big time" vaudeville acts, cancelled the engagement of Victor Moore and Emma Littlefield at Keith's Theater, Washington, because a moving picture for which Moore has acted was advertised in competition with the vaudeville act. Recently Miss Leslie Carter's salary was reduced because a picture for which she posed was shown in competition.

A new organization to protect writers of photo plays has been formed with some of the most prominent directors and scenario editors in control of it. Frank E. Woods, who prepared the scenario for "The Birth of a Nation," is president and David W. Griffith, producer of the spectacle, is on the board of control.

MILWAUKEE (Wis.) ...
JULY 5, 1915

"The Birth of a Nation" ...
Many Strong ...
to Crowds

BETTY ...

Strong Offers "Stage in Film" Taken From Actors' Ranks ...
Interly Has Found ...

CABLE ADDRESS
CLIPPING FROM Post Intelligencer
Seattle Wash.
Date 7-25-1915

"BIRTH ...

"The Birth of a Nation" ... fifth week at the Clemmer ... ager Clemmer had made ... ments to open with for ... kane this week, but the ... seats during the last ... was so fashionable that the ... gagement was postponed and ... ture continues here.

Probably not more than ... of the citizens of Seattle ... have seen this remarkable ... withstanding its Clemmer ... been packed pretty well at every ... formance since the opening.

Many have seen the picture ... and three times. It is ... never tires one. It is ... splendid in its dramatic story ... full or state. No other ... made has had an ... equaling that of "The Birth of a Nation." In New York ... 240 nights at one theater ... most talked of ... ing to Gotham ... where it has been ... discontinued, but in all ... houses.

Manager Clemmer ... ture fitting ... chestra is ... a big feature of ...

S. Glasgow, ... board of ... terday to ... which will be ... In August ... fully impressed ... "Magnificent. ... thing I thought ... todrama. ... pure ...

CLIPPING FROM Sentinel
Milwaukee Wis
7-25-15

Incidents in "The Birth of a Nation"

Confederate Battle Line.

In the Trenches.

On Sherman's March to the Sea.

fourth consecutive week
ces at the Davidson every
nd evening of "The Birth
" and the extensive pat-
as attracted is evidenced
tures are markedly popu-
s of events which oc-
g the civil war.
picture circles it is said

play, replete with romance and historic interest, marks the commencement of a new era in the photoplay industry. This photo pageant of combined fact and fiction has opened up a new field for high grade camera dramas and when the presentation of them is undertaken on a theater-circuit basis Milwaukee will be represented.

The accompanying picture shows

N.Y. Tribune July 25

N.Y. World July 25

adelphia, (Pa.) Public Ledger
JUL 25 1915

G FROM Intell
Milwaukee
7-25-15

SCENE FROM "THE BIRTH OF A NATION" NEW NIXON ATLANTIC CITY.

The Little Colonel," "Birth of a Nation"

y Walthall as Ben Cameron, C. S.
., in Griffith's masterpiece at
the Clemmer.

SHERMAN'S MARCH to the SEA in "The BIRTH of a NATION," Brighton Beach.

Brooklyn, (N. Y.) Standard-Union
JUL 25 1915

BRIGHTON BEACH MUSIC HALL.—Five hundred orphans from St. John's Home will be the guests of William H. Kemble, the manager, at the matinee performance to-morrow of D. W. Griffith's $500,000 production, "The Birth of a Nation," at the Brighton Beach Music Hall. Although "The Birth of a Nation," which is a wonderful pictorial history of the Civil War period, including the reconstruction days, is drawing crowded houses at the Music Hall, Manager Kemble decided to adhere to his long practice of inviting orphans to his playhouse, and sent word to the institution that he would accommodate five hundred of the youngsters. Bishop Charles E. McDonnell was communicated with and gave his permission to the boys to attend. The details of their arrival will be looked after by Joseph F. Keany, first vice-president, and Alexander McKinny, second vice-president. The boys will be conveyed to Brighton Beach aboard special cars, and will be accompanied by the St. John's Orphan Asylum Band. Upon arrival at Brighton Beach the boys will form in a line of parade and, preceded by the band playing patriotic airs, will march along the boardwalk and come to attention in front of the Brighton Beach Hotel, where the band will play several selections. Then the youngsters will march two abreast into the Brighton Beach Music Hall. The boys will derive a double benefit from seeing the picture. In the first place it will afford them an afternoon of enjoyment, and in the second give them a clearer idea of the events leading up to the Civil War, the Civil War period itself, and finally the reconstruction days in the South. As American history is a part of their school, Manager Kemble believes the boys, by seeing the picture, will be better able to grasp and comprehend that part of it relating to the Civil War.

World, July 25, 1915

BRIGHTON BEACH—"The B of a Nation" opens its fourth week the Brighton Beach Music Hall so strong a grip on the public that B. R. T. has been compelled to put extra "L" trains and trolley cars reach Coney Island at or before and 8.30 P. M., the hours at which first pictures of the stupendous drama are exhibited. That many persons frequently go to see the histor play is evident, as they like to see again from the seats they sat in before, and many express surprise finding themselves surrounded in the music hall by persons who sat nea them when they last saw the picture. There are so many shows in one and so much to admire and to study in each of the separate shows that persons seem never to tire of the production. The love story running through the whole play would make a complete photo play, as would the theatrical performance in Ford's Theatre before the assassination of Lincoln, the organization and operations of the Ku Klux Klan, the hospital scene, the home coming of the Confederate soldiers and many other dramatic episodes which are but mere incidents to the big acts that are reproductions of the big events in history.

ORPHANS AT CONEY ISLAND

St. John's Boys Invited to See "The Birth of a Nation."

Five hundred orphans from St. John's Home will be the guests of William H. Kemble, manager, of the matinee performance to-morrow of D. W. Griffith's $500,000 production, "The Birth of a Nation" at the Brighton Beach Music Hall. Although "The Birth of a Nation" is drawing crowded houses, Manager Kemble decided to adhere to his long practise of inviting orphans to his playhouse and sent word to the institution that he would accommodate 500 of the youngsters.

Bishop McDonnell gave his permission to the boys to attend. They will be conveyed to Brighton Beach aboard special cars and will be accompanied by the St. John's Orphan Asylum Band. Brighton Beach the boys will come attention in front of the Brighton Beach Hotel where the band will play several selections. Following that they march into the Brighton Beach Music Hall. Seeing the picture will boys an afternoon of enjoy ford them a clearer ide leading up to the Civil W

JULY 25, 1915
. PAUL (Minn.) PRESS

Wolf Hopper, after refusing gen
offers from moving picture pro
rs for several years, has yielded
st, the salary being, it is said,
00 a year. He will appear in
ctions of "Wang," "Panjan-
," "The Merry Wives of Wind-
and "Robert Macaire," for the re-
formed Griffith-Ince-Sennett
nation of motion picture direc-

New York Telegraph July 25, 1915

The Birth of a Nation" passes out
s fifth month at the Liberty The-
with the performances this week
starts the sixth month of its suc-
ful engagement at this theatre with
ign of diminishing interest. At the
time D. W. Griffith's wonderful
tacle is playing record-breaking en-
ments in the Brighton Beach Music
by the seaside here and also at Bos-
Chicago, San Francisco, and has be-
a Summer engagement in Atlantic
. The big attraction is being pre-
ed to over 50,000 people a week in
points.

"The Birth of a Nation" leaves off its fifth successful month at the Liberty Theatre with the performances this week, and starts the sixth month of its successful engagement at this theatre with no sign of diminishing interest. At the same time D. W. Griffith's wonderful spectacle is in playing record breaking engagements at the Brighton Beach Music Hall, and also in Boston, Chicago, San Francisco and Atlantic City. The big attraction is being presented to over 50,000 persons a week.

Mae Marsh, one of the leading film players, in the "Birth of a Nation."

BROOKLYN, (N. Y.) CITIZEN
July 25, 1915

AT THE LIBERTY THEATRE.

"The Birth of a Nation" Draws Big Audiences.

"The Birth of a Nation" passed out of its fifth month at the Liberty Theatre with the performances this week and starts the sixth month of its successful engagement at this theatre with no sign of diminishing interest.

Press, July 25, 1915

"The Birth of a Nat'on" finishes its fifth month at the Liberty Theatre this week and starts the sixth month of its successful engagement in this house with no sign of diminishing interest. At the same time this spectacle is being shown in the Brighton Beach Music Hall and also in Boston, Chicago, San Francisco and Atlantic City. More than 50,000 people are viewing the picture every week.

merican, July 25

e Birth of a Nation" finishes its
fifth month at the Liberty The-
starts the sixth month of its

(Pa.) DISPATCH
Y 25, 1915

Crack Whip of Atlantic City

Samuel F. Nixon, owner and manager of the Nixon Theater, Pittsburg, driving his favorite pair.

Samuel F. Nixon is, as usual, passing his summer with a happy combination of business and pleasure at his beautiful residence at Atlantic City, which he occupies in the late spring, summer and autumn. Mr. Nixon is one of the few men of big affairs who has not given up the love of driving for the more rapid locomotion of motoring. He is as ardent a whip as ever, and with his stable of 10 thoroughbreds is driving to his heart's content. Mr. Nixon is an expert at handling the reins, and with one or other of his prize teams that prance and pirouette along Atlantic City's streets and adjacent country roads; with the hobby phaeton and the trim footman up behind, the spick and span turnout looks as if it might just have come out of Hyde Park or Piccadilly, London.

Mr. Nixon is the busiest of busy men (even in what to many would be entirely the recreation period), framing the schedules for the coming season at the Nixon Theater, the three leading theaters in Philadelphia of which he is managing director, the Academy of Music, Baltimore, and his other theaters throughout the country. Just now he is watching with particular interest the immense success of the stupendous spectacle, "The Birth of a Nation," at the New Nixon Theater, Atlantic City.

Philadelphia, (Pa.) Public Ledger

Booth Escaping After Shooting Lincoln—Scene from "The Birth of a Nation" at the

New York Herald July 25, 1915

Philadelphia, (Pa.) North American
July 25, 1915

MIRIAM COOPER,
NEW NIXON, ATLANTIC CITY

Miriam Cooper takes a conspicuous role in the magnificent photoplay, "The Birth of a Nation," which is being shown at the Nixon Theater, Atlantic City.

N.Y. World. July 25, 1915

The Birth of a Nation" will complete its [redacted] at the Liberty Theatre this week. It is to be seen also at the Brighton Beach Music Hall, Atlantic City, Boston, Chicago and San Francisco.

"The Birth of a Nation"

"The Birth of a Nation," the $500,000 spectacle by D. W. Griffith, today starts on its second week at the New Nixon Theatre in Atlantic City. The noted film, dealing effectively with the history of the nation, has been an attraction for two large audiences daily during the initial week. Interest in it has spread among the visitors at the resort, and the managers of the spectacle are immensely pleased over the reception.

The historic features of the presentation are depicted graphically. In picture form are seen stirring events of American history, including the assassination of President Lincoln, the surrender of Robert E. Lee to General Grant, the last gallant stand of the Confederates at Petersburg, Sherman's march to the sea and the Ku Klux Klan in the South.

In filming "The Birth of a Nation" the services of approximately 15,000 persons and 3000 horses were required to portray the scenes realistically. There are more than 5000 different scenes. Views of Southern battlefields, showing the struggles of Northern and Southern armies, are gripping in their realization.

A cast of favorites was assembled for the filming of the story, based on love themes in Thomas Dixon's "The Clansman" and "The Leopard's Spots." A symphony orchestra of 40 voices is under the direction of Joseph Carl Briel.

PHILADELPHIA, (Pa.) INQUIRER.

PRESIDENT LINCOLN ENTERING [illegible] FATAL NIGHT IN "THE BIRTH OF A NATION" AT THE BRIGHTON BEACH MUSIC HALL

Ushers at "Birth of a Nation" to Compete in Ocean.

Because of a dispute which has developed among them over their respective swimming abilities, Manager William H. Kemble has put up $100 in prizes for swimming and diving contests by the eight girl ushers in the Brighton Beach Music Hall, where D. W. Griffith's "The Birth of a Nation" is now playing.

The girls spend most of their time swimming. They had had a dispute as to their respective abilities. Manager Kemble heard of it and has decided to arrange a series of races. These will include a 100-yard dash, a half-mile swim and a one-mile swim. The winners will receive $20 and the second and third a small amount. The girls who will compete are Hilda Michaels, Adeline Geer, Mildred Latham, Edith Hawkey, Marion Woglom, Marguerite Leslie, Anna Donnelly and Anna Wulf. Manager Kemble will act as referee and R. Clark Mooney, who is associated with him in the Music Hall, as timer.

Brooklyn, (N. Y.) Standard-Union
July 4-5, 1915

Because of a dispute which has developed among them over their respective swimming abilities, Manager William H. Kemble has put up $100 in prizes for swimming contests by the eight girl ushers in the Brighton Beach Music Hall, where D. W. Griffith's "The Birth of a Nation" is now playing. The contests will include a 100-yard dash, half-mile swim and a one-mile swim. The winners will receive $20 and the second and third a small amount. The girls who will compete are Hilda Michaels, Adeline Coar, Mildred Latham, Edith Hawkey, Marion Weglom, Marguerite Leslie, Anna Donnelly and Anna Wulf. Manager Kemble will act as referee, and H. Clark Mooney, who is associated with him in the Music Hall, as

CONSIDERABLE interest is attached to the first few showings here of the really great motion picture, "The Birth of a Nation," which opened on Sunday evening at the New Nixon, because the wiseacres were of the opinion that two dollars would not be paid by the residents or visitors. However the fame of the remarkable example of motion photography had preceded it and while the opening was not to capacity there was a satisfactory attendance, which has continued during the week. It will be continued indefinitely and while the two dollar seats may not all be taken there is good reason to believe that the engagement will be highly successful. No one who enjoys genuine thrills, excitement and beautiful picture effects should miss this production. It impressed me as being the acme of dramatic achievement and a wonderfully accurate depiction of the stirring days of the Civil War and scenes in the stricken South immediately after the close of the conflict. Indeed, it sets such a high standard that it will be difficult for any producing manager to find a satisfying successor, no matter what the amount of money expended in the attempt. The war scenes and the incidents in which the Ku Klux Klan figure are so realistic that a thrill passes over the observer. I understand that negotiations have been progressing for the engagement in Philadelphia in the near future. It is quite probable that the picture will be shown at the Forrest Theatre, although that has not been finally settled.

RUTTER PHOTO

PRETTY GIRL USHERS IN "BIRTH OF A NATION" AT BRIGHTON BEACH MUSIC HALL

BRIGHTON BEACH MUSIC HALL.—Five hundred orphans from St. John's Home will be the guests of William H. Kemble, manager, at the matinee performance to-morrow of D. W. Griffith's $500,000 production, "The Birth of a Nation," at the Brighton Beach Music Hall. Although "The Birth of a Nation," which is a wonderful pictorial history of the civil war period, including the reconstruction days, is drawing crowded houses at the Music Hall, Mr. Kemble decided to adhere to his long practice of inviting orphans to his playhouse and sent word to the institution that he would accommodate five hundred of the youngsters.

Bishop McDonnell was communicated with and gave his permission to the boys to attend. The details of their arrival will be looked after by Joseph F. Keany, first vice president, and Alexander [illegible], second vice president. The [illegible] will be conveyed to Brighton Beach [illegible] and [illegible]

will form in line of parade and, preceded by the band playing patriotic airs, will march along the boardwalk and come to attention in front of the Brighton Beach Hotel, where the band will play several selections. Following that, the command to march will be given and the youngsters will march two abreast into Music Hall. The boys will derive a double benefit from seeing the pictures. In the first place it will afford them an afternoon of enjoyment and in the second give them a clearer idea of the events leading up to the civil war, the civil war period itself and finally the reconstruction days in the South. As American history is a part of their school studies, Mr. Kemble believes the boys, by seeing the picture, will be better able to grasp and comprehend that part of it relating to the civil war.

Because of a dispute which has developed among them over their respective [illegible]

ushers in the Music Hall [illegible] that each must be a [illegible] the close proximity of the [illegible] supposition that between [illegible] they would naturally [illegible] did not wish to run the risk of [illegible] girl employes, as a result of [illegible] in the water, losing their [illegible]

Just as Mr. Kemble thought, the [illegible] spend most of their [illegible] None of them has as yet [illegible] but they have had a [illegible] respective abilities. Mr. Kemble [illegible] it and has decided to arrange [illegible] series.

[illegible] will include a [illegible] mile swim and a one-mile [illegible] will receive $20 and the [illegible] a small amount. The girls [illegible] Hilda Michaels, [illegible]

D. W. Griffith's spectacle, "The Birth of a Nation," will pass out of the Liberty with its [illegible] week with an eye of [illegible] At the same time it is playing [illegible] ing engagements in the [illegible] Music Hall, in Atlantic City, [illegible] Chicago and San Francisco. It [illegible] presented to more than [illegible] week in these points.

...ands
JUL 27
...
...ded to
...tion pictures.

...A NATION"
...NTON MUSIC HALL

...mirth's wonderful film
"The Birth of a Na-
...in all fall at the Brigh-
...usic Hall, according to
Another big audience
many thrilling scenes
...d enjoyed the fine or-
...ert which does so much
...e entertainment enjoy-
...tructive. "The Birth of
...portrays vividly great
...ting the assassination of
...Sherman's march to the
...em being vigorously ap-
...e Ku Klux Klan raiders,
half, were tendered an
...rhaps there are inac-
...d misapprehensions in
...f a Nation," but on the
...a new standard in film
When the rain fell last
...nagement provided sa-
...hose who had not been
...he weather man.

...OKLYN, (N. Y.) EAGLE
JUL 27 1915

...n increase of ...
the preseding year.

...N'S ORPHANS TREAT

...undred of Them See ...Birth of a Nation."

...undred orphans of St. John's
...ere the guests of William H.
manager of the Brighton
...usic Hall, at the performance
...W. Griffith's spectacle, "The
...a Nation," yesterday after
"It was the greatest treat the
...d girls ever had," declared
...r McKinny, second vice pres-
the Catholic Orphan Asylum
...on, after the production was
...his opinion was also voiced by
...t Rev. Mgr. Joseph McNamee,
...r general, who attended the

...nce, together with a number
...members of the Catholic
...car general heartily indorsed
...t film, which has been play-
...apacity business ever since its
...entation at the Music Hall
Father York and the other
...nt clergymen present.
...oys and girls in their new
...d dresses were taken to the
special trolley cars, in charge
McKinny and James Quindar
...oard of directors of the asy-
...ociation. They assembled on
...arkway and, led by their fa-
...and of forty pieces, paraded
...e boardwalk, then around to
...usic Hall, where they were
by a crowd of several hun-
...rsons. They passed in review
...icar general.
...ntire balcony was given over
...Kemble's little guests and judg-
...m the expression on his face
...mble was the happiest man in
...fter. In the intermission he
...t that every one of the young-
...d a cool, refreshing glass of
...de.

...lyn, (N. Y.) Standard-Union
July 27, 1915

...JOHN'S ORPHANS SEE "BIRTH OF A NATION"

Children Entertained ...righton Beach Music Hall

By Manager Kemble

...e hundred orphans of St. John's
...e were the guests of William H.
...ble, manager of the Brighton
...h Music Hall, at the performance
...of D. W. Griffith's gigantic spec-
..., "The Birth of a Nation," yes-
...y afternoon.
...was the greatest treat the boys
...girls ever had," declared Alex-
...r McKinny, second vice-president
...of the Catholic Orphan Asylum
...ciation after the production was
... This opinion was also voiced
the Right Rev. Mons. John Mc-
...ee, the vicar-general, who at-
...ded the performance together
...a number of other members of
...Catholic clergy. The vicar-gen-
...heartily endorsed the great film
...ch has been playing to capacity
...ness ever since its first presenta-
...at the Music Hall, as did Father
...k and the other prominent clergy-
...nt present.
...he boys and girls in their new
...s and dresses were taken to the
...ch in special trolley cars, in charge
...Mr. McKinny and James Quindar,
...the board of directors of the Asylum
...ciation. They assembled on Ocean
...kway opposite the Shelburne Hotel
...led by their famous band of forty
..., paraded along the boardwalk,
...then around the walks at Brighton
...Beach and in front of the Brighton
...Beach Hotel to the Music Hall, where
...they were greeted by a crowd of
several hundred persons. They passed
in review of the Vicar General.
The band played several patriotic
airs and were enthusiastically ap-
plauded for their efforts. The entire
balcony was given over to Mr. Kem-
ble's little guests and judging from
the expression on his face Mr. Kemble
was the happiest man in the theatre.
In the intermission he saw to it that
every one of the youngsters had a cool
refreshing glass of orangeade, and in
every possible manner looked after
their comfort, as did the twelve pretty
girl and young men ushers.
Every one of the big scenes were
loudly applauded by the youngsters
and the little boys and girls were no-
ticed to have few dry eyes during the
touching parts of the picture.
"Mr. Kemble certainly deserves all
the thanks possible for giving these
poor boys and girls such a treat. Never
before have they had the opportunity
to attend such a production. I person-
ally saw hundreds turned away from
the box office because all of the lower
part of the house was sold out, and
Mr. Kemble preferred to give the seats
to the orphans of our institution. Not
only that, but he took real enjoyment
in it," declared Mr. McKinny as he
stepped aboard the special car for
home. The Sisters who greeted the
youngsters on their return to the in-
stitution said that the scenes would be
re-enacted and retold by the boys and
girls for many days to come.

WILLIAMSPORT (Pa.) SUN
JULY 27, 1915

...AND THEATRE.

...Karon, the little auburn haired
...onder of "The Birth of a Nation"
never gave better evidence of the in-
telligent training she has received at
the hands of the master craftsman, D.
W. Griffith, than she does in her latest
part, that of the little dancing girl in
the four part masterpiece, "The Out-
cast." There is such a vividness and
virility to her acting, that she makes
even the smallest role distinctive. In
this dramatic photoplay by the fa-
mous southern author, Thomas Nelson
Page she does more. She keeps the
audience constantly alive to her every
movement. Three other famous Grif-
fith stars of "The Birth of a Nation,"
appear, including Robert Harron, Mary
Alden and Ralph Lewis. "The Out-
cast" will be seen at the Grand theatre
today. "The Choir Boys" a pathetic
story of two boyhood friends, with
Mildred Harris and Bobby Rrehrer is
an added attraction.—Advt.

BROOKLYN, (N. Y.) EAGLE
Date ..... JUL 27 1915

ORPHAN KIDDIES AT THEATER.

See Films and Have Big Time at Brighton.

More than 600 boys and girls, honor pupils of the various Catholic orphan asylums of the city, saw "The Birth of a Nation" at the Brighton Beach Music Hall yesterday afternoon. The party came in a special train and marched from the station to the theater, headed by the band of St. Joseph's Orphan Asylum. A more enthusiastic gathering could not have been found, for these youngsters cheered and sang and gave an added touch to the already pleasing environment wrought by the young men and women ushers dressed in the costume of the '60's.

During the intermission the crowd was treated to refreshments by the management of the theater. When the performance was over they rose and sang "The Star Spangled Banner," and after giving three long cheers for the management, formed into line and marched back to the station again, where they took their train for the city.

BROOKLYN, (N. Y.) TIMES
Date July 27, 1915

ORPHANS' PARADE AT BRIGHTON TO SEE "BIRTH OF A NATION"

Five hundred orphans of the St. John's Home were the guests of William H. Kemble, manager of the Brighton Beach Music Hall at the performance of D. W. Griffith's gigantic spectacle, "The Birth of a Nation," yesterday afternoon. "It was the greatest treat the boys and girls ever had," declared Alexander McKinny, second vice president of the Catholic Orphan Asylum Association, after the production was over. This opinion was also voiced by the Right Rev. Mons. John McNamee, the Vicar General, who attended the performance, together with a number of other members of the Catholic clergy.

The Vicar General heartily endorsed the great film which has been playing to capacity business ever since its first presentation at the music hall, as did Father York and the other prominent clergymen present.

The boys and girls in their new suits and dresses were taken to the beach in special trolley cars in charge of Mr. McKinny and James Quindar, of the Board of Directors of the Asylum Association. They assembled on Ocean Parkway opposite the Shelburne Hotel and led by their famous band of forty pieces, paraded along the boardwalk, then around the walks at Brighton Beach and in front of the Brighton Beach Hotel to the Music Hall, where they were greeted by a crowd of several hundred persons. They passed in review of the Vicar General.

The band played several patriotic airs and were enthusiastically applauded for their efforts. The entire balcony was given over to Mr. Kemble's little guests and judging from the expression on his face Mr. Kemble was the happiest man in the theatre. In the intermission he saw to it that every one of the youngsters had a cool refreshing glass of orangeade, and in every possible manner looked after their comfort, as did the twelve pretty girl and young men ushers.

Every one of the big scenes were loudly applauded by the youngsters and the little boys and girls were noticed to have few dry eyes during the touching parts of the picture.

"Mr. Kemble certainly deserves all the thanks possible for giving these poor boys and girls such a treat. Never before have they had the opportunity to attend such a production. I personally saw hundreds turned away from the box office because all of the lower part of the house was sold out, and Mr. Kemble preferred to give the seats to the orphans of our institution. Not only that, but he took real enjoyment in it," declared Mr. McKinny as he stepped aboard the special car for home. The Sisters who greeted the youngsters on their return to the institution said that the scenes would be re-enacted and retold by the boys and girls for many days to come.

MILWAUKEE (Wis.) WISCONSIN
JULY 29, 1915

The band played several patriotic airs and was enthusiastically applauded for its efforts. The entire balcony was given over to Mr. Kemble's little guests, and, judging from the expression on his face, Mr. Kemble was the happiest man in the theatre. In the intermission he saw to it that every one of the youngsters had a glass of orangeade and in every possible manner [illegible] ... Gen. Grant at Appomattox. This [illegible] with

This is the fourth consecutive week of performances at the Davidson every afternoon and evening of "The Birth of a Nation," and the extensive [illegible] has attracted is evidence that the pictures are markedly popular as scenes of events which occurred during the Civil war.

In motion picture circles it is said that the success of this wonderful play, replete with romance and historic interest, marks the commencement of a new era in the photoplay industry. This photo pageant of combined fact and fiction has opened up a new field for high grade camera dramas, and when the presentation of them is undertaken on a theater circuit basis, Milwaukee will be represented.

The play visualizes battle scenes and historic events, including the assassination of President Abraham Lincoln in Ford's theater in Washington fifty years ago, in the course of a gala performance [illegible] ... Gen. Grant at Appomattox. This [illegible] with

BROOKLYN, (N. Y.) EAGLE
Date ..... JUL 27 1915

"THE BIRTH OF A NATION."

worth seeing.

"The Birth of a Nation," the Brighton Beach Music Hall thrilling and patriotic spectacle "The Birth of a Nation," continues to fill the auditorium to capacity, and there can be no doubt that the run will fill out the summer season. The realistic battle scenes, in themselves an unanswerable argument against war, with all its horrors; the marvelous theatrical scene of Lincoln's assassination; the delightful touches of home life in the South before the war, and the beautiful apotheosis,

Philadelphia, (Pa.) North American
Date ..... JUL 27 1915

'BIRTH OF A NATION' SHOWN AT NIXON'S, ATLANTIC CITY

Hailed wherever it has been shown as one of the most spectacular motion pictures ever attempted, "The Birth of a Nation" is duplicating at the Nixon Theater, Atlantic City, the success it has achieved in recent months in New York, Chicago and San Francisco.

The piece is a graphic presentation of the stirring days which followed the peace at Appomattox. Its theme is the birth of a nation out of the social chaos, racial hatreds, political corruption and economic turbulence which despoiled the south at the close of the war. D. W. Griffith is the producer.

Telegram, N.Y. July 26

"The Birth of a Nation" passes out of its fifth month at the Liberty Theatre with the performances this week and starts the sixth month of its successful engagement at this theatre with no signs of diminishing interest, and at the same time playing record breaking engagements in the Brighton Beach Music Hall, by the seaside here, and also in Boston, Chicago and San Francisco.

ST. LOUIS (Mo.) STAR
JULY 28, 1915

Phenomenal Run.

D. W. Griffith's spectacle "The Birth of a Nation," is well in its fourth month at the Liberty Theater, where it remains the biggest attraction of the season. This wonderful film series of history and romance retains its drawing powers in every essential, and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War.

Great battlefields, enormous armies marching to conflict, the daring rides of the Clansmen and the thousand and one details of gripping heart interest which Griffith has crowded into his story set the whole production apart from the average and make it intensely real and life-like.

BROOKLYN (N. Y.) EAGLE
Date 25 1915

Night Effects in "The Birth of a Nation."

Motion picture photography was a part revolutionized in the making of D. W. Griffith's $500,000 production "The Birth of a Nation," at the Brighton Beach Music Hall, Brighton Beach. The battle scenes, including the "Last Stand at Petersburg" and Sherman's famous "March to the Sea," were taken at night. Several inventions were made on the spot in order to get within focus of the camera the multiplicity of scenes. The great bonfire effects, burning of houses, explosion of the shells and other lurid effects were the result of ingenious inventions.

Five hundred orphans from St. John's Home will be the guests of William H. Kemble, manager, at the matinee performance tomorrow of "The Birth of a Nation" at the Music Hall, accompanied by their band.

CLIPPING FROM Newark
Newark (Mass.)
Date 7-30-15

Will Have "Birth of a Nation."

Manager Green was informed, Saturday, that the greatest picture ever taken, "The Birth of a Nation," would positively be shown in Neenah and that the advance man would call upon him within the next week or so.

PHILADELPHIA, (Pa.) INQUIRER.
JUL 25

'BIRTH OF NATION' AT SHORE

Photoplay Starts on What May Be Record Run

Special to The Inquirer.

ATLANTIC CITY, July 24.—D. W. Griffith's marvelous masterpiece, "The Birth of a Nation," is the most impressive spectacle ever staged. At the New Nixon Theatre, Atlantic City, it has successfully started on a summer run that promises to eclipse all records.

Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest, and nature in its fairest garb are component parts of the most lavish production ever presented to the public. It is vital—throbbing with life and virility, of great historical and educational values—and withal a great love story that holds great audiences spellbound.

The stirring events of the Civil War and the period of reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's march to the sea and the surrender of Lee at Appomattox and the saving of the South by the Scottish Clans are faithfully reproduced.

There are two performances every day, including Sundays.

PHILADELPHIA, (PA.) RECORD.
JUL 25

"BIRTH OF A NATION"

American History Depicted on Stupendous Field.

"The Birth of a Nation," D. W. Griffith's spectacle, starts today on its second week at The New Nixon Theatre, Atlantic City. In picture form are seen stirring events of America's history, including the assassination of President Lincoln, the surrender of Robert Lee to U. S. Grant, the last gallant stand of the Confederates at Petersburg, Sherman's famous march to the sea and the saving of the South by the Ku Klux Klan. Realism is the keynote of the success of "The Birth of a Nation." To attain that, $500,000 was expended in building towns, replica of Ford's Theatre in Washington, in which Lincoln was killed, [illegible] in laying out the vast battle grounds. Then there were 18,000 people to be paid. Three thousand horses were utilized. There are over 5000 scenes. The battle scenes are said by war observers, to be the most wonderful ever presented. Thousands of soldiers are seen in the trenches, battling in breastworks, charging over fields, manning batteries in action, a panorama of marching and countermarching troops. Love episodes in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the Colonel of the South. Love turns to hate and then to love again, as each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love themes are taken from Thomas Dixon's "The Clansman" and "The Leopard's Spots."

"The Birth of a Nation" is now in its sixth month at the Liberty Theatre, New York, and there and in Chicago will be playing for a year. In Boston, San Francisco and other large cities it holds records and in [illegible] started on [illegible] to be an [illegible]

(Pa.) DISPA
Y 25, 191

Dorothy Gish: One of D. W. Griffith's Assemblage of Stars in "The Birth of a Nation" at the Liberty.

LIBERTY—"The Birth of a Nation" has been exhibited six months at this theatre, and with additional performances at Brighton Beach the attraction has been presented more than 300 times in Greater New York. D. W. Griffith has made the "Birth of a Nation" the most elaborate dramatic narrative ever unfolded on an American stage.

MOTION PICTURE WORLD (N. Y. City)

JUL 31 1915

LILLIAN GISH
"THE BIRTH OF A NATION"
(Liberty)

LIBERTY—Next week begins the sixth month of the run of D. W. Griffith's spectacle, "The Birth of a Nation," at the Liberty Theatre. With additional performances at Brighton Beach, this attraction has passed its 300th presentation in Greater New York. It is the same wonderful offering that created such a stir when originally brought out and has been seen by nearly half a million people in the metropolis. Its high points of interest are the battles of the civil war, Lee's surrender at Appomattox, the reproduction of the scene of President Lincoln's assassination fifty years ago, the wild rides of the Ku Klux Klans and the multiplicity of detail which Griffith has crowded into the largest dramatic narrative ever unfolded on an American stage.

BROOKLYN, (N. Y.) EAGLE

Date JUL 29 1915

NEWS OF THE THEATRES

IN honor of Borough Night, Borough President Lewis H. Pounds, the members of his cabinet and a number of other prominent officials, attended the performance last evening of D. W. Griffith's "The Birth of a Nation," at the Brighton Beach Music Hall. Twenty-five officials were in the party, including Commissioner of Public Works Edmund Voorheis, Bridge Commissioner F. J. H. Kracke, Borough Secretary Mark Reardon, jr., John B. Creighton, secretary to the Borough President; Chief Engineer George W. Tillson, William G. Carlisle, secretary to the Public Works Commissioner; W. L. Fuquet, head of the Bureau of Superstructures; Building Superintendent P. J. Carlin, Superintendent of Highways Thomas B. Lineburg, James J. Byrnes, chief of the Bureau of Public Buildings and Offices; Edward Riegelmann, attorney to the Public Service Commission; Charles R. Ward, chief engineer of the Topographical Bureau; Herman H. Schmidt, chief engineer of the Bureau of Highways; Edwin J. Fort, chief engineer of the Bureau of Sewers; ex-Assemblyman Albert H. Bantzhaf, James B. Bouck, jr., Eric H. Palmer, President Brooklyn Press Club; Will Pounds, Charles F. Murphy and William G. Carlisle, jr.

Preceding the performance a shore dinner was served at the Shelburne Hotel, the Borough President and his party being the guests of William H. Kemble, managing director of the Brighton Beach Music Hall. The performance of "Splash Me" at the Shelburne came in for many rounds of applause.

In commenting on "The Birth of a Nation," after the performance, the Borough President said: "Simply remarkable. I never imagined that it was possible to produce such a wonderfully realistic and educating feature."

BROOKLYN, (N. Y.) TIMES

July 29, 1915

WASHINGTON (D. C.) POST

JULY 25 1915

New York Journal of Commerce

JUL 31 1915

Next week begins the sixth month of "The Birth of a Nation," D. W. Griffith's great spectacle, at the Liberty Theatre. Counting the additional performances at Brighton Beach, this attraction has passed its 300th performance in this city. Despite its long run, it has lost nothing in popularity and people are flocking to see it in almost as large numbers as when it first opened.

N. Y. Mail. July 31,

"Birth of a Nation" Now on Its Sixth Month

This week begins the sixth month of the run of D. W. Griffith's spectacle, "The Birth of a Nation" at the Liberty Theatre. With additional performances at Brighton Beach this attraction has passed its 300th presentation in Greater New York. It is the same offering that created such a stir when originally brought out and has been seen by nearly half a million people in the metropolis.

BROOKLYN, (N. Y.) EAGLE

Date JUL 29 1915

"BOROUGH NIGHT" HONORED

Borough President Pounds and Staff Hold Theater Party.

18

In honor of Borough Night, Borough President Lewis H. Pounds, the members of his staff and a number of other prominent officials, attended the performance last evening of "The Birth of a Nation" at the Brighton Beach [illegible] Twenty-five officials were in the party, including Edmund Voorheis, F. J. H. Kracke, Mark Reardon Jr., John B. Creighton, George W. Tillson, William G. Carlisle, W. L. Fuquet, P. J. Carlin, Thomas B. Lineburg, James J. Byrnes, Edward Riegelmann, Charles R. Ward, Herman H. Schmidt, Edwin J. Fort, ex-Assemblyman Albert H. Bantzhaf, James B. Bouck Jr., Eric H. Palmer, Will Pounds, Charles F. Murphy and William G. Carlisle Jr.

Preceding the performance a shore dinner was served at the Shelburne Hotel, the Borough President and his party being the guests of William H. Kemble, managing director of the Brighton Beach Music Hall.

July 29, 1915

[illegible] Borough Night, Borough President Lewis H. Pounds and [illegible] performance [illegible]

Brooklyn, (N. Y.) Standard-Union

Date .....

County, are the men who will pay the capital penalty.

POUNDS AND CABINET HAVE NIGHT'S OUTING

Friends of Administration Join in Party at Brighton Beach.

18

Borough President Lewis H. Pounds and his cabinet, with a number of friends, enjoyed a social party last night at Brighton Beach. The public officials and the others met at 6:30 o'clock in the Hotel Shelburne, where a special meal was served. After the dinner all went to the Music Hall, where "The Birth of a Nation" was witnessed.

Those who took part in the jollification included Bridge Commissioner F. J. H. Kracke, Public Works Commissioner Edmund W. Voorhies, Superintendent of Buildings Patrick J. Carlin, Chief Engineer Charles R. Ward of the Topographical Bureau, Chief Engineer Edwin J. Fort of the Bureau of Sewers, Superintendent of Highways Thomas B. Lineburgh, Herman H. Schmidt, Chief Engineer of the Highways Department, Borough Secretary Mark Reardon, Jr., John B. Creighton, secretary of the Borough President; William G. Carlisle, secretary in the Public Works Office; Edward Riegelmann, assistant counsel of the Public Service Commission; Eric H. Palmer, president of the Brooklyn Press Club; Richardson Webster, president of the Borough Hall Reporters' Association; ex-Assemblyman Albert H. T. Batzhalf; William H. Kemble, H. Clark Mooney, Edward B. Goate, Charles F. Murphy, Republican leader of the Tenth Assembly District; James J. Byrne, chief of the Bureau of Public Buildings and Offices; William Pounds, son of the Borough President; W. G. Carlisle, Jr.; George W. Tillson, chief engineer of the borough, and M. J. Fuquet.

Brooklyn, (N. Y.) Standard-Union

Date .....

[illegible] ENTERS SIXTH MONTH

D. W. Griffith's spectacle, "The Birth of a Nation," enters upon its sixth month at the Liberty Theatre. With additional performances at Brighton Beach, this attraction has passed its three hundredth presentation in Greater New York. Its high points of interest are the battles of the Civil War, Lee's surrender at Appomattox, the reproduction of President Lincoln's assassination and the wild rides of the Ku Klux Klans.

Brooklyn, (N. Y.) Standard-Union

Date .....

JUL 29 1915

William H. Kemble, manager of the Brighton Beach Music Hall where W. D. Griffith's wonderful [illegible] picture, "The Birth of a Nation," is being produced [illegible] to crowded houses, has decided to give the orphans of Brooklyn an opportunity to see the film, which is an instructive pictorial history of the Civil War period. The delight which the boys and girls from St. John's Home derived from seeing the picture on Monday afternoon last as the guests of Mr. Kemble has encouraged him to make arrangements to enable hundreds of orphans to witness the spectacle every [illegible]

BROOKLYN, (N. Y.) EAGLE

July 28, 1915

Recognizing the foresight of William H. Kemble and H. Clark Mooney in bringing to the Brighton Beach Music Hall "The Birth of a Nation," Borough President Pounds and his staff and other city and Federal officials will attend a "Borough Night" performance at the Music Hall this evening. In the party will be Postmaster Kelly, Sheriff Swasey, John H. McCooey, J. Riegelmann, Edmund Voorhies, Commissioner of Public Works and John B. Creighton.

ATLANTIC CITY (N. J.) GAZETTE
JULY 25. 1915

SECOND SUCCESSFUL WEEK OF "THE BIRTH OF A NATION" AT NIXON

The Most Talked of Picture Ever Produced to Start on Its Second Week of Success at This Popular Playhouse.

Matinee and Evening Performances Today.

"The Birth of a Nation," D. W. Griffith's marvelous spectacle, started today on its second successful week at the New Nixon. The history features of this presentation have attracted wide attention and educators all over the world have now been convinced that there is no more effective way to tell the story of a nation. In picture form stirring events of American history, including the assassination of President Lincoln, the surrender of Robert E. Lee to U. S. Grant, the last gallant stand of the Confederates at Petersburg, Sherman's famous march to the sea and the saving of the South by the Ku Klux Klan.

Mere words can never give a realization of the dramatic scenes, the beautiful photography and the vivid reproduction of the past. Realism is the keynote of the sucess of "The Birth of a Nation." To attain this $500,000 was expended in building towns, a replica of Ford's Theatre in which Lincoln was killed, and in laying out the vast battlegrounds. There were 18,000 people to be paid. Three thousand horses were utilized and eight months were consumed. [illegible] thousand scenes. The very stupendousness of the spectacle defies description. The battle scenes are said by Richard Harding Davis and other war observers to be the most wonderful and realistic ever presented to the American public. Thousands of soldiers are [illegible] in the trenches, battling at breastworks, charging over fields with cold steel, masked batteries in action, a panorama of marching and countermarching troops, shells exploding in the air and in the midst of the struggling masses, the carnage of battle as it really is. There could be no [illegible] argument for

It is a picture of American history which will make an indelible impression on both children and adults. Running through the historical scenes are two romantic love episodes in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the colonel of the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern maid are shown in as thrilling and soul-gripping a story as was ever staged. Love turns to hate and then to love again as each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love themes are taken from Thomas Dixon's world-famous stories, "The Clansman" and "The Leopard's Spots."

The cast includes such favorites as Henry Walthall, Mae Marsh, Spottswoode Aiken, Lillian Gish, Miriam Cooper, Ralph Lewis, Robert Harron, Mary Elden, Donald Crisp and others.

The symphony orchestra of forty is a pronounced feature of every performance. The orchestration by Joseph Carl Briel is a masterpiece of illustrative music.

"The Birth of a Nation" is now in its sixth month at the Liberty Theatre in New York, and there and in Chicago it will be playing for a year to come. In Boston, San Francisco, Los Angeles and other large cities it is breaking all records and here it has started on what is evidently destined to be an all-summer run.

There are two performances daily at 2.30 and 8.30, and the prices run from 25 cents to $2.00 at night, and from 25c to $1.00 at the matinees.

[illegible] Telegraph, July 25

LIBERTY DRAWS CROWDS

"Birth of a Nation" Continues Fifth Month.

The "Birth of a Nation" now in its fifth month at the Liberty Theatre, yet its popularity is undiminished. D. W. Griffith when he produced this remarkable film and the eight months' time to making it were well known, persons going out of the theatre once buy tickets for the second time. It is a story that may be seen time without growing tiresome. For thrills the frames of critics find it hard to describe the more exciting the drama of the charge of the Confederates by the Ku Klux Klan. The film is now in many cities, and it is being seen by 300 persons view it weekly.

MILWAUKEE (Wis.) SENTINEL
JULY 25, 1915

DAVIDSON—While making a study of Griffith was prior to "The Birth of a Nation" at the Northern, D. W. Griffith, in an article published, which appeared in "Pickings" Bulletin, an organ of the Mutual Film Corporation, the battle field scenes, which were focused by the camera, of the Kit Carson Film Corporation, the [illegible] bringing with it a [illegible] contracts with each [illegible] daily at the Bijou. [illegible] Griffith's war drama, [illegible] tion of the struggle [illegible] speech, which [illegible] the union and freedom of the [illegible]

...URE FILMS.

...gins the sixth month of ... W. Griffith's spectacle ... a Nation" at the Liberty ... additional performances ... Beach this attraction has ...th presentation in greater ...t is the same wonderful ... created such a stir when ...ught out, and has been ...y half a million people in ... Its high points of in... battles of the Civil War, ...er at Appomattox, the re... the scene of President ...assination fifty years ago ... rides of the Ku Klux

LILLIAN GISH
IN THE BIRTH OF A NATION
LIBERTY THEATRE

This week begins the sixth month of the run of D. W. Griffiths' spectacle "The Birth of a Nation" at the Liberty Theatre. With additional performances at Brighton Beach this attraction has passed its three hundredth presentation in Greater New York.

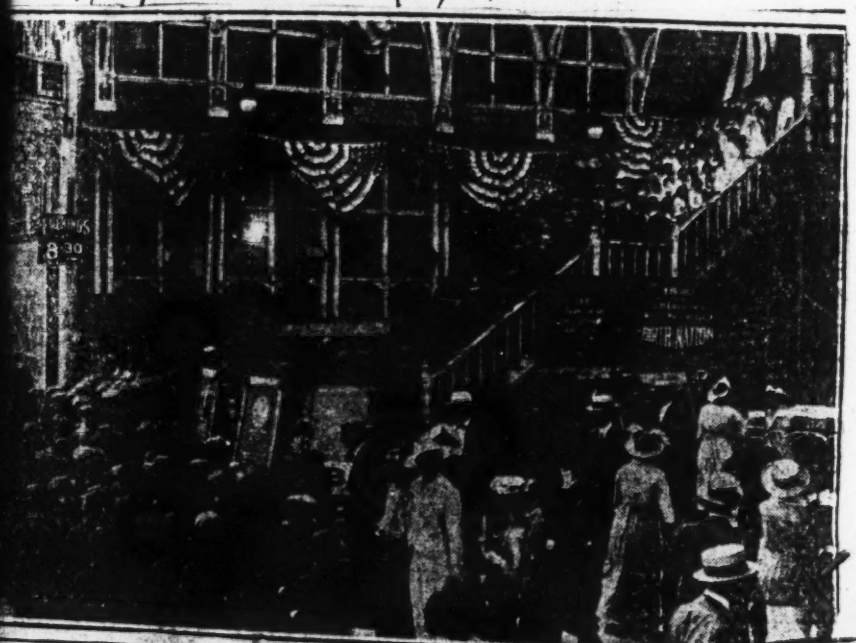
N. Y. Herald - Aug 1, 1915

...its run in the L... this week. With the additional performances in Brighton Beach the film passed its three hundredth presentation in the greater city. Among its high points of interest are the scenes showing civil war battles, Lee's surrender at Appomattox, President Lincoln's assassination in Ford's Theatre fifty years ago and the wild rides of the Ku Klux Klan.

Times (N Y) Aug 1, 1915

50,000 a Week. F F

It has been estimated that "The Birth of a Nation" is being presented to more than 50,000 persons a week. This is made possible by the fact that the big Griffith film is on exhibition, not only at the Liberty, but at the Brighton Beach Music Hall, in Chicago, in Boston, at the Fair, and at Atlantic City.



...HN'S HOME BOYS AND GIRLS ...TO SEE "BIRTH ... A NATION

...Beach Music Hall.—"Birth of ...

...ton.—Vaudeville.
...—Coney Island.
...se Park.—Coney Island.
...—Vaudeville.
...—Vaudeville.
...—Dancing and Vaudeville.
...—"Splash Me."

...DE resorts such as Brighton ... and Coney Island possess an ...e capacity for pleasing the ...ude, and the greater the ... the greater the merriment ...ways something new to please ...ost confirmed pleasure seeker, ...en Miss New York and her ...sins are out for a good time ...for Coney's Isle.

BEACH MUSIC HALL.—In con... a policy he has adopted of ...rphans of Brooklyn view D. W. ...The Birth of a Nation" at the ...ach Music Hall, the manage... Kemble, has made arrange... the accommodation of children ...ew Orphan Asylum at the mat... ...nance to-morrow afternoon.

... Mr. Kemble had five hundred ...irls from St. John's Home as his ... they enjoyed the wonderful ... a display of enthusiasm and ...

Naturally the pictures of the ... of the Confederates, the march ... Sherman to the sea and the ...d counter charges of the ... and the federals filled them ...riotic fervor and they stood ... and cheered. Monsignor Mc... ...ho, accompanied the boys, and ...r, who also was with them, ex... ...miration for the picture and said ... man, women and child should ...

...onderful, I should say marvel... ... that gives an impression of ...war period that cannot be ob... ...m books," said Monsignor Mc... I am truly glad that the children ...'s Home saw the picture. It will ... to understand their studies ... much better than other ... ...Pyruski, of the Hebrew Orphan ...cepted Mr. Kemble's invitation ... several hundred of the children ...tinee performance ... will be accompanied ... Orphan Asylum ...

PRESIDENT LINCOLN SIGNING CALL FOR TROOPS, "BIRTH OF A NATION," AT THE BRIGHTON BEACH MUSIC HALL

parade around the boardwalk preceded by the band, posed for a picture in front of the Brighton Beach Music Hall and then proceed to their seats. Mr. Kemble, as in the case of the St. John's Home children, will provide them with orangeade and sweets.

"I intend to have thousands of orphans view the picture, because I think it will be a wonderful treat for them," said Mr. Kemble. "The picture is instructive and will not only entertain and thrill the children, but give them a clear insight into an important phase of American history."

N. Y. Journal Aug 2, 1915

This week begins the sixth month of the run of D. W. Griffith's spectacle, "The Birth of a Nation," at the Liberty Theatre. It is the same wonderful offering that created such a stir when originally brought out and has been seen by nearly half a million people in the metropolis.

Its high points of interest are the battles of the Civil War, Lee's surrender at Appomattox, the reproduction of the scene of President Lincoln's assassination 50 years ago.

N. Y. American Aug 1, 1915

This week begins the sixth month of the run of D. W. Griffith's spectacle, "The Birth of a Nation," at the Liberty Theatre. With additional performances at Brighton Beach this attraction has passed its three hundredth presentation in Greater New York. It is the same wonderful offering that created such a stir when originally brought out and has been seen by nearly half a million people in the metropolis.

Its high points of interest are the

...BROOKLYN, (N. ...

...ate .....

New "Two-Dollar" Proposition To Be Tried Out in t...

Two Medium Length and Two Short Pictures by Tri... Film Corporation at the Knickerbocker Theater.

703

F F

By the Triangle Film Corporation, as announced from D. W. Griffith's and H. E. Aitken's offices, for the first time in theatrical history, the "two-dollar" motion picture combinations of short plays is to be inaugurated at the Knickerbocker Theater on September 6.

Mr. Griffith established the $2 motion picture play in March with "The Birth of a Nation." The $2 combination, on the other hand, has never been tried. The aim is to present the same high level of excellence in an evening's entertainment, consisting of two medium-length and two short pictures. The combination will enlist the supervision of Griffith, Ince and Sennett and the services of at least four stage stars weekly. Like vaudeville in this one respect, an entirely new bill will be offered each Monday night and will be continued throughout the week.

It is said that the first week's programme will include Raymond Hitchcock in a Keystone comedy and Douglas Fairbanks in a modern European military drama under the supervision of Mr. Griffith. A Billie Burke play will be presented early in September, DeWolf Hopper will be seen in "Don Quixote" or "Wang," and Dustin Farnum, Bruce McRae, H. B. Warner and Orrin Johnson will appear in romantic roles. With more than forty stage stars working under the personal supervision of the three directors, the contribution of the Knickerbocker combination to acquire permanent records of motion picture art should be notable. President Aitken of the Triangle said yesterday:

"Great changes will be made in the Knickerbocker following the short run of 'The Girl From Utah.' The auditorium will be completely altered to suit the requirements of the directors. Picture machines specially built for the presentation of the longer and shorter plays will be installed.

Regarding the period of the Triangle Company's occupancy of the Knickerbocker Theater, there appears to be uncertainty, since two statements have been made by the parties interested. President Aitken of the Triangle issued this statement:

"I note that the Charles Frohman Company have issued a statement that they expect to retain the use of the Knickerbocker Theater next season and deny that the Triangle films are to be produced there. So that the public may not be misguided as to the future plans of that playhouse, I wish to say that I have signed a lease for the Knickerbocker Theater, which was submitted to me by Klaw & Erlanger. The term of this lease begins Monday, September 6.

"I have been doing a considerable amount of business with Klaw & Erlanger in the past six months in connection with 'The Birth of a Nation.' In all of our dealings I have found Mr. Erlanger to be a man whose word is as good as his bond. My business dealings with the firm of Klaw & Erlanger for the coming season are going to be most extensive. I believe that the announcement by the Charles Frohman Company regarding the Knickerbocker Theater must have been sent out without Mr. Erlanger's knowledge.

"More than a week ago Miss Billie Burke placed her signature on one of our contracts for motion picture work. Alf Hayman, for the Charles Frohman Company, issued a denial that we had secured Miss Burke. In spite of Mr. Hayman's habit of oft-repeated denials, I have secured Miss Burke and affixed my signature to a lease for the Knickerbocker Theater, where it is my intention to present Miss Burke in the Griffith-Ince-Sennett art, together with Mary Boland and other celebrated stage stars."

Later Messrs. Klaw and Erlanger made the following announcement in regard to the lease of the Knickerbocker: "The statements which have been circulating in the daily papers about the lease of the Knickerbocker Theater by the Triangle Film Corporation are not true. We have been in negotiation with that corporation for a rental of the Knickerbocker Theater for a period of six weeks. The Triangle Film Corporation has never wanted to assume responsibility beyond that period; nor have we as yet signed any contracts for any period whatsoever."

BROOKLYN, (N. Y.) CITIZEN

Date .....

LIBERTY THEATRE CROWDED.

"The Birth of a Nation" Retains Its Great Popularity. F F

This week begins the sixth month of the run of D. W. Griffith's spectacle "The Birth of a Nation," at the Liberty Theatre. It is the same wonderful offering that created such a stir when originally brought out and has been seen by nearly 500,000 people in the metropolis. Its high points of interest are the battles of the Civil War, Lee's surrender at Appomattox, the reproduction of the scene of President Lincoln's assassination fifty years ago, the wild rides of the Ku Klux Klans and the multiplicity of detail which Griffith has crowded into the largest dramatic narrative ever unfolded on an American stage.

Press Aug 1, 1915

This week begins the sixth month of the run of "The Birth of a Nation" in the Liberty Theatre, and with the additional performances at Brighton Beach this attraction has passed its three hundredth presentation in Greater New York and has been seen by nearly half a million people in the metropolis. Its high points of interest are the battles of the civil war, Lee's surrender at Appomattox, the reproduction of the scene of President Lincoln's assassination fifty years ago and the wild rides of the Ku Klux Klans.

Lillian Gish, "The Birth of a Nation" Liberty

N. Y. Press Aug 1, 1915

This week begins the sixth month of the run of "The Birth of a Nation" in the Liberty Theatre, and with the additional performances at Brighton Beach this attraction has passed its three hundredth presentation in Greater New York and has been seen by nearly half a million people in the metropolis. Its high points of interest are the battles of the civil war, Lee's surrender at Appomattox, the reproduction of the scene of President Lincoln's assassination fifty years ago and the wild rides

...work ... been ...ructe... ...ibrous ...amer... ...s and ...d cos... ...y suit in ...veworked ...d told ...ook to ...d com... ...the studios ...ght months.

...ed. The mail ...particularly large.

LLIAN GISH IN "THE BIRTH OF A NATION," LIBERTY THEATRE

PHILADELPHIA, (Pa.) INQUIRER
AUG 1

With the Films

NEW NIXON, Atlantic City—"The Birth of a Nation," D. W. Griffith's masterpiece, is now in the third successful week of its summer run at this theatre. This will be the only engagement played in Atlantic City for the contract between the Epoch Producing Corporation and the Nixon management expressly provides that "The Birth of a Nation" will not be presented in any other theatre. This wonderful spectacle of the American military era is eminently suited to the present with the Great War in the minds of all. Civil strife that grew out of misunderstandings; battles fought over wide-stretching areas; the great, all-loving heart of President Lincoln and the little men who after his death thwarted his far-seeing plans; the victory of the North and the terrible aftermath of reconstruction—these furnish a succession of themes that [illegible] out of which impinges as vivid [illegible] 1915 as 1861-71. The fascination of the beautiful love romance, the excellent acting and perfect photo[illegible] emotional appeal of the [illegible] combine to make an offering [illegible] delightful to all classes of theatregoers.

PHILADELPHIA, (Pa.) INQUIRER
AUG 1 1915

Joseph Henabery
as Abraham Lincoln
in "The Birth of a Nation,"
New Nixon, Atlantic City

MILWAUKEE (Wis.) SENTINEL
JULY 31, 1915

DAVIDSON—Beginning with Sunday's matinee performance, "The Birth of a Nation," starts the fifth week of its Milwaukee engagement. This is a record for the northwest for any motion photoplay, with the exception of Chicago, where the same offering has enjoyed a longer run. Performances are given twice daily.

OAKLAND (Cal.) TRIBUNE
JULY 29, 1915

MACDONOUGH

D. W. Griffith's mighty spectacle, "The Birth of a Nation," or as it is more generally [illegible] "The Clansman," in 12 reels, will return to the Macdonough theater for a brief return engagement commencing Monday, August 2.

Two exhibitions will be given daily, the matinee starting at 2 o'clock and the evening exhibition at 8:10.

"The Birth of a Nation" has proven to be the world's sensation in motion pictures. It is now playing to capacity audiences in New York, Chicago and Boston with the price of admission being $2 a seat.

More than $500,000 was expended in producing the film and eight months was required to complete it. More than 25,000 people and 3000 horses take part in the spectacle. In the film are seen some of the greatest battle scenes ever staged before a motion picture camera.

Among the many notable features of the film are President Lincoln's call for volunteers, the siege before Petersburg, with 24,000 soldiers seen in action in infantry attacks, cavalry charges and artillery duels, and Sherman's historical march to the sea.

MILWAUKEE (Wis.) LEADER
JULY 29, 1915

HE PORTRAYS PA[illegible] OF REFORME[illegible] NEGROES

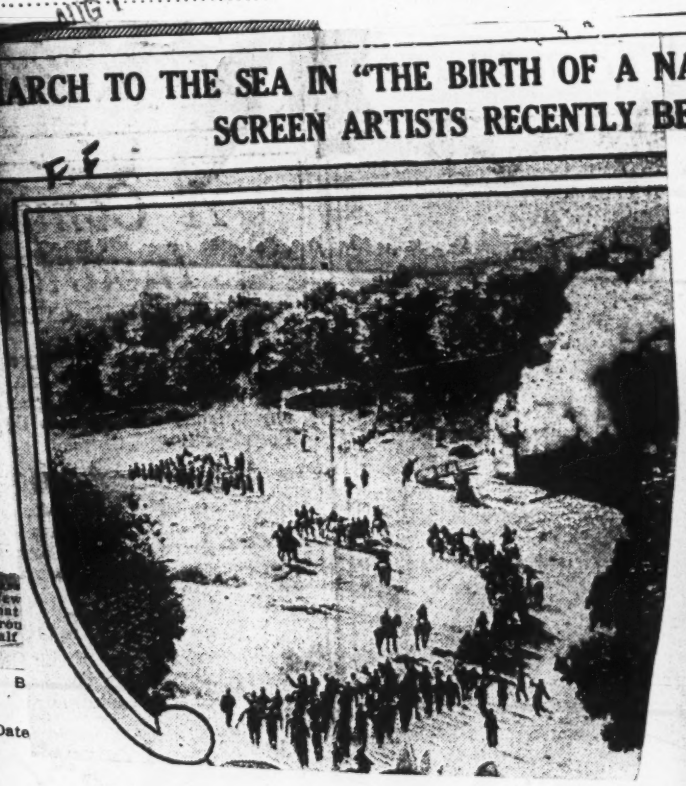
Persons who [illegible] of a Nation," [illegible] drama of the [illegible] civil war, in the [illegible] impressed with the [illegible] play.

One of the [illegible] big cast is [illegible] Phil Stoneman, [illegible] leader who is [illegible] negroes on a [illegible] with the white[illegible]

In the picture [illegible] ing over the [illegible] position in [illegible] troops. He [illegible] pression by [illegible] he portrays.

BROOKLYN, (N. Y.) EAGLE
AUG 1 1915

MARCH TO THE SEA IN "THE BIRTH OF A NATION" SCREEN ARTISTS RECENTLY BEFORE THE PUBLIC



MILWAUKEE (Wis.) LEADER
JULY 20, 1915

THIS MOVIE BATTLE JUST LIKE REAL WAR

One of the stirring scenes in "The Birth of a Nation," big film spectacle now running in the Davidson. The battle scenes in this motion picture are faithful reproductions of the civil war fighting.

Theater goers as a rule let their applause suffice for the merits of a play, but "The Birth of a Nation," now attracting large crowds in the Davidson twice daily, is an attraction of such exceptional appeal that many patrons have sent written testimonials of their appreciation to Manager Sherman Brown.

Such letters, praising the historic features of the slave problem and the civil war have been received from educators, pastors and from members of patriotic societies and organizations which favor world peace and the end of the war in Europe.

The stirring events of American history which are depicted include the assassination of President Lincoln, the surrender of Lee to Grant at Appomatox, the last stand of the Confederates at Petersburg, Lincoln in a tender scene granting the mother of a Confederate soldier her plea to save him from execution.

The reproduction of Sherman's famous march to the sea is regarded as a master picture in film work, while the last stand at Peterburg has been described as the greatest battle scene of its kind ever staged.

The rides of the Ku Klux Klan that figured in the cause of justice in the reconstruction of the south after the war, [illegible] out of chaos, are pictured with startling effect.

MILWAUKEE (Wis.) LEADER
JULY 29, 1915

"BIRTH OF A NATION."

There is no cessation of interest in "The Birth of a Nation," the motion picture drama of the civil war, now running in the Davidson.

Theater parties from Wisconsin cities come to Milwaukee almost every day to see the pictures, the patronage exceeding that ever attracted here by noted dramatic stars.

In the early scenes of the play which depicts a double romance between northern and southern characters, negro life is shown in the south and the troublesome slave problem is defined.

It is said that the total expense of production was $500,000.

JULY 25, 1915
OKLAHOMA (Okla.) OKLAHOMAN

State rights for "The Birth of a Nation" are bringing big sums of money. The rights of fourteen states were offered for $75,000 this week. The states are Minnesota, Iowa, South Dakota, North Dakota, Arizona, New Mexico, Colorado, Utah, Wyoming, Idaho, Nebraska, Kansas, Montana and Nevada. In this territory there are 866 playing points, with 938 theaters and a population of 10,983,103.

CHRONICLE. July 24
SAN FRANCISCO CAL.

"The Birth of a Nation" or The Clansman, [illegible] in its fourteenth week at the Alcazar Theater, and it has completely justified the claim that in it D. W. Griffith has produced the greatest motion picture ever made. Despite the fact that according to incontrovertible box office records of sold tickets, "The Clansman" has been seen by 200,000 persons, its popularity remains unabated. Two exhibitions are given daily, the matinee presentation beginning at 2 o'clock and the evening at 8:10.

[illegible] rough Night, Bor[illegible] H. Pounds and [illegible] performance [illegible] "The [illegible]

...PLEASED

...ation" never fails to ...rouse sympathy.

...ersons have wondered why ...of a Nation" at the Liberty ...made such a stupendous hit. ...can readily be explained that ...use of the real human interest ...runs like a golden thread ...the drama. The climax ...use it rings with the note of ...the tale is presented in such ...way that it cannot fail to ...sympathy of the beholder. ...reason is found in the con- ...he South is pictured rich, happy ...inful before the Civil War and ...vealed the horror of the conflict ...it brought. Afternoons and ...he theatre is always filled and ...audiences leave, almost with- ...tion, they admit that it was ...most interesting feature films ...saw.

...UKEE (Wis.) LEADER
JULY 21, 1915

Times Aug 3, 1915

"The Birth of a Nation" will resume its three hundredth and seventy-sixth showing in the Liberty Theatre this week.

...INCOLN SIGNING ACT ...O FREE THE SLAVES

...rom "The Birth of a Nation," now running in the Davidson.

...NTIC CITY (N. J.) REVIEW
JULY 21, 1915

CLIPPING FROM

Review Atlantic City N.J. 7/21/15

BIG SPECTACLE AT NIXON ONLY

D. W. Griffith's superb spectacle, "The Birth of a Nation," enters to-day upon the second week of its successful Summer run, at the New Nixon Theater. The only opportunity in sec this wonderful production in Atlantic City will be during the present run because the contract between the Epoch Producing Corporation and the Nixon management expressly provides that "The Birth of a Nation" will not be presented in Atlantic City in any other theater than the New Nixon.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slaves to America. Its progress is closely related to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrible battles: Sherman's march to the sea, the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the Reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historic scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and throbs enough for several plays and the appeal is gripping and vital. There are two performances daily.

...in the "Birth of a Nation," ...Nixon Theater This Week.

...Wash.) POST-INTEL.
JULY 27, 1915

...ek of Griffith's ... "Birth of a Nation," ... the Clemmer theater ... ...eks, has only a few more days ...here. Next week it will go to ... This picture has told a story ...o one who has seen it will ever ... It arouses the same enthusi... ...hat it did on the afternoon of ...ing. The person who can sit ...ry through without showing ... must be callused of heart and

...LAND (Md.) PRESS
JULY 9, 1915

EMPRESS THEATRE

ATLANTIC CITY (N. J.) REVIEW
JULY 21, 1915

GRANT AND LEE AT APPOMATTOX AS SHOWN IN "THE BIRTH OF A NATION" AT THE NEW NIXON THIS WEEK.

MILWAUKEE (Wis.) LEADER
JULY 21, 1915

THEATERS

DAVIDSON—Third week of gigantic photo spectacle, "The Birth of a Nation." Sherman's march to the sea and the burning of an entire town which was especially built for the purpose are some of the thrilling scenes.

"BIRTH OF A NATION."

Joseph Henabery, who plays the role of President Abraham Lincoln in "The Birth of a Nation," the noted historical motion picture drama of the civil war in the Davidson, is credited with an impersonation true to life.

Aged persons who knew Lincoln and who have seen the pictures have said that the impersonation of the martyred president could not have been more complete.

In the picture, attended by members of his cabinet, Lincoln is seen in the act of signing the proclamation which emancipated the negro slaves. In another part of the interesting play, the president is shown in the act of granting a pardon to a Confederate officer sentenced to death, yielding to the appeal of the prisoner's mother and fiancee.

Civil war history is depicted all through the play, the pictures being produced with accurate, historic detail. In the assassination of Lincoln by John Wilkes Booth, the actor, the stage setting is an exact reproduction of Ford's theater in Washington. Booth is shown firing the fatal shot, leaping from the boxes to the stage and shouting defiance as he made his way out and escaped.

"The Birth of a Nation," is regarded by motion picture experts as a production of lasting merit which will be exhibited all over the civilized world.

SAN FRANCISCO (Cal.) BULLETIN
JULY 28, 1915

Evelyn Vaughan Will Return to the Alcazar

Today's matinee will usher in the fifteenth and last week of D. W. Griffith's "The Birth of a Nation" or "The Clansman," at the Alcazar Theater. Following the motion picture, and commencing Monday night, August 2, the Alcazar Theater will return to its former reign of dramatic offerings with Bert Lytell and Evelyn Vaughan and their own companw of New York players in a season of comedies and dramas. In the repertoire of these two popular stars will be found all of the recent New York successes and the first play will be "The Misleading Lady."

Review. Atlantic City. N.J.

SPECTACLE HAS STIRRING APPEAL

"Birth of a Nation" Has Strong Influence On Patriotism

Everybody interested in the possibilities of war finds in David W. Griffith's spectacle, "The Birth of a Nation," a thrilling association with the issues of to-day. The great crises of 1861-'71 was pictureed in the play have their lesson for Americans of the present. The North and South of Sherman's march to the sea; Lee's surrender to Grant and the aftermath of war in the Reconstruction period—all these form a series of martial and political events that enchain the spectator's interests. Out of that terrible conflict a new nation, united by spiritual as well as geographical ties, was born. The fire of American patriotism never burned brighter than it burns to-day, and the play which shows the evolution from the past to the present has found a warm welcome at the New Nixon Theater.

Before the production of "The Birth of a Nation," such dull times had fallen upon the theater that long lines of "queues" of buyers have been noticeably absent. It took the Griffith production of pictures and music to bring back the big advance sale days. New New York's Broadway, Chicago's Loop and Boston's Tremont Street look like old times again, with the box office forces doubled and the lines of patrons stretching to the curb and even to the next street. The same phenomenon has been repeated in every city visited. It seems of course, that the high-class theater is not moribund. It only needed the touch of Griffith's master wizardy to again infuse it with life.

SAN DI...

703

Acting on behalf of ... lodge Knights of ... preme Director ... nd Supreme ... Giles have ... the invitation ... Manager Barr of the Empire Theatre to attend a special performance of "The Clansman" tonight. The offer ... supreme ... nd local lodges and their women will attend as guests of Manager Barr and the Clansman Company, and a section of the lower floor has been reserved for their especial use. It is expected that many hundreds of the visiting members of the different lodges will attend this special performance given in their honor and every precaution has been taken by the management to assure the comfort of all. The performance will begin promptly at 8 o'clock as usual and a cordial welcome is extended to all who come to witness the production.

Review. Atlantic City. N.J. July 21.

"BIRTH OF A NATION" A MIGHTY PROSPECT

Griffith, In Planning Spectacle, Masters Tremendous Mass of Detail

When you see D. W. Griffith's mighty spectacle "The Birth of A Nation," which has taken Atlantic City by storm since it opened at the new Nixon Sunday night the first thing you do is to wonder how on earth one man ever kept track of so vast a subject and crowded so much into this powerful narrative.

This is an old story with Griffith. Like most men who make their mark in a chosen calling he has an infinite capacity for detail. Nothing is too large or small to escape his interest if it bears upon the subject he is handling. In the case of the big spectacle he was fully fortified before he began. It may be interesting to note how he went about it. When the financial sponsors of the big production first notified Mr. Griffith that they had chosen the theme of "The Clansman" for his next great picture he set about to familiarize himself with everything relating to the story and the facts of history which had prompted it originally. Four university professors looked after this end of the work for him and nightly reported the results of their research work in relation to the drama which Griffith was shaping up in his mind. At the same time military experts and West Point men were laying out the plans for the reproduction of some of the greatest battles that had ever been fought in the world. One by one each department was organized and instructed in exactly what Griffith wanted. Meanwhile the director and his expert camera men were roaming about the country selecting ideal spots in the various localities for the scenes of their action. This matter of topographical selection is something Griffith never entrusts to any of his subordinates. Out of the mass of detail he was ready when the time arrived to go ahead with his task of direction. He produced his picture in an incredibly short time when he started the actual work of photographing the different scenes and incidents.

It was the patient preparatory work that counted in the end. Cities had been laid out, towns built, roads reconstructed, great battlefields made over, thousands of soldiers drilled for the camera, warfare other thousands of riders and horses trained for their part and costumes and everything all laid out in readiness. When he started it worked out smooth as clock work. All told from the time he took up the book to make his production until the first completed copy of it came from the studios he had consumed exactly eight months.

SPOKANE (Wash.) CHRONICLE
JULY 23, 1915

DECORATING FOR BIRTH OF NATION

Clemmer Theater Being Prepared for Engagement of Civil War Film.

Decorators are busy at the Clemmer theater today, making ready for the advent of "The Birth of a Nation," which will open its engagement there next Monday afternoon.

Big American flags will be used throughout the house, being draped from the walls and balconies. Pictures of President Lincoln, General Grant and General Lee, central figures in the film spectacle, also are to be hung.

Music for the picture will be played by Oliver Wallace, organist of the Clemmer theater in Seattle. Reservations for the engagement are being made at the theater, a strong demand being reported. The mail is particularly large.

[illegible] THE CLANSMEN

[illegible] director who at-
[illegible] moment
[illegible] Yet Director Griffith has
[illegible] in a manner to startle the
[illegible] and the police!

[illegible] admits today that had
[illegible] the obstacles which he
[illegible] in picturizing a struggle
[illegible] aspects are as nothing
[illegible] to its psychological phases
[illegible] which from its very nature
[illegible] handled with strength yet
[illegible] delicacy, he would
[illegible] at undertaking the task
[illegible] the way was already
[illegible] by another dramatist.

[illegible] picturing, with absolute
[illegible] accuracy such facts as the
[illegible] of Atlanta, the battle of
[illegible] the terrific fights between
[illegible] Klux Klan and the negroes,
[illegible] that were witnessed by many
[illegible] now living.

[illegible] faithfully reproducing the
[illegible] mannerisms of such men as
[illegible] Grant and Lee, whose every
[illegible] is familiar to the public, and
[illegible] staging the various scenes
[illegible] they appeared.

[illegible] realize that all this must be
[illegible] to the human interest of
[illegible] story, the manner in which the
[illegible] struggle affected individual lives,
[illegible] presentation of the trying prob-
[illegible] which beset both sides.

[illegible] physical difficulties are
[illegible] and it is with these that
[illegible] story is principally concerned.

* * *

[illegible] begin with, half a dozen men
[illegible] made up for the character of
[illegible] One man was found who
[illegible] the part to perfection, but it
[illegible] impossible to train him for
[illegible] small amount of acting which
[illegible] to do; so others were succes-
[illegible] tried, until the satisfactory re-
[illegible] was obtained, which we find in
[illegible] picture. Joseph Hennaberry
[illegible] an ideal Lincoln.

[illegible] Walthall was found to be the
[illegible] type of southern gentleman;
[illegible] was a delicious Florence;
[illegible] Cooper is beautiful and ef-
[illegible] as Margaret; Lillian Gish is
[illegible] as Elsie; Donald Crisp was an
[illegible] Gen. Grant; and Josephina
[illegible] Spottiswoode Aitken, Ralph
[illegible] Elmer Clifton, Robert Harron,
[illegible] Biegmann, Walter Long, Mary
[illegible] Sam de Grasse, Howard Gaye,
[illegible] de Vaull and Jennie Lee were
[illegible] cast.

[illegible] was naturally the first big
[illegible] encountered. Finally Dr.
[illegible] a well-known professor of
[illegible] of the University of Southern
[illegible] was secured for the re-
[illegible] work, and spent two months in
[illegible] exact data and correct de-

* * *

[illegible] to find a suitable location
[illegible] the staging of the big battle scenes,
[illegible] the next difficulty. After much
[illegible] a location was discovered in
[illegible] San Fernando Valley. The bat-
[illegible] were all laid out, the artil-
[illegible] in place, the troops had been
[illegible] at great expense. Di-
[illegible] Griffith had planted field tele-
[illegible] and a signal tower for the
[illegible] of the scenes, when presto!
[illegible] ranger appeared and said
[illegible] was danger of fire, and would
[illegible] people and war paraphernalia
[illegible] move on! It took five days to
[illegible] another location, and another two
[illegible] equip the field. Then a fire did
[illegible] break out, and the gallant
[illegible] had to turn themselves into
[illegible] fighters.

The matter of finding enough sol-
[illegible] for the battle scenes was an-
[illegible] big problem. First there was
[illegible] trouble about permitting sol-
[illegible] of the National Guard to par-
[illegible] but after some measuring of
[illegible] tape, militiamen were obtained.
[illegible] the rest, employment agencies
[illegible] besieged, and all the extra peo-
[illegible] in the business were brought into
[illegible] parks and streets corners were
[illegible]

The [illegible] difficulty, however, so far
[illegible] obtaining people was concerned,
[illegible] the finding of the necessary ne-
[illegible] The word some way went
[illegible] South, and many came up from there.
[illegible] drilling and training of these was
[illegible] a big task, occupying eight
[illegible]

* * *

The question of military tactics
[illegible] and three former West Point-
[illegible] Ralph Northcott, Eugene Fer-
[illegible] and Harry Allison, came West
[illegible] assisted Mr. Griffith in arranging
[illegible] battle scenes. Three old soldiers,
[illegible] commissioned officers in the war, who
[illegible] taken part in the battle men-
[illegible] were brought from the Sol-
[illegible] Home to assist in staging the
[illegible] scenes. Result: Exact repro-
[illegible] of the evacuation and burn-
[illegible] of Atlanta, and the battle of
[illegible] with trenches, breast-
[illegible] and artillery in action, in same
[illegible] as in original battle. This
[illegible] accomplished, by the way,
[illegible] many amusing altercations
[illegible] the aforesaid old soldiers!

Before the battle scenes could take
[illegible] correct artillery must be ob-
[illegible] A Civil War battle with mod-
[illegible] artillery would be a farce. Finally
[illegible] government consented to loan can-
[illegible] used in the Civil War, which deco-
[illegible] the Presidio at San Francisco,
[illegible] first time in the history of
[illegible] battle scenes, explosive
[illegible] used, and these shells were
[illegible] the same mortars that
[illegible] Civil War. These
[illegible] a specialty now.
[illegible] report $50 each.

Naturally the big battle scenes were most difficult of direction. Mr. Griffith met the problem by latest war methods. The battlefield stretched its length over two miles. A tower 160 feet high was erected at one end of the field, and Mr. Griffith directed from this point of vantage. At the rear of both armies telephone wires were strung, and at a distance of every fifty yards a telephone operator was stationed with a receiver strapped to his ear. The telephone wires were connected with the tower. At Mr. Griffith's elbow was an ex-army officer. When the director desired a certain part of the infantry to advance or fall back, the cavalry to charge or the artillery to shell a certain position, he "gave the order" to the officer at his side. The officer transmitted it by telephone to the operator located at the point where Mr. Griffith desired the movement to take place. The operator then gave the command to the officer in charge of the troops at that point, with the result that the military maneuvers were executed with only an instant's delay.

* * *

The battle of Petersburg was at last going merrily on, when bing! Everything had to stop on account of the eight-hour union rule. The trenches were being dug by union men who refused to work after 5 o'clock, and the fate of the battle was left hanging in mid-air until another day. This was of course a matter of great expense and endless trouble to the director.

For the first time in the history of motion pictures, night battle scenes were taken, and the pictures of refugees fleeing from the burning city of Atlanta is one of the most striking incidents of "The Clansman."

The horse which Gen. Lee rods was the cause of another big hold-up. Mr. Griffith suddenly discovered he didn't know whether it was a black or white horse, and the battlefield being thirty-eight miles from a telephone or telegraph, the battle was delayed until a messenger could be dispatched to telegraph to the nearest library for the information.

When it came to obtaining pictures of the old State House in Columbia, S. C., where the negro Congress assembled, a newspaper of the city was telegraphed, and took the required pictures, which were sent Mr. Griffith, and from which he built his set.

The difficulty and expense of transporting so many people to and from the battlefields were immense. All the auto trucks, hay wagons and automobiles available were pressed into service. The commissary department was also a big question, and it is whispered that one day supplies to feed the crowd failed to arrive, and for a whole day everybody, from Director Griffith down, worked on an empty stomach. It is reported that the fighting shown in the pictures on this occasion is unusually realistic.

* * *

In staging the southern scenes in the cottonfields, many darkies had to be subsidized to appear in the pictures, which were taken in the Louisiana cotton fields. At the outset an epidemic of grippe broke out, and many of the darkies were laid low for a week or more.

The building of the interior of Ford's Theater is a replica of this playhouse at the time the assassination took place, with an exact reproduction of the play which was going on.

When an old southern town was needed, an entire city was built, including brick sidewalks, old southern homes, churches and stores, duplicating the ante-bellum period and lending realism and atmosphere to the pictures.

Six months were consumed and $500,000 spent in the making of the great film.

And now, as one last great difficulty, comes the protest of the darkies and the interference of the police against the exhibition of the picture next week at Clune's Auditorium. Just what the outcome will be is impossible to state, but it seems safe to prophesy that after surmounting so many obstacles, David Griffith, like "Sentimental Tommy," will "find a way."

The allegorical finish to "The Clansman" is said to involve some new photographic discoveries of Griffith, and to be one of the most beautiful pieces of the photo-dramatist's art that has ever been shown.

SAN FRANCISCO (Cal.) CHRONICLE
JULY 26, 1915

Long Run of "Clansman" at Alcazar to Close

Today's matinee will usher in the fifteenth and last week of D. W. Griffith's spectacle, "The Birth of a Nation," or "The Clansman," at the Alcazar Theater. This production has broken all records for motion picture runs in this city. Next Sunday night will witness its last showing.

RUSH OF [illegible] CALLS AT NIXON

Telephone Reservations for "Birth of Nation" Necessitates Extra Operator

So many telephone orders are being received at the New Nixon for D. W. Griffith's superlative spectacle, "The Birth of a Nation," that it has been found necessary to employ an additional telephone operator. In this way inquiries and orders for seats will receive the most prompt and careful attention. Because of the large attendance it is advisable for patrons to make their reservations in advance.

The first half of thi sgreat production remains the same stirring series of exciting events ranging from the picturesque days of the Old South to the inspiring period of the Civil War. Then comes the graphic reproduction of the assasination of President Lincoln and the second half is devoted to the baleful days of the reconstruction period.

At the close is shown the new era of the negro race giving scenes at Hampton, Virginia, which evidence the progress made by that people since the period of fifty years ago.

"The Birth of a Nation" is a complete pictorial story of the most momentous years in the history of the United States. No writer has ever been able to tell so vividly the story of the times that tried men's souls. It is not a revelation of the future, but a recrudescence of the past. Nothing so stupendous has ever before been shown to the public. It is educational but more than that it is interesting and entertaining. There are two performances every day, including Sunday, at 2.30 and 8.30.

"BIRTH OF NATION" SCORED

Thinks Wrong Views Have Been Taken of History.

Editor Brooklyn Daily Eagle:

I have visited twice "The Birth of the Nation" moving pictures. My judgment is that it ought to be either modified or withdrawn. By its agonizing appeals to tender sympathy, and its misstatements of history in the programme, it is galvanizing the dormant seeds of State sovereignty virus. It is a racketty and hair-lifting production, but it gives a false tone and is ripping up old sores. It is bringing discredit to the National Government, and its war records. All through this panorama there is exaggeration of both good and evil—the good among the secessionists and the evil of personal marauders in the National Army and the adventurers in reconstruction. Beware of war. They who commence it must suffer the consequences of fallen human nature. I was through the Civil War, from the first hour to the last, and was considerably awake before and after it. The author of this show gives in his programme very erroneous texts. He represents the would-be seceders as a lovely, refined, Utopian, Christian people, invaded and outraged by barbarous Huns. He does not state that our brethren commenced war upon "the best Government the world ever saw," in a "causeless and wicked rebellion," slaughtering a quarter of a million of patriots who were defending the authority of their nation and bringing sorrow to every loyal family in the land, North, South, East and West. The title of these "movies" is a misnomer, an anachronism. The nation did not have its birth in the '60s. It was conceived in 1776, born in 1778, confirmed in 1787, and grew to a giant down to 1861 when he defended his life the best he knew how.

Dr. Griffith, the author, says: "Peaceful secession was scarcely disputed, North or South." What! Two millions of Americans rushed immediately to arms against disrupting the Union, and the wisdom of congresses, legislatures, the pulpit and the press sustained them. Although Massachusetts talked secession, she never tried it. President Jackson sent a Kentucky colonel there with a Federal battalion to watch them. He reported back to the Government that they did no act disloyal to the Government. Dr. Griffith should put in his programmes that the Colonies, in declaring their independence, used the phrase "these United States," and called themselves "one people." The word "States" was simply an abstract compliment, and while in co-operative war they forestalled any State sovereignty and declared four times that the Union should be "perpetual." In that compact every vestige of sovereignty was denied the Colonies. They never had an instant of sovereignty from Christopher Columbus down to this time. In 1787 this "perpetual" Union was made a "more perfect Union." So we see the nation was born then, and after about eighty years of knitting together was saved in the '60s. It is a canon of saw that a nation will not give up its life without a struggle. But what happened? Human slavery was our world-wide disgrace and a degradation to both white and black races. It demanded a separate Government. It is true that they had a Constitutional right to take a slave like a horse into the territories, but Alexander Stevens, in pleading against secession, said: "Show me a single instance where the Federal Government has encroached upon the legal rights of the South." Again he said to the Georgia Legislature: "If you secede for the Constitutional election of Mr. Lincoln, you will be wrong, and posterity will execrate you." WILLIAM HEMMENWAY
(Formerly Captain and [illegible] Lieutenant Colonel [illegible] Infantry.)

MILWAUKEE (Wis.) SENTINEL
JULY 21, 1915

[illegible] Fighters in "The Birth of a [illegible]

Interest in "The Birth of a Nation," pictorial drama of the civil war at the Davidson, is so keen that reservations have been made by committees of social clubs so that the entire membership of each may view the pictures in a body. Pastors, old soldiers and educators who have seen the pictures have sent letters to Manager Sherman Brown expressing their appreciation.

Romance, home life and slavery before and during the war are depicted with historic features of [illegible] which include the assassination of President Lincoln, the surrender of Grant at Appomattox, the [illegible] the confederates at Petersburg, Lincoln in a tender scene in his home, the pleas of the mother of a soldier, saving him from [illegible]

The last stand at Petersburg is said to be the greatest battle scene of its kind ever staged. In the battle union soldiers are fighting from behind breastworks.

[illegible]NE (Wash.) CHRONICLE 851
JULY 26, 1915

NO CHANGE IN "BIRTH OF A NATION" IS GLASGOW'S ADVICE

[illegible] have demanded for ob-
[illegible] of some of the scenes in "The Birth of a Nation," the photo play to-
[illegible] which is
to be shown at the Clemmer here for two weeks, beginning [illegible] 2, but these scenes are not intrinsically objectionable by warrant their suppression, for the entire play would suffer for as the result, according to Commissioner Sam Glasgow.

Mr. Glasgow, censor of public amusements, returned this morning from Seattle, where on instructions from the city council, he witnessed a production of this elaborate film drama of the civil war and the elimination of reconstruction.

"The colored people have the same grounds for objections to one or two parts of scenes in 'The Birth of a Nation,' that the Irish and Jews of Spokane have had for objection to shows and films that portrayed members of their races in ridiculous or unfavorable light," said Mr. Glasgow today.

"Nevertheless, my observations and investigations at Seattle have proved to me that the local colored people are unduly excited over the coming of the picture to this city, and have an unwarranted fear of the results it may have.

No Injury to Negroes.

"The scenes to which the local colored folks have raised objection are quite essential to the rest of the photo play, which, I must say, is the most magnificent I have ever seen, but these are really lost in the remainder of the production. Careful investigation at Seattle failed to produce a single instance where the scenes have reacted to the detriment of the negro.

"As a matter of fact, it is very much as Mayor Gill of Seattle stated—the [illegible]play deals with [illegible] in reality a [illegible] the whites than [illegible]

"One of the scenes which [illegible] by the colored people [illegible] Yeast, a negro who [illegible] girl, has been [illegible] It is not being [illegible] have the power [illegible] the Center [illegible] his arms will [illegible] Theater in Seattle [illegible] 'In view of the [illegible] disturbances.'"

JULY 28, [illegible]
OAKLAND (Cal.) Tribune

AUG. — 1915

How "The Birth of a Nation" Was Created

by Theodore Mitchell

AN apparently trivial chain of circumstances called Chance has often served to guide a man into final success. The rise of r. D. W. Griffith as the foremost director motion picture production in America a half-told story before it begins.

The difference is in the way Griffith ound his metier. This young actor rrived in New York about seven seasons go after a rather disastrous tour with a ell-known star. He had dreams and opes, but he was short on funds. Spurred y the thought of an unproductive summer efore him, young Griffith decided to turn s hand at poetry and short stories. The in soul of the artistic temperament—orbidity—held him just in this period of progression. After reading Nietzsche d Poe and kindred authors, his thoughts d literary effort necessarily reflected their rit. He sold a poem to Mr. John A. icher, and had submitted one or two ird short stories which were not, how-er, favored at the editorial conference. icher took an interest in the young an, and suggested that he seek a wholly nexpected outlet for his work, and this ance suggestion determined a career.

"These moving picture fellows are look-g for odd subjects, I am told," he in-med young Griffith one day. "Why n't you make this story into a scenario d try your hand in that direction?"

Young Griffith had the dramatic fervor, d the idea took root. He had completed play and submitted it to David Belasco. The "movies" were then not much in favor in legitimate dramatic circles, and the embryo dramatist feared a picture success might impair his idealistic literary ambitions. The play was finally produced. It had merit, but lacked popular appeal, and a few weeks' run found it removed with many others which have followed its fate, to the warehouse morgue.

Necessity was still tugging at the young actor-writer. In desperation he turned to the moving-picture field, which his editor friend had mentioned, as a last resort. They took his scenarios, but never produced them. But he was so persistent that one of the men of the concern suggested that he take a position as an actor with them until he could become better acquainted with what was required in motion picture stories. The pay was five dollars a day, and that was better than borrowing from friends, and Griffith took up acting in motion pictures. From the day he entered his first studio he became a "movie fan." He haunted the shop and wanted to know everything that could be learned.

Moving pictures were in their swaddling clothes in those days, and Griffith's genius found full vent. One-reel affairs of crude style were then produced, and there were already fixed traditions of the business, which, it was declared, must never be violated.

The spirit of the iconoclast is strong in Griffith. It manifested itself in those earlier days of his motion picture novitiate. He bombarded the directors and producers

COUNTY TURNPIKES COMMANDEERED
For the Ku Klux ri s with m y hundred horses, miles of highway were appropriated for a day at a time

riffith as he sauntered over the scenes ching snatches of old plantation melo-es, and the "heart songs" he hummed ring the time, he was working out a w scene in his story. At other times he s suggesting music of operatic scope, hich under his supervision was being inter-woven into an accompanying score, some of the most pretentious music ever written as a part of a motion picture production.

This mass of material under the guiding destiny of its creator assumed shape and symmetry after months of preparation and rehearsal.

A SET "IN ONE"
Being only a small fraction of the eight-square-mile-stage of one of the battles of "The Birth of a Nation"

APPOMATTOX
Generals Grant and Lee and their staffs made living d n a ain in "The Birth of a Nation"

to pass judgment. The manager of the concern took the broad view of the situation. The pictures were needed to fill orders and the worst that could befall was to fail in an effort, but they would learn if the public desired the change. The reels were turned loose, and requests from exhibitors began coming in, asking for more of those funny and grewsome pictures where the people floated into the story without arms or feet at times.

This settled Griffith's career. His acting was over, and he became a director with free rein to try his experiments. This marked an important step in the evolution of the motion picture in America. In rapid succession he invented the "switch back," the fading out of figures on the screen by a trick of the camera, and the newer effect of "dissolving in." These are now commonplaces of the art. The "switch back" is nothing but utilizing the old form of novels of jumping backward and forward in the lives of their characters to show the relationship of one chapter to er in contrasted incidents. The t" is the idea where the figure y disappears from the picture without moving. The "dissolving in" is the trick of photographing one picture upon another so that a new character arrives into the action from the mysterious nowhere.

As his technical knowledge widened, Mr. Griffith began to enlarge the entire scope of motion picture production. The old one-reelers were too limited to permit free rein for his pretentious ambitions, and he began casting about for feature stories for his pictures. He also began developing players to put his ideas across the screen to the audiences. It would take more than one big book to record all the new things he tried, the innovations he made and the players developed. At the end of four years he made this modest little film concern a mighty force in a new form of expression. The men who had laughed at him had grown rich, and when he had left the old plant where they had scoffed at him as a dreamer, he was drawing a salary of $50,000 a year.

Literature may have lost a Balzac, the stage a successful dramatist, or a good actor, but this much is certain, the motion picture art had been inspired by a new

his logic was correct.

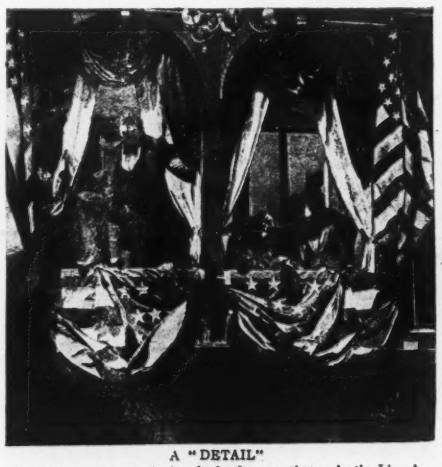
Now everybody in the profession assured him he was crazy, but that was an old cry to him. He had been listening to this talk for years, every time he wanted to do something different. The financial backers were prevailed upon to let him take the matter in his own hands, and he began the preliminary work of launching the first two-dollar moving picture in the world in New York City. That picture is "The Birth of a Nation." It has been seen in a few large cities and is the sensation of the year, having been played to over a million people in less than four months, with receipts that rattled the dry bones of tradition in the box office. The total cost of the picture was nearly $500,000, and the receipts of five months more than absorbed this amount and it has proven the most profitable single production ever known in the photo-play world compared to the number of times and places it has been presented.

Griffith, the dreamer, is back in California again, working on another picture and dreaming more dreams. He insists that the day is not far distant when the people will pay as high as five dollars for a seat to see a motion picture. Look back over what he has accomplished in three years, and suspend judgment before you join in the chorus he has heard so often—as to dreamers being impractical—in a day when the people are still crying for something new and great, irrespective of the mere pecuniary cost. Daniel Webster's vision of "still more room at the top" still remains an inspiration to dreamers.

In far-off California amid the environments of the splendid out-of-doors theater in which the great photo drama, "The Birth of a Nation," was born, I first

was receiving congratulations of friends and admirers, the world over, and It seemed to me the world over, and born in the border state after the war had closed, should have produced this remarkable photo-play.

It has the concentrated intensity of an encyclopedia filled with dramas, and while imbued with the border state spirit he has most intelligently attuned the sentiment of his play to the spirit of a united nation and yet given us flashes of the intense



A "DETAIL"
A vital instant among the hundreds of scenes that make the Lincoln assassination vivid realism

feeling and passion of fifty years ago. There has been a feeling among the colored people that some portions of it did an injustice to their race, but if viewed from a broad standpoint it is not an attack on a race, but only reveals conditions that should create admiration and sympathy for what the colored race have accomplished since the days of Reconstruction. It is a graphic revelation of the evil of the carpet-baggers, who in these days have few sympathizers or defenders.

To look at these scenes taken in the San Fernandino Valley by cameras covering

presented in Boston, the seat of very bitter memories on the race question. It was presented in Boston even against the author's wishes, but even in Boston, when all the facts and real purposes were known, and when it was established that "The Birth of a Nation" has eliminated the materially offensive phases of the play, which in no permanent way add to its strength, the likelihood is that "The Birth of a Nation" will continue for many years to be the great triumph of photoplays, and indeed represents the birth of new ideas as well as new ideals in moving pictures.

After witnessing a production like "The Birth of a Nation," the cheap, tawdry productions of ordinary reel scenarios in their early inception seem indeed out of date and *passe*. The exploitation of this play also indicates that producers must give some attention to have still pictures of their reproduction made while in process of construction in order to give the people some idea on the printed page of the scenes they are to witness, and also eliminating the ghostly pallor of flashlight pictures. If it is possible to tone down that ghostly, stagey "make-up" which moving picture actresses seem determined to practice, daubing themselves as if to say, "Look at me again and know ye all that I am a moving picture actor and not a human common being," it will be a long step forward. It is possible that they think that they must impress on the screen the fact that they are "real actors," while the real genius of acting in moving pictures, as well as before the footlights, is to eliminate all stagey flavor and just give us that which is sweet and wholesome comporting with the naturalness and wholesomeness of a real human being among the trees, on the street, at home, or wherever they are portrayed, even amid the scenic effects secured in "locations" far afield.

AMBITION'S TRAIL

If all the end of this continuous striving
Were simply to attain,
How poor would seem the planning and contriving,
The endless urging and the hurried driving
Of body, heart and brain!

But ever in the wake of true achieving,
There shines this glowing trail—
Some other soul will be spurred on, conceiving
New strength and hope, in its own power believing,
Because thou didst not fail.

Not thine alone the glory, nor the sorrow
If thou dost miss the goal,
Undreamed of lives in many a far morrow
From thee their weakness or their force shall borrow—
On, on, ambitious soul.

—*Ella Wheeler Wilcox, in "Poems of Power."*

Dobbs Ferry Register

DOBBS FERRY, N. Y.

AT THE THEATRES

Liberty

D. W. Griffith's "The Birth of a Nation" is still breaking records at this theatre. Last week marked its turning into the fifth month of its run in New York. With the exception of the year's biggest musical comedy hit, it is said, the receipts at the Liberty have exceeded those of any other attraction in town. Great masses of people and thousands of horses are seen in this spectacle.

CLIPPING FROM Brooklyn Life

Date Brooklyn N.Y. 7-24-15

ABRAHAM LINCOLN AS PORTRAYED IN "THE BIRTH OF A NATION"
At the Brighton Beach Music Hall

Review. July 24
ATLANTIC CITY N.J.

RUSH OF PHONE CALLS AT NIXON

Telephone Reservations for "Birth of Nation" Necessitates Extra Operator

So many telephone orders are being received at the New Nixon for D. W. Griffith's superlative spectacle, "The Birth of a Nation," that it has been found necessary to employ an additional telephone operator. In this way inquiries and orders for seats will receive the most prompt and careful attention. Because of the large attendance it is advisable for patrons to make their reservations in advance.

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Date .....

"The Birth of a Nation."

...lewis have been attending the performances of "The Birth of a Nation" at the Brighton ... Civil War period, and ... Southern film history ... reconstruction days ... has ever ... has the ... impression ... the ... Civil War ... the ... Abraham ... Confederacy ... obtain ... the ... troops ... South, and ... the drill ... naturally ...

MILWAUKEE (Wis.) SENTINEL
JULY 24, 1915

DAVIDSON—While making a study of the civil war, prior to "The Birth of a Nation," pictorial slave and war drama now running at the Davidson, D. W. Griffith interviewed an aged southerner, who gave him several "Richmond dollars" as souvenirs of the confederacy. Enormous quantities of siege and battle field money, both notes and coins, were turned out by the confederacy. Many of the notes are still in existence. Kept as curiosities. The coined money of the war period is highly valued by collectors. Mr. Griffith's war photoplay, presented twice daily at the Davidson, is a thrilling depiction of the struggle between the north and south, which resulted in the preservation of the union and the freedom of the slaves.

Y. MAIL. July 24

Month for "Birth of Nation."

...he Birth of a Nation," at the Lib... Theatre next week starts the sixth ...h of its successful engagement ... no sign of diminishing interest. At ...ame time D. W. Griffith's spectacle ...ying record-breaking engagements ... Brighton Beach Music Hall by ...side here, and also at Boston, ... San Francisco, and has be... Civil ...ngagement in Atlantic ...traction is being pre... ...people a week in ...

MOTION PICTURE WORLD (N. Y. City)

JUL 24 1915

"THE BATTLE AT ELDERBUSH GULCH" (Biograph).

PERHAPS the strongest endorsement "The Battle at Elderbush Gulch" could have is D. W. Griffith's assertion that this two-reel production is one of his three greatest triumphs, the other two being "Judith of Bethulia" and "The Birth of a Nation." It is unquestionably the greatest two-reel battle picture ever produced.

It is difficult to witness this production without thinking of D. W. Griffith's later success, "The Birth of a Nation," the detail and technique being so similar that they at once establish the mark of the director. And again, the production is so entirely different from the present day offerings, the action being caught in the first few feet and carried at an interest-absorbing pace throughout the entire picture.

Scene from "The Battle at Elderbush Gulch" (Biograph).

While the production as a whole is a massive spectacle, care has been taken to keep up the interest of the story, through the introduction of several humorous incidents which are sure to register with any audience. Mae Marsh is particularly effective in work of this nature, while Lillian Gish and Robert Harron have parts which call for more dramatic acting. Chas. H. Malles shows to good advantage, the same being true of Kate Bruce and W. Chrystie Miller. Henry Walthall has a small part in the second reel, that of a troop commander.

The photography of the panorama scenes is excellent, the acting and directing throughout is perfect; in fact, it would be difficult to find a two-reel picture that offers the volume of entertainment found in this production.

"The Battle at Elderbush Gulch" is a feature that is sure to be booked as freely when it is released, which is July 30, as it was when first released some time ago.

N.Y. JOURNAL of COMMERCE.
JULY 24, 1915

"The Birth of a Nation" will complete its fifth month at the Liberty Theatre this week with no sign of diminishing interest. Engagements are also being played at Brighton Beach, Boston, Chicago, San Francisco and Atlantic City. It is estimated that over 50,000 people a week witness this feature play in these points.

Marguerite Clark in a film adaptation of the Hungarian play, "Seven Sisters," will be the feature at the Strand Theatre next week. A series of travel and educational studies will also be shown.

BROOKLYN, (N. Y.) TIMES

Date 7-24-15

"The Birth of a Nation"—N. Y.

"The Birth of a Nation" passes out of its fifth month at the Liberty Theatre with the performances this week, and starts the sixth month of its successful engagement at this theatre with no sign of diminishing interest.

N.Y. COMMERCIAL
JULY 24, 1915

"The Birth of a Nation" passes out of its fifth month at the Liberty, with the performances this week, the attraction is being presented to over 50,000 people in New York, Boston and Chicago.

MILWAUKEE (WIS.) NEWS
AUG. 15, 1915

—Sherman's March to the Sea, a Bayonet Charge; Center—Parade of Ku-Klux-Klan; Lower View—Union Men on the Firing Line.

BROOKLYN, (N. Y.) TIMES
Date JUL 24 1915

SUMMER AMUSEMENTS

"THE BIRTH OF A NATION" AT BRIGHTON BEACH MUSIC HALL

CLIPPING FROM
Milwaukee Wisconsin
Date 7-24-15

DAVIDSON—"The Birth of a Nation," continues its record breaking engagement for duration of run. Shown daily at 2:30 and 8:10 o'clock.

DAVIDSON.

American history in pictorial form at the Davidson is winning the favor of the public. "The Birth of a Nation," the historical drama of the slave problem and Civil war, is now in its fourth week of successful presentation, and the performances every afternoon and evening are well attended. National publicity has stamped the play as an exceptional offering, and it is reported that in all cities in which it is exhibited, record-breaking crowds are attracted. And no other production in Milwaukee ever held the attention of theatergoers for so long a time. Visitors are present daily from cities throughout Wisconsin.

In a long series of clear, expressive pictures, the story of the Civil war and the emancipation of the negro slaves is imparted to spectators, with the unfolding of an interesting double romance in which the principals are the sons and daughters of leaders in the north and south. The Stonemans are an influential family in the north, and the Camerons are equally prominent in the south. War causes estrangement, and true love does not win its reward until peace is declared. Personal events are interwoven with war events, and the spell of the desperate conflict holds one enthralled until the last picture has flickered from view.

American history is depicted with realistic earnestness, and in the fleeting pictures one sees the enslaved negroes as they lived and worked, the ease of the southern planters and the controversies in congress over the slave issue. Then President Abraham Lincoln, a role assumed with life like effect by Joseph Hanaberry, enters the stage as the liberator of the black race, and in solemn ensemble with his cabinet he is seen in the act of signing his emancipation proclamation. There is a tender scene revealing Lincoln in the act of granting the plea of a mother to save her son, a Confederate officer, from execution. The last scene of Lincoln depicts his assassination at the hands of John Wilkes Booth, actor, in Ford's theater in Washington, every detail of the tragedy being worked out with historic correctness.

There are 5,000 scenes in the thrilling play and many of them are descriptive of the carnage of battle. Long lines of fighting soldiers are revealed, coming to close quarters in desperate bayonet clashes; cavalrymen wash madly over the field and cannons roar, belching forth fire and smoke, giving the effect of fury unrestrained. The battlefields are strewn with the bodies of the dead and the injured are seen being carried to the hospitals. The special scenes include reproductions of the battle of Gettysburg, Sherman's famous march to the sea, the burning of Atlanta and the flight of its population, the last stand at Petersburg and the surrender of Lee to Grant.

In the last part of the play the scenes reveal the trials of the southerners in dealing with the headstrong negroes who have joined forces with unscrupulous white "carpetbaggers" from the north who aim to control elections and to loot public treasuries. Demoralization is pictured with reconstruction through the agency of the Ku Klux Klan, a secret organization of men who wore white shrouds and who covered their horses with white hoods and blankets.

MILWAUKEE (Wis.) NEWS
JULY 24, 1915

DAVIDSON—

"The Birth of a Nation"

American history in pictorial [illegible] at the Davidson is winning the [illegible] of the public. "The Birth of a Nation," the historical drama of the slave problem and the civil war, is now in its fourth week of successful presentation and the performances every afternoon and evening are well attended. National publicity has stamped the play as an exceptional offering, and it is reported that in all cities in which it is exhibited, record-breaking crowds are attracted. And no other production in Milwaukee ever held the attention of theater goers for so long a time. Visitors are present daily from cities throughout Wisconsin.

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UNION. July 22, 1915
SAN DIEGO, CAL

"The Clansman" will close its record-breaking run of five weeks at the Empress Theatre with Sunday night's performance. Only four more days remain in which to witness this greatest of all film productions. Never before in the history of things theatrical has a production of any sort played for such a lengthy engagement in San Diego.

This amazing motion picture spectacle has been presented twice each day in the Empress Theatre to capacity houses and the verdict of all who have attended is that "The Clansman" is "the greatest and most thrilling film drama ever produced."

It is being presented in the local playhouse in exactly the same manner as in New York, Boston and Chicago, where the admission prices range from 50 cents to $2 and the management asserts that "The Clansman" will not be returned to San Diego at any time in the future at reduced prices of admission. Following "The Clansman" next week, the Empress offers Paul Armstrong's great play "The Escape," put into seven stirring reels of pictures by David Griffith, the same master director who produced "The Clansman." Popular prices will prevail during the run of "The Escape" and three shows will be given each day: one matinee and two evening performances.

NG FROM
Date 7-24-15

Little Mae Marsh Outstars Big Sister on the Screen

Upper, Marguerite Loveridge; Lower, Mae Marsh.

BY GERTRUDE M. PRICE.

LOS ANGELES, Cal., July 24.—Marguerite Loveridge has gone back to her own name—Marguerite Marsh!

Not so many seasons ago Marguerite Loveridge was playing leads with the old Griffith company in the Biograph studios. Her little sister, Mae, since far-famed for her splendid role in "The Clansman," "The Outcast," and a [illegible] other dramatic parts, came hopping into the studio, wistful-eyed and straggly-haired, wondering at the grandeur of her big sister in make-up and costume.

"I'd like to act, too," she told her big sister.

"Nonsense," said Marguerite, "run home and play with your dollies. You couldn't act. You're not big enough, child."

But D. W. Griffith happened to see the quaint little figure sitting on a "prop." He immediately told big sister Marguerite to bring her along next day; that he had a little part for Mae to play.

To the unspeakable delight of the child and the astonishment of her sister, Mae was hired, first for "bits," and then for "regulars." She worked incessantly. She climbed slowly but surely. Then came a chance for her to play big acting roles. She had had no theatrical experience, but she surprised every one by her ability and insight into the characters she portrayed.

...KLYN, (N. Y.) TIMES

...

"Birth of a Nation"

...ty orphans from St. ... will be the guests of ... M. Kemble, the manager, at ... performance Monday of ... Griffith's $500,000 production, "The Birth of a Nation" at the ...ton Beach Music Hall.

Although "The Birth of a Nation," ...ch is a wonderful pictorial history ...the Civil War period, including the ...onstruction days, is drawing crowd...houses at the Music Hall Manager ...mble decided to adhere to his long ...ctice of inviting orphans to his ...house and sent word to the insti...tion that he would accommodate ...e hundred of the youngsters.

Bishop Charles E. McDonnell was ...municated with and gave his per...mission to the boys to attend. The ...tails of their arrival will be looked ...after by Joseph F. Keany, first vice ...president, and Alexander McKinny, ...second vice president. The boys will ...be conveyed to Brighton Beach aboard ...special cars and will be accompanied ...by the St. John's Orphan Asylum ...band.

Upon arrival at Brighton Beach the ...boys will form in a line of parade and ...preceded by a band playing patriotic ...airs will march along the boardwalk ...and come to attention in front of the ...Brighton Beach Hotel, where the band ...will play several selections. Follow...ing that the command to march will ...be given and the youngsters will ...march two abreast into the Brighton ...Beach Music Hall.

The boys will derive a double benefit ...from seeing the picture. In the first ...place it will afford them an afternoon ...of enjoyment and in the second give ...them a clearer idea of the events ...leading up to the Civil War, the Civil ...War period itself and finally the re...construction days in the South. As ...American history is a part of their ...school work, Manager Kemble believes ...the boys, by seeing the picture, will be ...better able to grasp and comprehend ...that part of it relating to the ...

N.Y. EVEN. SUN
JULY 24, 1915

LIBERTY—"The Birth of a Nation" starts the sixth month of its successful engagement at this theatre with no sign of diminishing interest. At the same time D. W. Griffith's wonderful spectacle is playing record breaking engagements in the Brighton Beach Music Hall, and also at Boston, Chicago, San Francisco and Atlantic City.

SAN FRANCISCO (Cal.) EXAMINER
JULY 22, 1915

THE CLANSMAN STILL RUNS.

"The Birth of a Nation" or "The Clansman," D. W. Griffith's spectacle in 6 reels, is in its fourteenth week at the Alcazar. Afternoon and evening performances are given.

SAN FRANCISCO (Cal.) BULLETIN
JULY 22, 1915

"The Clansman" Playing Fourteenth Week Here

"The Birth of a Nation" or "The Clansman," D. W. Griffith's spectacle in 6 reels, is now in its fourteenth big week at the Alcazar Theatre. This photo drama, composed of the greatest conflict of history and resulting in changing this country from a federation into a nation, passes into direct view of the eye in incidents which are stupendously more than those which Homer sang of his epic on the siege of Troy. Exhibitions are given daily, at 2 o'clock and the evening exhibition at 8.

SEATTLE (Wash.) POST-INTEL.
JULY 22, 1915

BIRTH OF A NATION THREE HUNDRED TIMES.

"The Birth of a Nation," which is having a phenomenal run here at the Clemmer, registered its three hundredth consecutive performance last Saturday at the Liberty theater in New York City, and is still packing the house. A second production of the great photoplay is also being presented at the Brighton Beach music hall, in New York.

"So," says the New York Review, "the record is piling up faster than was ever known before for a theatrical offering of this kind. The massive film conception of the dramatic forces in the most stirring parts of American history is so comprehensive in its appeal that it continues to be the most talked of attraction in town."

The identical picture which is making this "town talk" in New York is being shown here at the Clemmer with musical accompaniments that cannot be better in the Eastern metropolis than here. Manager Clemmer has certainly done his share to give the people of Seattle an opportunity to enjoy this great historic production in as complete and artistic surroundings as could be offered anywhere.

...LIPPING FROM
NEW YORK HERALD
...JUL 24 1915

SIXTH MONTH HERE OF "BIRTH OF A NATION."

"The Birth of a Nation" passes out of its fifth month at the Liberty Theatre with the performances this week and starts the sixth month of its successful engagement at this theatre with no sign of diminishing interest. At the same time D. W. Griffith's wonderful spectacle is playing record breaking engagements in the Brighton Beach Music Hall by the seaside here and also at Boston, Chicago, San Francisco and has begun a summer engagement at Atlantic City. The big attraction is being presented to over 50,000 people a week in these points.

N. Y. GLOBE.
July 24, 1915

THE BEST MOVING PICTURES

LIBERTY.—"The Birth of a Nation" passes out of its fifth month at the Liberty Theatre with the performances this week, and starts the sixth month of its successful engagemen at this theatre with no sign of diminishing interest. At the same time D. W. Griffith's wonderful spectacle is playing record-breaking engagements in the Brighton Beach Music Hall by the seaside

JOURNAL OF COMMERCE.
July 22, 1915

The fourth month of D. W. Griffith's great spectacle of postbellum days and the reconstruction period, "The Birth of a Nation," shows undiminished attendance at the Liberty Theatre. The present warlike conditions throughout the world appear to add singular attractiveness to the military incidents pictured so graphically.

MADISON (Wis.) JOURNAL
JULY 22, 1915

GREAT GRIFFITH PLAY AT MAJESTIC TODAY

Since Producer D. W. Griffith presented "The Birth of a Nation"—that most wonderful of all photo-plays, which has broken records at a $2 admission scale, his name stands for absolutely the best in motography presentations, and it is with a feeling of pride and pleasure that the Majestic theater management announce the coming presentation today of Mr. Griffith's biggest and best six reel offering, "The Avenging Conscience." This photo-play promises to be one of the big picture events of the entire season in Madison, as Producer Griffith claims it is one of the most mysterious, masterful motion dramas ever devised, and is everywhere acknowledged as one of his greatest achievements. "The Avenging Conscience" is a 6 reel drama, suggested by Edgar Allen Poe's Story of "The Tell-Tale Heart," and in its unfolding presents photographic feats never before attempted by a producer, and conceived by the master-mind of Mr. Griffith. Altho this picture has been shown heretofore at a high scale of prices, the Majestic management will offer it to their patrons at the usual scale.

HERALD AUGUSTA. GA.
JULY 22, 1915

There are few pictures before the American people today that have achieved greater fame than D. W. Griffith's "Birth Of a Nation." And the stars who acted in this great picture made reputations for themselves that have served most of them in good stead ever since. This holds true in many cases, with one notable exception—that is Henry B. Walthall. And the play which attracted Mr. Walthall to that famous director was none other than the one at the Strand today. Hence you may guess that "Beulah" is a film classic. It may be called "the play that made Walthall famous."

...HARRISON (N. J.) RECORD
JULY 23, 1915

BIRTH OF A NATION

Facts About the Declaration of Independence.

SIGNING OF THE DOCUMENT.

The Last Name, Thomas McKean, to Go on the Precious Parchment Was Not Appended Until 1781—The Mecklenburg and Maryland Declarations.

Of the fifty-six men who finally affixed their signatures to the Declaration of Independence, a document that heralded the birth of a nation, to the support of which they pledged their lives, their fortunes and their sacred honor, none was so old as to be liable to a suspicion of senility and few so young that they might be accused of immaturity of judgment. Even John Hancock, rather a roving blade and none too stable in his personal habits and predilections, was thirty-nine years old when the general congress met in Independence hall, Philadelphia, to sit in judgment upon the wording of the historical document.

The oldest man in the assemblage was Benjamin Franklin, then six months past his seventieth birthday, and the youngest was Thomas Lynch, Jr., of South Carolina, who was born Aug. 5, 1749, and was therefore a month short of being twenty-seven years old.

The first of the signers of the Declaration to die after the execution of the instrument was Button Gwinnett of Georgia, who passed away on May 27 of the following year. Charles Carroll of Carrollton, Md., lived the longest after the memorable date. He remained until Nov. 13, 1832.

James Smith of Pennsylvania was the only signer who lived to a more advanced age than Charles Carroll. He was ninety-six years old when his life ended on July 11, 1806. There were three others who became nonagenarians—John Adams of Massachusetts, who passed away at ninety-one years; William Ellery of Rhode Island, at ninety-three years, and Francis Lewis of New York, at ninety-one years of age. The youngest to die was Arthur Middleton of South Carolina, who was only forty-four years old at his demise on Jan. 1, 1788.

Of the fifty-six signers but seven had advanced past the age of sixty years on July 4, 1776. Nine were between fifty and sixty, there were nineteen between forty and fifty, the same number, nineteen, between thirty and forty and two below the age of thirty years. The average age was 43.87 years.

But, contrary to popular belief, the Declaration of Independence was not signed on July 4, 1776. As a matter of fact, the last signature was not appended until five years later, in 1781. Thomas McKean, a member from Delaware, who had been present on July 4, 1776, but "absent with the army at the general subscription of said instrument," applied for permission to sign. An act was then passed permitting him to affix his signature, and "be added thereto the date of such subscription." Another delegate, Matthew Thornton of New Hampshire, who had been present at neither the reading on July 4 nor at the later date of general subscription, presented his credentials on Nov. 4, 1776, and was permitted to sign.

It was the first reading of the Declaration of Independence that occurred on July 4, and the tentative draft presented by the committee previously appointed to draw up such a document was approved by all the members present. No resolution was passed until July 10, when it was "Resolved, That the declaration passed on the 4th be fairly engrossed on parchment, with the title, etc., and that the same, when engrossed, be signed by every member of congress." Two weeks later, the engrossing having been duly accomplished, the members of congress then present signed it.

Another fact in connection with the Declaration of Independence which we venerate is that it is neither the first nor the only Declaration of Independence from the rule of Great Britain that was made in her North American colonies.

More than a year before the framing of the document which we cherish, on May 20, 1775, a convention was held at Charlotte, N. C., and an instrument declaring freedom from the rule of Great Britain was drawn up and signed. This was the famous Mecklenburg declaration, the original of which was unfortunately destroyed by fire in 1800. It was [illegible]

...On the same day [illegible] adopted a Declaration of Independence, probably the first [illegible] by the colonies in any part of them, in special, written form. The document is still in existence.

ATLANTIC CITY (N. J.) REVIEW
JULY 22, 1915

WAR SPECTACLE TREMENDOUS HIT

"Birth of a Nation" Drawing Capacity Houses At New Nixon

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," is playing to capacity houses twice daily at the New Nixon Theatre. In San Francisco, Los Angeles, Milwaukee and Brighton Beach. In the above-named cities "The Birth of a Nation" has been attracting these record audiences for many months and in New York and Chicago it will be shown for a year to come.

Produced during the fiftieth anniversary of the closing events of the Civil War, the play offers an unusually vivid portrayal of those epoch-making scenes. It is just half a century since Lee's surrender to Grant, and the collapse of the Confederacy and the terrible assassination of President Lincoln in Ford's Theatre, Washington. These events that stirred the nation to its depth are depicted by Mr. Griffith in so realistic a manner as to startle with their [illegible] even the fast scattering few who were themselves a part of what was done in those momentous days.

The first part of the picture covers the entire period from 1861 to 1865 with massive battle scenes which by their horrors accentuate the blessings of peace. The second half Mr. Griffith devotes to the soul-stirring drama of Reconstruction. He shows the stricken South in the clutch of the Carpethagger and how it was saved by the Scottish Clan of the Carolinas. Here the dramatic power reaches its zenith. The eyes of the spectators look backwards for fifty years and see history in its making.

This wonderful spectacle is made still more impressive by the art of music, interpreted by forty picked musicians. Extensive mechanical effects increase the illusion of reality.

"The Birth of a Nation" is the first film spectacle to play any first class theatre at the same prices that are obtained for the most elaborate dramatic productions. Its success promises to revolutionize the theatrical world. It has set a higher standard for all forms of entertainment. And first of all "The Birth of a Nation" is great entertainment. In addition to that it is like reading history by flashes [illegible]

TIMES STAR. ALAMEDA
JULY. 31, 1915

JULY
MILWAUKEE WISCONSIN

Scenes from "The Birth of a Nation."

ON—"The Birth of a Nation," the
photoplay, in its fifth week of a re-
ng run. Shown at 2:15 and 8:10 o'clock

AL—Vaudeville of five acts headlined
ive Flying De Valls, new bill opening
afternoon. Matinee daily.
EUM—Continuous vaudeville, 2 to 5 and
m.; pictures, 11 a. m. to 2, and 5 to
New bills Sunday.
REFLY—Pictures.
NDWA—Pictures.
TIC—Pictures.
ESS—Dark.
ERT—Dark.
TY—Dark.
T—Dark.

DAVIDSON.

day afternoon "The Birth of a
," D. W. Griffith's tremendous
drama, which has attracted such
ent, enters upon the fifth week of
gagement at the Davidson, shat-
all motion picture engagement
in the state of Wisconsin and of
northwest, with the exception of
go.
day night the sixtieth performance
is remarkable picture will be given
is city. This is the first time any
has been exhibited here at $1.50
, and the first time that any film,
y price, has played an engagement
more than two consecutive weeks.
opularity is attested by the capacity
ds that still flock to witness the
entations, and the fact that seats
in demand for every performance
he prolonged engagement.
is not necessary at this time to
ss the tremendous size of this photo-
, the army of people required for its
entation or the time and money spent
its filming. Sufficient to say that in
battle scenes, showing the fighting
t Petersburg, Va., during the last
d of the Confederacy, no less than
00 people were impressed in the bat-
scenes, which were filmed from the
of a 60-foot tower, and enacted on
area of five miles. Telephoto lenses
re employed in many of the scenes.
battles were conducted under orders
in regular warfare, and the whole di-
ted by Griffith with the aid of field
phones. Realism is found in them to
last degree.
The historic aspect of the story is in-
resting. The tale of the Ku Klux
lan is told honestly and fearlessly.
riffith and Thomas Dixon, whose
vels, "The Clansman" and "The
eopard Spots," form the basis of the
ory, are Virginians. Both knew the
ue facts of this unseen army from
embers of their immediate families
ho participated in many of the battles.
he reconstruction troubles are told in
istory and records. The facts of negro
omination under carpet-bag rule were
itterly real, and it is these incidents
hat play such a big part in the second
ortion of the film, which deals with
econstruction following Lincoln's death.
Performances are being given twice
aily. The musical setting by Herman
Kelbe's orchestra, synchronized to fit
very portion of the film, is a big feature.
Presentations start at 2:15 and 8:10
'clock, and the offering is begun on the
minute owing to the length of the per-
ormance. There are twelve reels, with

News Milwaukee Wis
JULY 31, 1915

Upper section—Scene [illegible]; President Abraham Lincoln signing the Emancipation Proclamation; lower

BROOKLYN (N. Y.) EAGLE
JUL 22 1915

"BIRTH OF NATION" SCORED

Thinks Wrong Views Have Been Taken of History.

Editor Brooklyn Daily Eagle:

I have visited twice "The Birth of the Nation" moving pictures. My judgment is that they should be either modified or withdrawn. By its agonizing appeals to tender sympathy, and its misstatements of history in the programme, it is galvanizing the dormant seeds of State sovereignty views. It is a racketty and hair-lifting production, but it gives a false tone and is ripping up old sores. It is bringing discredit to the National Government and its war records. All through this panorama there is exaggeration of both good and evil—the good among the secessionists and the evil of personal marauders in the National Army and the adventurers in reconstruction. Beware of war. They who commence it must suffer the consequences of fallen human nature. I was through the Civil War, from the first hour to the last, and was considerably awake before and after it. The author of this show gives in his programme very erroneous texts. He represents the would-be seceders as a lovely, refined, Utopian, Christian people, invaded and outraged by barbarous Huns. He does not state that our brethren commenced war upon "the best Government the world ever saw," in a "causeless and wicked rebellion," slaughtering a quarter of a million of patriots who were defending the authority of their nation and bringing sorrow to every loyal family in the land, North, South, East and West. The title of these "movies" is a misnomer, an anachronism. The nation did not have its birth in the '60s. It was conceived in 1776, born in 1778, confirmed in 1787, and grew to a giant down to 1861 when he defended his life the best he knew how.

Dr. Griffith, the author, says: "Peaceful secession was scarcely disputed, North or South." What! Two millions of Americans rushed immediately to arms against disrupting the Union, and the wisdom of congresses, legislatures, the pulpit and the press sustained them. Although Massachusetts talked secession, she never tried it. President Jackson sent a Kentucky colonel there with a Federal battalion to watch them. He reported back to the Government that they did no act disloyal to the Government. Dr. Griffith should put in his programmes that the Colonies, in declaring their independence, used the phrase "these United States," and called themselves "one people." The word "States" was simply an abstract compliment, and while in co-operative war they forestalled any State sovereignty and declared four times that the Union should be "perpetual." In that compact every vestige of sovereignty was denied the Colonies. They never had an instant of sovereignty from Christopher Columbus down to this time. In 1787 this "perpetual" Union was made a "more perfect Union." So we see the nation was born then, and after about eighty years of knitting together was saved in the '60s. It is a canon of law that a nation will not give up its life without a struggle. But what happened? Human slavery was our world-wide disgrace and degradation to both white and black races. It demanded a separate Government. It is true that they had a Constitutional right to take a slave like a horse into the territories, but Alexander Stevens, in pleading against secession, said: "Show me a single instance where the Federal Government has encroached upon the legal rights of the South." Again he said to the Georgia Legislature: "If you secede for the Constitutional election of Mr. Lincoln, you will be wrong, and posterity will execrate you." WILLIAM HEMSTREET
(Formerly Captain and Brevet Lieutenant Colonel, Eighteenth Missouri Infantry).

Brooklyn, July 21, 1915.

CLEVELAND
JUL 22

FIGURES IN $2,000,000 NEW MOVIE CORPORATION

Cleveland Man Aids Plan to Show Big Films at Low Prices.

E. Mandelbaum, Cleveland theatrical promoter with offices in the Columbia building, and one of the first men to operate high-priced moving picture theaters in the country, and to place feature photoplays acted by celebrated stage stars before the public, was named yesterday as a member of the organization committee in a $2,000,000 combine of moving picture exhibitors.

The object of the organization is to be to standardize the output of big features. One has the order of "The Birth of a Nation" will be made and [illegible] to picture theaters at [illegible] that

The organization aims [illegible] the dictatorial policy [illegible] in forcing exhibitors upon [illegible] none of their productions.

Final plans of the [illegible] will be perfected [illegible] held in Chicago [illegible] ment of the [illegible] yesterday.

CRUZ (Cal.) NEWS
JULY 26, 1915

Movie Censorship Means End of Free Speech In America," Is Warning of Film Producer

[illegible] ACCEPTED BY PUBLIC, HE [illegible] THIS AUTOCRACY WILL [illegible] SPREAD TO THE PRESS.

SAN FRANCISCO, July 26.—Motion picture producers are tremendously [illegible] over legalized censorship of [illegible].

They say it is threatening free speech in America.

Not alone motography, but the speaking stage and the press is menaced by "the blight of restricted expression," assert the film producers who are now forming a great organization to combat censorship.

Almost every city and town is dealing with it.

Over 5,000,000 daily patrons of motion picture theaters are directly interested in the outcome as it will affect their entertainment and education.

Most zealous of legalized censorship foes is David Wark Griffith, America's premier motography producer, whose protests have become impassioned since Chicago, Philadelphia and other cities placed the ban on his masterpiece, "The Birth of a Nation."

"Free speech," said Griffith here recently, at the annual convention of motion picture producers, "America's most priceless heritage, is in danger.

"When a few men can absolutely dictate what 10,000,000 of their fellow citizens shall or shall not witness, a dangerous precedent has been established.

"The producers' fear of censorship already is robbing the nation of virile thought and inspiration through its most popular source of instruction and entertainment. We are afraid to produce the vigorous manuscript that has a punch in it because we know it will be condemned in almost every case.

"The consequence is a surfeit of the most insipid, milk-and-water stuff that inspires little thought—mediocrity that can not stir any one.

"And people submitting to censorship of films, can also readily be persuaded by an autocratic government that what they read or hear on the speaking stage shall first be approved by other individuals or boards.

"Recently Philadelphia established a censorship board to pass on matter printed in the magazines. Does the nation realize how dangerous this beginning is? It shows the drift of the times.

"The same spirit of intolerance which is taking away, one by one, the personal liberties of the American people, will find an easy task in turn to attack with success all forms of freedom.

"The motion picture, which can be made the greatest educational factor the world has ever known, is as clean, decent and respectable a mode of expression as that of any art ever established.

"We believe we have as much right to present the facts of history as we see them, for instance, on the motion picture screen as Woodrow Wilson has to write these facts into his history, or the speaking stage has to show them."

David W. Griffith.

GRIFFITH'S CHALLENGE.

"We have no wish to offend with obscenity or to glorify crime, but how is it possible to portray virtue without portraying its opposite, vice? How are are we to show the sweetness of character of Abraham Lincoln save by contrast with the mistaken ideas of Thaddeus Stevens?"

◆ ◆ ◆

"The passion to limit freedom of individual expression in all its forms is today the curse and peril of this nation."

◆ ◆ ◆

"You can't have motion pictures that are worth a whoop if the producer is afraid of every constable or mayor in the land."

◆ ◆ ◆

"We motion pictures creators are fighting today one of the few issues in the world worth battling for—freedom of speech."

SEATTLE (Wash.) POST-INTEL.
JULY 29, 1915

Joseph Henabery [illegible] In "Birth of a Nation" —Clemmer

Lincoln, immediately following his signing the call for the first volunteers for the Union preceding the civil war, as shown in Griffith's picture.

CLIPPING FROM Chronicle
Date Portland Wash. 7-31-15

STORY OF "BIRTH OF NATION" STARTS BACK TWO CENTURIES

FF

The story of "The Birth of a Nation," which will open its engagement at the Clemmer Monday afternoon, begins in the 17th century with the bringing of African slaves to North America. Its further progress is closely related to various phases of slavery and its bearing upon the history of the United States.

The second part of the film takes up the theme of Thomas Dixon's novel, "The Clansman," which deals with the Camerons of the south and the Stonemans of the north, Silas Lynch, the mulatto lieutenant governor, the opening and the close of the civil war, the scenes attendant upon the assassination of Abraham Lincoln, the period of carpet-bagging days and reconstruction following Lee's surrender, the terrorizing of the southern whites by the newly freed blacks and the rise of the Ku Klux Klan.

Fill With Paramount.

During the engagement of "The Birth of a Nation" Paramount features will occupy the screen at the Clemmer between 11 a. m. and 1:30 p. m. and between 5:30 and 7 p. m.

"The Running Fight" will be shown all day Sunday and in the hours mentioned Monday and Tuesday. It is a five part screen version of William Hamilton Osborne's novel by that name. The story is a melodrama which deals with the machinations of a New York financier. No. 13 of the South America travel series and Pathe's weekly [illegible] "Kindling" will [illegible].

DENVER, SAN FRANCISCO AND [illegible]
CABLE ADDRESS [illegible]LIPSBURG

CLIPPING FROM Times
Seattle Wash.
Date 7-28-15

Griffith Feature—Clemmer.

Saturday night marks the positive closing of "The Birth of a Nation" engagement at The Clemmer, as this remarkable picturization of Thomas Dixon's "The Clansman" is to open in Spokane Monday. Hence it is up to all those who have not seen this Griffith half-million-dollar masterpiece to hurry, for it leaves only seven performances before Seattle says good-bye to the wonderful picture. And there is no probability that "The Birth of a Nation" will be brought back to Seattle, at least not very soon. With a record of five straight weeks' run and a record attendance, this great masterpiece proves that when a really good and meritorious production comes to Seattle the people [illegible].

ALAMEDA (Cal.) TIMES-STAR
JULY 31, 1915

"THE CLANSMAN" TO AGAIN THRILL AT MACDONOUGH

FF

"The Birth of a Nation," or as it is more generally known "The Clansman," the photo-drama by D. W. Griffith, the master of the film play stage, which opens at the Macdonough theater for a brief return engagement, commencing August 2, carries with its marvelously absorbing romance the first correct understanding history of this country ever shown by an unbiased mind directing an unprejudiced hand.

While it is based on Thomas Dixon's story, "The Clansman," this trilogy portrays the inception, echoes the travail of the birth and shows the development of our nation, the country that before the Civil War was the United States and ever since and ever will be "The United States"

Swiftly, impartially and unflinchingly it all tells the huge story of the war by making its heroic events an epical frame for a lyrical narrative of romance of the strongest of emotions—love.

Two exhibitions will be held daily [illegible] and the evening exhibition at 8:10.

JULY 30, 1915
SEATTLE (Wash.) TIMES

Griffith Feature—Clemmer.

Tomorrow night sees the close of "The Birth of a Nation," the marvelous Griffith masterpiece which has been packing The Clemmer for the past five weeks. This thrilling and blood-tingling photodrama, founded on Thomas Dixon's novel, "The Clansman," has run the longest of any photoplay in Seattle and played to more people than any production ever brought to this city. "The Birth of a Nation" passes out of the theatrical spotlight of Seattle with unstinted praise heaped upon it by the thousands it has entertained and the emotions it has swayed and with the knowledge that it has [illegible] spectators as no other production, either photodrama or legitimate, ever has done. It has made a record in many ways.

CLIPPING FROM Times
Seattle Wash.
Date 7-30-15

Last Week of "Birth of a Nation."

Manager Clemmer has definitely decided to close with "The Birth of a Nation" Saturday night. The run of five weeks has broken the record for photoplay exhibitions in this city. The tremendous interest awakened in this historic photodrama has hardly lessened from its opening day. It has so fine supplementary features here in the way of music and decoration as it could have had in any of the eight cities where it is being shown.

JULY 30, 1915
SEATTLE (Wash.) POST-INTEL.

[illegible] story in which one is at [illegible] is a worthy one, and does credit to [illegible] producers.

FF

Closing Days of "Birth of Nation."

Good audiences are still the rule at the Clemmer, where Griffith's great historical poem of the civil war, "The Birth of a Nation," is rapidly nearing its run, Saturday night being the final performance. For five weeks this remarkable picture has been shown here to audiences that generally packed the house, many times hundreds being turned away. It is the first adventure of a regular photoplay house to put on feature at theater prices. Manager Clemmer has been remarkably [illegible]. His production of the picture has something to do with this, features being more than [illegible]

CLIPPING FROM 7-30-15
SEATTLE (Wash.) POST-INTEL.

Theater to Change Bill Sunday.

"The Birth of a Nation," which has had a five weeks' run at the Clemmer, will give way Sunday to "Marrying Money," with the Seattle favorite actress, Grace Kimball Thomas, in the leading role. "The Birth of a Nation" is still drawing good houses and [illegible]

Chronicle
Spokane Wash.
7-31-15

...mer—he should make enough ... to buy gasoline for the rest ... days."

Question of Patrons

...on the attendance during the first ...night probably depends the length ...e engagement of "The Birth of a ...on" in Spokane.

...e indications warrant the stay, ...film spectacle will be here the full ... weeks for which it has been ...ed. If not, it may be taken elsewhere for the remaining week.

...is no secret that the film did not ...ll that was expected of it in Seattle where it is closing a five-weeks' ... It ran into rather hard luck right ...he start, during the gathering of ...Shriners. It had been figured that ...convention guests would patronize ...picture largely, but the majority ...them were too busy being entertained elsewhere most of the time. In ...later weeks of the run attendance ...been heavier.

Sets Records Elsewhere.

... other cities the spectacle con...s to set records for receipts. It ...just closed a stay of 15 weeks in ...Francisco. It is in its second year ...New York. In Boston and Chicago, ...re censorship squabbles took it ...the courts, it is doing big busi...

...rhaps the fact that the showing ...he picture was entirely uneventful ... something to do with the situation on the Sound. Nothing occurred ...ly to excite the Seattle populace ... the film. For that reason the ...est and censorial probe made here ...ld prove a godsend to the box of... A fortnight ago, only a normal ...ber of Spokane people seemed to ... whether they saw the film or not; everybody in town, apparently, ...ts to go.

...VILLE CENTER (N. Y.) OWL
JULY 23, 1915

...TON BEACH MUSIC HALL

...e of the dispute which has ...ed among them over their re... swimming obilities, Manager ...mble has put up $100 in prizes ...imming and diving contests by ...ght girl ushers in the Brighton Music Hall where D. W. Griffith's "The Birth of a Nation" is now ...

...n Manager Kemble decided to ...girl ushers in the Music Hall ...escribed that each must be a ...mer because of the close proximity ... the water and the supposition ...etween performances they would ...ally go into the surf. He did ...rish to run the risk of any girl ...oyee as a result of inexperience ... water to lose her life.

...t as Manager Kemble divined, ...irls do spend most of their time ...ming. None of them has as yet ...n accident but they had had a ...te as to their respective abilities ...immers. Manager Kemble heard ... and has decided to arrange a ... of races.

...ese will include a 100 yard dash, ... mile swim and a one mile swim. ... winners will receive $20 and the ...nd and third a small amount. ... girls who will compete are Hilda ...haels, Adeline Coar, Mildred ...ham, Edith Hawkey, Marion Wog... Marguerite Leslie, Anna Donnelly ... Anna Wulf.

...Manager Kemble will act as referee ... H. Clark Mooney, who is associated with him in the Music Hall, ... judges.

...COEUR D'ALENE (Idaho) PRESS
JULY 17, 1915

...EMMER BOOKS FILM AT $20,000 FOR SPOKANE

To bring the film spectacle, "The Birth of a Nation," or "The Clansman," by the Clemmer Theaters, ...oke, is costing Dr. H. ... ...r, $20,000, the largest ... ...d for a motion picture ... ...est, according to ... He saw the picture ... ...on a recent visit ... ...ane Ad club, and ... ...ced that he ... ...rifith, regardless ... ...

...ut the Clemmer ...

ATLANTIC CITY, N. J. REVIEW
JULY 19, 1915

BIG PHOTOPLAY HEARS SUCCESS

"Birth of a Nation" at New Nixon a Marvelous Work

D. W. Griffith's marvelous masterpiece, "The Birth of a Nation," is the most impressive spectacle ever staged. At the New Nixon it has successfully started on a summer run which promises to eclipse all records.

Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest and nature in its fairest garb are component parts of the most lavish production ever presented to the public. It is vital—throbbing with life and virility, of great historical and educational values—and withal a great, love story that holds great audiences spellbound.

The stirring events of the Civil War and the period of Reconstruction are shown in striking detail. The fighting in the trenches of Petersburg, Sherman's march to the sea and the surrender of Lee at Appomattox and the saving of the South by the Scottish Clans are faithfully reproduced.

Months of research by historians preceded the actual work of production. Engineers from West Point and veterans of the North and South assisted in laying out the great battle grounds. The artillery and other ordnances were those of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used twenty batteries of cameras which he directed from a central tower by means of a system of underground telephone connections.

Such perfection of detail insured the success which this spectacle has achieved in New York, Chicago, Boston, San Francisco, Los Angeles, Milwaukee and now Atlantic City.

There are two performances every day at 2.30 and 8.30.

BERKELEY (CAL.) GAZETTE
JULY 31, 1915

...AIN RETURNING TO THE MACDONOUGH MONDAY

Mae Marsh, who plays one of the leading parts in "The Birth of a Nation."

"The Birth of a Nation," or as it is more generally known, "The Clansman," D. W. Griffith's mighty spectacle in twelve reels, which opens at the Macdonough theater Monday, August 2d for a brief return engagement, is conceded by the leading dramatic critics of the country to be the world's greatest motion picture. Two performances will be given daily, a matinee at 2:10 and the evening exhibition at 8:10.

More than $500,000 was expended in the production of the film and eight months were required to complete it. The travail of a nation's creation, the stress of its growth, the assumption of its majority in its plenitude of beneficent power is portrayed in all emotion stirring detail, is impressed on the mind as could be done by no history, by Griffith's photo-drama, "The Birth of a Nation," based on Thomas Dixon's novel, "The Clansman."

Men have written vivid histories. Gibbon's Rome, Macauley's England, Carlyle's French Revolution. But in "The Birth of a Nation," Director Griffith has photographed history—our own history—and has placed before the eyes not only the incidents potent with greatness of event, but mingles these with a lovely romance.

MILWAUKEE (WIS.) WISCONSIN
JUL 15

VETERANS APPROVE OF THE SCENES IN BIG PHOTOPLAY

Sherman's March to the Sea.

In the list of accurate battle scenes and maneuvers in The Birth of a Nation, the noted pictorial drama of the Civil war, which visualizes the problem of slavery and state sovereignty, now attracting large crowds at the Davidson twice daily, as an accurate reproduction of Sherman's march to the sea. The above picture is a realistic view of Union troops passing though Georgia. Sherman's move was one of the decisive acts of the long, hard-fought war as it divided the south and took away food supplies which were needed for the support of the Confederate army.

The siege of Atlanta and the flight of its population to the country is also a realistic reproduction of a historical event. [illegible] the battle scenes, D. W. Griffith, the producer, obeyed the directions of military experts who mapped out the movements of the Union and Confederate armies as described in the accurate reports in the possession of the United State government. In fact, many weeks were spent in the acquirement of data for the staging of the battle scenes.

Many old soldiers have witnessed and approved of the pictures, saying that they recalled with vivid impressiveness the hazardous experiences which they endured in army service.

A section of film which impresses one with a lasting sense of the suffering due to hunger shows Confederate soldiers on the firing line eating sparingly of short rations of parched corn. In another picture the capture of a supply train is an impressive [illegible]

PHILADELPHIA, (PA.) PRESS
JUL 19 1915

"BIRTH OF A NATION" PUT ON IN ATLANTIC CITY

Special Despatch to "The Press."

Atlantic City, July 18.—"The Birth of a Nation" began the Summer season at the New Nixon Theater on the Boardwalk to-night. This is the D. W. Griffith motion picture drama which has created such a stir in New York and elsewhere as the first "movie" to be offered in this country at the usual $2 scale of prices charged in the regular theaters.

It is a production in twelve reels, showing the beginning of slavery in the American colonies and then progressing to the settlement of that question in the Civil War. The main incidents of the story are taken from Thomas Dixon's novel, "The Clansman," but Griffith has made the story so much bigger in its present form that the title was changed to fit it.

The last half of the picture deals with the reconstruction era in the South following the war.

More than 18,000 persons took part in the production together with 3000 horses. It is the largest and most thrilling thing of the kind ever undertaken in moving pictures.

PHILADELPHIA, (Pa.) INQUIRER

Date JUL 19 1915

2 MOVIE AT THE SHORE

"Birth of a Nation" Enthusiastically Received at Atlantic City

Special to The Inquirer.

ATLANTIC CITY, N. J., July 18.—"The Birth of a Nation" began the summer season at the New Nixon Theatre on the Boardwalk tonight. This is the celebrated D. W. Griffith motion picture drama which has created such a stir in New York and elsewhere as the first movie to be offered in this country at the usual $2 scale of prices charged in the regular theatres.

It is a wonderful production in twelve reels showing the beginning of slavery in the American colonies and then progressing to the settlement of that question in the Civil War. The main incidents of the story are taken from Thomas Dixon's noval "The Clansman" but Griffith has made the story so much bigger in its present form that the title was changed to fit it.

The last half of the picture deals with the reconstruction era in the South following the war. Over 18,000 persons took part in the big production, together with 3000 horses. It is the largest and most thrilling thing of the sort ever undertaken in moving pictures. Atlantic City accorded the work an enthusiastic reception. It continues as an attraction for the remainder of the summer season at the Nixon.

JULY 19, 1915
ATLANTIC CITY (N. J.) REVIEW

IN THE TRENCHES, WAR SCENE FROM THE "BIRTH OF A NATION" AT THE NEW NIXON THEATRE ALL THIS WEEK.

Philadelphia, (Pa.) North American

Date JUL 19 1915

"THE BIRTH OF A NATION" OPENS IN ATLANTIC CITY

Celebrated Motion-Picture Drama Inaugurates Season at New Nixon Theater

ATLANTIC CITY, July 18.

"The Birth of a Nation" inaugurated the summer season tonight at the New Nixon Theater on the boardwalk. This is D. W. Griffith's celebrated motion-picture drama which created such a stir in New York and elsewhere as the first "movie" to be offered in this country at the usual $2 scale of prices charged in the regular theaters.

It is a remarkable production in twelve reels, showing the beginning of slavery in the American colonies and then progressing to the settlement of that question in the civil war. The main incidents of the story are taken from Thomas Dixon's novel, "The Clansman," but Griffith has made the story so much bigger in its present form that the title was changed to fit it. The last half of the picture deals with the reconstruction era in the south following the war.

More than 18,000 people took part in the big production, together with 3000 horses. Atlantic City accorded the work an enthusiastic reception.

Philadelphia, (Pa.) Public Ledger

Date JUL 19 1915

"BIRTH OF A NATION" FILM THRILLS ATLANTIC CITY

Griffith Motion Picture Accorded an Enthusiastic Reception

Special Telegram to Public Ledger

ATLANTIC CITY, N. J., July 18.—"The Birth of a Nation" began the summer season at the new Nixon Theatre on the Boardwalk tonight. This is the celebrated D. W. Griffith motion picture drama which has created such a stir in New York and elsewhere as the first "movie" to be offered in this country at the usual $2 scale of prices charged in the regular theatres. It is a wonderful production in twelve reels, showing the beginning of slavery in the American colonies and then progressing to the settlementof that question in the Civil War.

The main incidents of the story are taken from Thomas Dixon's novel "The Clansman," but Griffith has made the story so much bigger in its present form that the title was changed to fit it. The last half of the picture deals with the reconstruction era in the South following the war. More than 18,000 people took part in the big production, together with 3,000 horses. It is the largest and most thrilling thing of the sort ever undertaken in moving pictures. Atlantic City accorded the work an enthusiastic reception. It continues as an attraction for the remainder of the summer season at the Nixon.

JULY 19, 1915
ATLANTIC CITY (N. J.) REVIEW

BIG SPECTACLE STARTS SEASON

"Birth of a Nation" at New Nixon Proves a Revelation

D. W. Griffith's much-talked of spectacle, "The Birth of a Nation," began an engagement at the Nixon Theater last night before a tremendous audience, the size of which was unprecedented in Atlantic City Theatres.

Much was expected of this famous motion picture, the first for which a two dollar scale of prices has prevailed, and which is now in its sixth month in New York its fifth month in Boston and a third in Chicago but let us say at the start that instead of fulfilling local expectation, it exceeded our most favorable anticipations. It bewildered and completely swept the audience off its feet. Such enthusiastic applause and cheering has not been heard here in many a day.

"The Birth of a Nation," is by far the most marvelous and gigantic production ever witnessed here. It is everything that goes to make up a powerul drama a stupendous spectacle, an astounding motion picture, and withal a stirring inspiring, hisorical pageant. All of the momentous incidents of American history are re-enacted before one's eyes with startling realism. The decisive battles of the Civil War are reproduced, showing 18,000, soldiers in fierce conflict, long lines of trenches extending three miles in the distance, shells exploding, artillery duels, terrific cavalry charges, all of which are without doubt the most wonderful war scenes ever conceived and revealed. The night battle scenes were amazing, with the red glare of bursting shells. The burning of Atlanta Sherman's march to the sea, the Battle of Petersburg, and the surrender of Lee to Grant at Appomatox are some of the remarkable scenes as is also the assassination of President of President Lincon at old Ford's Theater, Washington, D. C., The later one is one o fthe most impressive moments in the spectacle.

Then the terrible Reconstruction Days in the South following the War are depicted when that unfortunate country suffered the reign of the unscrupulous carpetbaggers from the North. The rescue of the South by the Klu Klux Klan and the realization finally of "Union Inseparable Now and Forever" among the United Staes of America form the climax of the great production.

The players who enact the thrilling drama give finished and powerful characterizations. There are so many in the cast and all so uniformly excellent that it is impossible to mention them all and it would be unfair to single out any special few The large symphony orchestra which accompanies the presentation renders an exceptionally beautiful score most efficiently and impressively.

Finally "The Birth of a Nation" is invaluable as a historical study the difference between seeing it and reading history being that by the former it is much more forcibly impressed upon the mind by beholding it before the very eyes and moreover, one is besides treated to the most gorgeous spectacle the mind of man ever imagined.

SAN DIEGO (Cal.) TRIBUNE
JULY 22, 1915

EMPRESS

"The Clansman" will close its long and successful engagement at the Empress with the evening performance on next Sunday night. Only three more days remain in which to witness this greatest of all film productions. This masterpiece will leave to fill engagements in other cities and positively will not be shown in any other theatre in San Diego. Following "The Clansman" the management has booked another of David Griffith's wonder pictures, "The Escape", by Paul Armstrong, which has been filmed in seven thousand feet of thrilling pictures.

It deals with the vital subject of the duty owed to unborn children, and the care which should be given to developing their best, rather than their worst traits after birth. All this is pointed out in the prologue, and the story itself unfolds logically and intensely.

It is the life, labor and love story of two sisters of New York's "East Side".

The broad-shouldered gang bully makes love to the one, but she escapes just before the wedding.

Her deficient sister admires "brute force", and wins the gangster after her sister's flight to the still more dangerous life where she finds a "wealthy" friend.

The silver thread of true love, by the young ambulance surgeon, shines through the horrifying brutality of the East Side hovel, and accomplishes the second "escape" of the girl from the treacherous life of wealth.

The climax of the play comes when the rescuers raid the dive of the slavers, and the film portrays the most thrilling and realistic fight of guns, fists, blackjacks and night sticks ever shown on a motion picture screen.

It is a fine example of the powerful effects which can be produced on the screen and which are impossible on the stage. For instance, the picture of the neglected little child mother sitting in her chilly room, while in the same moment the husband is seen staggering along the street below.

The raid of the police on the den of thugs where the young mother is being detained is one of the most exciting scenes ever put upon the screen. In these scenes the master mind of D. W. Griffith is found not wanting and with the atmosphere of the typical slums the picture gives a splendid insight into actual conditions.

The principal roles are played by Blanche Sweet, Mae Marsh, Donald Crisp, Owen Moore, F. A. Turner, Ralph Lewis, and Robert Harron, whose acting is so simple, natural and convincing that they seem to really live as men and women. It is here that Griffith has found his great success for he believes power is found in sincerity and strength of character as it really exists in his assistants. Matinees daily at 2:30 and two performances in the evening, 7:30 and 9:00.

SAN FRANCISCO (Cal.) EXAMINER
JULY 19, 1915

"CLANSMAN" CONTINUES.

D. W. Griffith's "The Clansman," or "The Birth of a Nation," to-day enters upon its fourteenth week at the Alcazar. The "Standing Room Only" sign nightly evidences the continued popularity of the production.

ATLANTIC CITY (N. J.) REVIEW
JULY 23, 1915

...the fist, in "The Birth of a Nation," ... this week.

SAN FRANCISCO (Cal.) CHRONICLE
JULY 19, 1915

"The Clansman" Continues Its Long Run at Alcazar

D. W. Griffith's film creation, "The Birth of a Nation," enters upon the fourteenth week of its run at the Alcazar this afternoon. In three hours "The Birth of a Nation" reveals the history of a great country's travail and the woes of the rear-guard of a lost cause.

SAN FRANCISCO (Cal.) CHRONICLE

"Clansman" in ...

"The Birth of a Nation," D. W. Griffith's great war spectacle, opened its fourteenth week at the Alcazar this afternoon.

It depict the decisive battle of Petersburg required the use of 25,000 ... and an expenditure of $500,000 and yet this battle scene is merely an incident in the film marvel.

Love, patriotism and tragedy are component parts of this great picture, which preaches a wonderful sermon of peace. Miss Mae Marsh, in her characterization of the "Little Sister" who gladly dies when honor is at stake, has won the adulation of her audiences, and Miss Lillian Gish is one of the most attractive heroines of the motion picture screens.

PHILADELPHIA (Pa.) TELEGRAPH

GRIFFITH PICTURE AT SHORE

"The Birth of a Nation" Shown at Nixon in Atlantic City.

ATLANTIC CITY, N. J., July 19.—"The Birth of a Nation" began the summer season at the Nixon on the Boardwalk last night. This is the D. W. Griffith motion-picture drama celebrated as the first "movie" to be offered at a $2 scale of prices.

It is in twelve reels, showing the beginning of slavery in America and progressing to the settlement of that question in the Civil War. The main incidents of the story are taken from Thomas Dixon's novel "The Clansman," but Griffith has made the story so much bigger in its present form that the title was changed to fit it. Over 18,000 people took part in the production, together with 3,000 horses.

Atlantic City accorded the ... enthusiastic reception ...

Press July ...
ATLANTIC CITY
N. J.

TRIUMPH OF GRIFFITH PHOTOPLAY ...

"Birth of a Nation" in Comic ... Atlantic City ...

The biggest thrill on the boards ... D. W. Griffith's ... "Birth of a Nation," which ... such a triumph at the New ... tre, where it has opened ... summer run. Thousands ... emotion; the most gigantic ... ever staged; the most powerful ... man and nature.

After preliminary ... charming love interest in ... lina today of Federal ... soft, half-faded ! ! ! ! ... of romance ...

CLIPPING FROM News
Date Pittsburgh
7-19-15

It was stated in a magazine recently that the night scenes in Griffith's "Birth of a Nation" were taken in broad daylight and tinted. You're all wrong, Mr. Writer. The night-battle scenes were all taken after nine o'clock in the evening.

Proof that the big features are going to be the real money getters, is shown by the continued success of the "Birth of a Nation" and "The Eternal City," both of which are enjoying long runs at Broadway-theater ...

AT THE THEATRES.

July 14

Liberty.

D. W. Griffith's "The Birth of a Nation" is still breaking records at this theatre. Last week marked its turning into the fifth month of the run in New York. With the exception of the year's biggest musical comedy hit, it is said, the receipts at the Liberty have exceeded those of any other attraction in town. Great ...

Birth of a Nation

NEARLY fifty years have passed since the stirring events of the Civil War. But Mr. D. W. Griffiths' great photo-drama, "The Birth of a Nation," entering on its third month at Liberty Theater, unfolds one by the thrilling scenes of those ...led times and leaves ...fairly gasping ...

Thomas Dixon ... story of "The Clan..." the idea of the film is ..., gives to the director ...redit of having pro... a drama far superior ... book and also his play ...d some eight years ago ...ectacular as "The Birth ...Nation" undoubtedly is. ... scenes faithfully pic... ...g episodes in the lives ...e unfortunate Southern ...who lost home and dear ...through their mistaken ...bring the tears to our ...so sympathetically are ...handled. The portrayal ...e character of Lincoln ...eed a masterpiece both ...e appearance and action ...e artist playing the role, ...ng the audience deeply ...g the painful moments ...unding the assassination of President.

...th power to fairly lift an aud... out of its seats the war scenes ... no equal. Especially thrill... ...s the march of Sherman from ...nta to the sea, and the dash ...e Ku Klux Klan "crusaders of South," on their mission of res... ...wierdly garbed and mounted ...undreds of superb horses.

... might be expected, with a di...or of Mr. Griffith's calibre, the acting is on a par with the excellence of the production. Mr. Walthall, the "Little Colonel" of the drama, is particularly fine. Always an artist, he sinks his identity completely into the characterization of this role. Lillian Gish, as the sweetheart of the Little Colonel, is sweetly appealing.

Appropriate music by an excellent

MR. HENRY WALTHALL

chorus and old Southern melodies sung softly and sweetly by the soloist, are well in keeping with the spirit of the play and ushers in costumes of the period of 1860 lend a touch of atmosphere.

That "The Birth of a Nation" is a sensational success is evidenced by the fact that the box office receipts have already passed the $100,000 mark and 126,000 people have so far seen the production.

...DAY OREGONIAN, PORTLAND, JULY 11, 1915.

...cene From "The Birth of a Nation," Soon to Be Shown in Portland.

BY LLOYD F. LONERGAN.

NEW YORK, July 10.—At this time of year, one of the most popular places for light Summer attractions is at the seashore where Summer shows and vaudeville are well patronized. For many years the largest and only high-class vaudeville theater at Brighton Beach was the well-known Brighton Beach Music Hall. Within the last few years, possibly in 1910, an up-to-date modern house was erected on the boulevard near the ocean front and called the New Brighton.

Intense rivalry was the keynote of the relations between the theaters and this year the older house went "into pictures." It has met with success and there were many hints from the management that a big surprise might be expected. The big surprise turned out to be the rights to run "The Birth of a Nation," that wonderful "Two Dollar Movie" which is packing the houses in seven cities and recently closed a successful engagement at an eighth, the Auditorium in Los Angeles.

The military opening night at the Brighton Beach Music Hall is one that will be long remembered. On Friday night, July 2, (note that there was no fear of "the Friday" hoodoo!) more than 1000 members of the National Guard were reviewed by Mayor Mitchell in front of the Brighton Beach Hotel. These included 700 members of the Twenty-third Regiment under the command of Colonel Norton, the Old Guard under former Mayor Ardolph L. Kline, the officers of the Ninth Coast Artillery and about 150 volunteers of the Civil War to whom the pictured scenes brought back recollections of the real days of '61.

Film May Come to Portland.

The phenomenal success of this master film has caused much surprise in theatrical circles, as well as among moving picture experts who believed that the millenium had been reached with the opening of the 25 and 50-cent houses. At the Tremont Theater, Boston, the Illinois (Chicago), the Alcazar (San Francisco), the Davidson (Milwaukee), the Liberty (New York), and in Seattle, crowded houses have been the result.

The ushers in volunteer uniforms are assisted by pretty maids in the quaint old-fashioned dress of war times. The music is a treat in itself and there is much novelty as well as unusualness to the whole spectacle. Whether a second "Birth of a Nation" will ever be produced, remains to be seen. If so, the producer undoubtedly will be the same genius, David W. Griffith.

Portland probably will see this great picture shortly. Regarding a rumor that arrangements were under way to exhibit it in Portland, the management could not deny the report but stated that they were not at liberty to disclose details at this time. An announcement probably through the news columns of the paper, may therefore be expected within the near future.

SPOKANE (Wash.) REVIEW
JULY 21, 1915

...and C. A. Tupper boats.

CENSOR'S TRIAL OF FILM SHOW

National Board Passed "Birth of Nation" After Eliminations.

Commissioner Samuel Glasgow, city amusement censor, yesterday took up the matter of the objections made before the city council against the motion picture drama of reconstruction days, "The Birth of a Nation," billed for August ... at the Glimmer theater. He telegraphed to Orrin R. Cocks, executive secretary of the national board of censors at New York, telling of the opposition against the piece in Spokane and wanting to know the action of the board.

A reply later in the day told of numerous eliminations that had been ordered in the original production, after which the play had been passed. Commissioner Glasgow this morning will confer with two persons who saw the play at Seattle, one a white man and the other a colored man, both of whom will be asked to give their views. Thursday night Commissioner Glasgow will probably leave for Seattle to view the picture first hand.

July 18, 1915

"BIRTH OF A NATION" OPENS TONIGHT AT THE NEW NIXON

Griffith's Great Spectacle Begins Its Summer Engagement at the Popular Playhouse Now Under Personal Management of Harry Brown.

D. W. Griffith's great spectacle will be presented tonight at the New Nixon Theatre for the first time in Atlantic City. All the details for this great summer engagement of the most important attractions obtainable have been completed and nothing remains but to present the wonderful story which Mr. Griffith has put together.

It is determined that the most brilliant apdience of the season will be on hand tonight to witness the local premiere. In recognition of Manager Nixon's enterprise in booking the great photo-drama for his handsome new theatre the most prominent citizens of the city have signified their intention of being present at the opening.

When "The Birth of a Nation" is unfolded here it will be recognized as the most masterly treatment of the American war theme and the drama which clusters about that story which has ever been conceived by any producers. With the original locale of the great conflict for his background, Griffith has builded an epic. In all the great excitement of his stirring spectacle he has never lost sight of the inherent drama of these historical episodes. He has succeeded in blending history and romance in a way which is astonishing. In the midst of great battles that are flung across an acrea of 10 square miles he enhances his action by those deft touches of human nature which keep his dramatic narrative building up to its great climaxes and subsequent denounements.

As fast as the eye can follow its sequences the story develops its main characters and its heart interests. A brief prelude introduces the motif of African slavery. Following this event of the 18th century the action leaps to the 19th, century with the beginning of the nation wide movement in the North to abolish this ancient institution. The Stoneman boys of Pennsylvania go South to visit their boarding school chums, the Camerons of South Carolina. Benny Cameron falls in love with Elsie Stoneman and Phil Stoneman surrenders his heart to the elder of the Cameron girls. As romance buds in the waving cotton fields and the hospitable South of the ante-bellum days the note of alarm tears asunder these old cronies. Abraham Lincoln has been elected president and the South threatens to secede. The Stonemans rush north and the Cameron boys catch the spirit of insurrection in their neighborhood. South Carolina goes out of the Union. President Lincoln calls for volunteers. The long delayed clash is on. Great armies begin their movements. The Camerons cast their fortunes with the South. The Stonemans join their northern regiment. The war rolls on for two years and the old chums meet upon the battlefield, one wearing the blue and the other the grey. The younger chums are laid low and lie in each others arms. War has cast its blight upon romance. The older boys are Colonels in their respective regiments and too busy to think of love or courting. Death has claimed its tears and treds in divided homes. Ben and Phil at the head of their respective regiments face each other as enemies at Petersburg. It is the last grey days of the Confederate cause but the battle is one of the most desperate ever fought in the world's history. It passes before your vision like a great conflict viewed from a distant coign of vantage. These scenes are the mightiest ever placed within the view of an audience. Ben leads a last desperate charge and falls wounded upon the breast works behind which his former chum commands. He is lifted to a place of safety and desperately wounded is carried to the rear and then sent to the hospital at Washington where Elsie Stoneman is a nurse. In suffering the thread of romance is picked up and followed once more. Meanwhile the old home in the Southland has been torn and wounded and brave hearts left behind suffer all the agonies of war without the valorous compensations of achievements on the field of glory.

With the realism of a old, Griffith has shown where the real heart aches and sufferings are encountered. Peace at last is in sight when Grant and Lee meet at Appomattox and make terms for ending the terrible conflict. Ben Cameron is released by President Lincoln and goes home to take up the work of rebuilding the shateered South. Just when peace seems in sight and happiness is once more apparent at Piedmont comes the terrible news of the assassination of Lincoln and the South is left to have an even worse fate than the four years of war had meant to its people.

This national calamity is shown is historic detail in Ford's Theatre the night that President Lincoln laid down his life. The carpetbagger horde and the unscrupulous politicians rush in to carry away the remaining booty. Lawlessness and riot run rampant. The freed slaves are cozened and beguiled by white scalawags and not knowing better are carried into riotous excesses. Out of the flickering ashes of their sectional honor springs the Ku Klux Klan. Old enemies are re-united in defence of their aryan birth right. Thrilling rescues and wild rides though the night lend a thrill of great excitement to the narative. At last order finds its way out of chaos. The long separated lovers forgive and forgot and find their romance still fresh in their young hearts. The mighty nation, one and indivisible realizes Daniel Webster's dream ... last and the means of peace ... through ...

...ful ... which has brought ... theme ... "The Birth of a Nation" ... in a thousand details. A ... orchestra plays an accompaniment ... which lends color and ... to the telling. It is so big ... in every department that the ... establishes a new epoch in ... of art that reveals its unsuspected possibilities. The great American ... one ... critic has said "you ... a better American" for seeing ...

... Atlantic City engagement is for ... remainder of the summer season ... matinees every afternoon at ... and nightly presentations at 8:30 ...

... intends painting ... producing firm in ...

The Colonial is housing Ina Claire in "The Puppet Crown" through Sunday. Next week the house goes dark for changes preceding the moving of "The Birth of a Nation" from the Illinois.

SHEBOYGAN (Wis.) PRESS
JULY 16, 1915

8

Milwaukee Praises Photospectacle "The Birth of a Nation"

ASSASSINATION OF PRESIDENT LINCOLN IN "THE BIRTH OF A NATION."

What is proving to be the most astounding moving picture engagement ever played in this city, is the center of attraction at the Davidson theater, Milwaukee, where "The Birth of a Nation," Griffith's tremendous photospectacle, is entering into the third week of its prolonged engagement.

"The Birth of a Nation" will be seen in Milwaukee for an indefinite period. Seats are now on sale for four weeks in advance, and capacity houses are viewing each performance. Presentations start at 2:15 and 8:10 daily. One of the features of the offering is the musical setting, synchronized and arranged by Joseph Maria Priel, which is rendered by orchestra under the direction of Herman Kelbe.

Those who have viewed this spectacle do not hesitate in acknowledging it to be one of the most striking presentations of the history of the reconstruction period ever staged. There is a prologue flashed, showing how the seeds of dissension were sown when the first slaves were brought to the Americas. Then comes the ante-bellum days, when slaves on the plantations of responsible masters were well treated. The spirit of anti-slavery is fomented. Then comes the emancipation proclamation; the declaration of war; the opening engagements; the siege of Petersburg; the flight from Atlanta; Sherman's march to the sea; the surrender of Lee; and then, the assassination of Lincoln. In swift moving story, follows the tale of reconstruction days—the organization of the Ku Klux Klan, the Freedman's bureau, the control of black authority and carpet-bag rule; the riots in South Carolina; the pitched battles between negro and whites; and, finally, the closing battle in the streets of Piedmont, and the final march of the white knights in full number.

Griffith exceeded himself as a master of photoplays in this effort. More than 18,000 people and 3,000 horses were employed in taking it. Some scenes of battle were filmed from the top of a sixty foot tower over a five-mile area. The cast includes such actors as Harry Walthall, Mae Marsh, Miriam Cooper, Lillian Gish, Robert Harron, Donald Crisp, Spottiswoode Aiken, Ralph Lewis, Mary Alden, and others. The historic tableau of famous scenes are most striking.

FROM FAR SPOKANE

Vacations Thin Out the Force of Workers on the Various Papers, but the Sheets Go to Press with Unfailing Regularity Just the Same—Various Briefs.

(Special Correspondence.)

SPOKANE, July 31.—Miss Olive Lender, formerly society editor of the Spokesman-Review and later holding a similar position with the Chronicle, has shown the value of newspaper training for other lines of work by stepping into the important position of passenger agent for the O. W. R. & N. Railway in Spokane. Railway officials state that this new and untried field for women requires unusual ability. Miss Lender has been conspicuously successful in her activities since she began to earn her living ten years ago on a big Chicago newspaper.

The demands of the vacation season have thinned out the serried ranks of the Spokesman-Review staff, vacations of various lengths having been granted depending on the number of years each employe has been on the paper. J. F. Young, business manager, F. J. Whaley, treasurer, and Charles Breed, circulation manager, are members of a fishing party in the wilds of northern Idaho, having struck the blazed trail on pack horses at a jumping off place called Avery.

A. O. Loomis, advertising manager of the Spokesman-Review, has just returned from a trip to San Francisco and other coast points, and F. O. Baker, assistant advertising manager, has come back wearing his old-time smile and a brand new coat of tan acquired on a remote trout stream in Montana.

B. F. Lacy, of the advertising staff, is rusticating at Medimont, Idaho.

George Dodds, managing editor, is at Seaside, Ore.

Belle Colver, society editor, has just returned from a two weeks' vacation at Chelan Lake.

During the vacation period Howard Brownlee and C. L. Sheely are on the copy desk of the Spokesman-Review.

H. W. C. Jackson, an old-time newspaper man with experience in many cities and formerly mining editor of the Spokesman-Review, has rejoined the staff of this paper after a period spent in actual mining operations in Montana.

Rev. H. Rice, telegraph editor of the Spokesman-Review, has obtained a two weeks' leave of absence in order to arrange Mardi Gras features and other spectacular stunts for the Order of Eagles during its convention in Spokane. Rice is an experienced hand at this work, having distinguished himself for a number of seasons as manager of the National Apple Show in this city.

J. A. Ford, formerly political editor of the Spokesman-Review and now private secretary of Senator Miles Poindexter, is spending his vacation in Spokane.

A recent Spokane visitor who made his presence well known was Charles C. Hart, secretary of the National Press Club and Washington correspondent of the Spokesman-Review, of which he was formerly city editor. In interviews given out, the politically wise detected a strong though covert desire to boom the presidential candidacy of Senator Borah of Idaho.

While on his vacation in Seattle, W. W. Hindley, dramatic editor of the Spokesman-Review, prepared a review of D. W. Griffith's photoplay, "The Birth of a Nation," the exhibition of which in Spokane was opposed by the colored and ministerial associations. When the Spokane City council passed upon the question, this review was incorporated in the minutes of this body after it had been read and discussed. The council's decision was in line with the attitude of Mr. Hindley's article and the exhibition of the film was allowed.

R. G. Paulin, formerly of the Spokesman-Review's advertising staff, who gained prominence in Spokane as president of the Ad Club and candidate for city commissioner, has established a bi-weekly newspaper, the Post, at Bakersfield, California.

AUG. 13, 1915
MILWAUKEE (Wis.) NEWS

GREAT WAR PHOTOPLAY BROAD IN APPEAL

Elmer Clifton as a Northern Colonel.

All classes of theatergoers are attracted to the Davidson by "The Birth of a Nation," the greatest pictorial production ever completed. Many visitors come to the city to attend conventions and the majority of them plan their time so that they may see the war pictures.

An interesting double romance of the Stonemans of the North and the Camerons of the South runs through the play. Engagements are broken off when war is declared and the estranged lovers are reconciled after the end of the long struggle.

The pictures show the fighting armies in action with thousands of infantrymen, cavalrymen and artillerymen under fire. Heroic deeds of rescue are depicted and all phases of warfare are visualized.

Hundreds of veterans of the National Soldiers' home who have seen the pictures have stated that they are wonderfully realistic and vividly reminded of what they themselves experienced on bloody battlefields. [illegible] the pictures were [illegible] movements w[illegible] experts.

Bklyn. Standard union aug. 19, 1915

"The Birth of a Nation" at Brighton Beach Music Hall is still the talk of thousands who have seen this wonderful moving picture spectacle founded upon the story of "The Clansman."

St. Louis Republic august 19 1915

BIRTH OF A NATION HAS 5,000 SCENES

18,000 Men Engaged in Battle Mammoth Film Play to Be Shown at Olympic.

"The Birth of a Nation," which will inaugurate the season at the Olympic Theater Sunday night, August 29, is a spectacle of Civil War and Reconstruction days. It is said to be truly gigantic in its proportions.

The battle of Petersburg was staged on a field five miles in extent, and involved 18,000 men. The wild rides of the Ku Klux Klans called into service 3,000 horses. In Ford's Theater, exactly reproduced from photographs and contemporary descriptions, a full audience is seated, with President Lincoln in his box, and Laura Keene and her company on the stage. The South Carolina Legislature, chosen at the first election under the influence of the carpet baggers, is shown in full and exciting session.

St. Louis Mo.
Date 7-16

David Wark Griffith, whose monster production, "The Birth of a Nation," continues the sensation of the country, is now at work in his studios, in Los Angeles, preparing for the filming of "The Mother and the Law," a multiple reel feature to be presented on a stupendous scale.

Several players cast by Mr. Griffith for important roles in "The Birth of a Nation" are to be featured in "The Mother and the Law," notable among them Mae Marsh, who rendered a vivid portrayal of Florence Cameron; Marion Cooper, who was prominently cast; Ralph Lewis, whose characterization of Stoneman, placed him among the greatest of Griffith's players, and Walter Long, who will long be remembered for his portrayal of Gus [illegible]

(Wash.) LEDGER
AUG. 8

PHONE VOTES FREAK ORDINANCE

COUNCILMEN HEAR ARGUMENTS.

Picture Man Say Proposed Measure Would Hit Many Productions.

...agant oratory, humorous rep... and earnest appeals were heard ...ity council chambers when the ... drafted by Col. A. S. Josh to ... the exhibition of moving pic... ...' was put to the commissioners ...age yesterday. The matter was ...postponed for a week.

...ssioner Owen Woods voted the ...t of many who listened to the ...ts when he exclaimed: "We ... pass this just to sustain Ta... ...eputation as a freak town." He ... to postponing action and frankly ...at he was ready to vote against ...ure. Mills suggested the post... ...t be made because he said that ...ot believe the wording was just ...

...ised at "Birth of Nation."

...the film, "The Birth of a Na... the ...er of the proposed ordi... ...as openly admitted, but many ... picture men present expressed ...ion that the measure would ... interfere with many elements ...ong that might otherwise be ex... ...a Tacoma.

...rdinance was framed by Col. ...er he had appeared before the ...rvice board and obtained its ... Attorney Evan Stallcup also ... before the council yesterday ...e in favor of the ordinance. He ...o have had a part in framing it. ...r Charles Herald of the Ta... ...ater and several moving picture ... managers were on hand to try ...nce the commissioners that the ...e would be an unjust discrimi... ...gainst "The Birth of a Nation." ...Mr. Herald has been considering ...traction for his show house.

...ber of colored people, including ...an, were at the council meeting ... for the ordinance. Pictures or ...r production tending to arouse ...judice or hatred were included ...proposed measure. What devel... ... of the arguments was a marked ...e of opinion as to whether or ...roduction like "The Birth of a ... really excited race hatred or ...

...oab Calls It "Damnable."

...oab stated he was not repre... the colored people nor working ...n, and complimented the council ...organization "second in importance ...ly to the home in formulating ...principles of government." He ... was calling on it to prevent the ...n in Tacoma of "a damnable ...entation of American history." ...ney Stallcup told the councilmen ... they would pass the ordinance ...ould gain the everlasting grati... the colored people.

...er Herald said he believed At... Stallcup was wrong in saying ...ryone who saw the picture would ...ed to raise hatred.

...ays No Harm, Says Herald.

...ve seen the production but it did ...e me hate the colored people as ...llcup says it would," Manager ...said. "I have a great many ... among the colored people and ... desire to hurt them in any way. ...e been said that The Birth of a ... has been the cause of race riots ...y it has been exhibited. I have ...ear of a single riot that can be ...d to it."

...Herald left with the council a ... of press clippings and the opin... critics classifying the production ...e greatest educational value as ... being a representation of the ...art in the moving picture field.

...ney John D. Fletcher argued ... the passage of the ordinance. ...pect the colored people and ad... ...em for what they have accom... he said. "I have a great many ... among them and would not do ...g to injure them.

...n what I have heard of 'The Birth ...on' it does not slander the col... ...ple. It does depict conditions as ...sted in the reconstruction days, ...e that the colored people were ...onsible for, but I think it pays ... a high tribute in the contrast ... conditions then and now."

(Tex.) STATESMAN
JULY 20, 1915

Starring On Screen

Upper, Marguerite Marsh; lower, Mae Marsh.

Not so many seasons ago Marguerite was playing leads with the old Griffith company in the Biograph studios. Her her little sister, Mae, since far-famed for her splendid role in "The Clansman," "The Outcast" and a score of other dramatic parts, came hopping into the studio, wistful-eyed and straggly-haired, wondering at the grandeur of her big sister in make-up and costume.

"I'd like to act, too," she told the big sister with eager voice and tiptoe expectation.

"Nonsense," said Marguerite, "run home and play with your dollies. You couldn't act. You're not big enough, child!"

But D. W. Griffith happened to see the quaint little figure sitting on a "prop." He immediately told big sister Marguerite to bring her along next day; that he had a little part for Mae to play.

To the unspeakable delight of the child and the astonishment of her sister, Mae was hired, first for "bits" and then for "regulars." She worked incessantly. She climbed slowly but surely. Then came a chance for her to play big acting roles. She had had no theatrical experience, but she surprised everyone by her ability and insight into the characters she portrayed.

...Date ...

In conformity with a poli... adopted of having the ... Brooklyn view D. W. Griffith's ... film, "The Birth of a Nation" ... the Brighton Beach Music Hall ... guests, Manager William H. Kem... has made arrangements for the ... commodation of several hundred ... dren of the Hebrew Orphan Asy... at the matinee performance Mo... afternoon.

Last week Manager Kemble had ... boys and girls from St. John's Ho... as his guests and they enjoyed ... wonderful picture with a display ... enthusiasm and patriotism. Natur... the pictures of the last stand of ... Confederates, the march of G... Sherman to the sea and the char... and counter charges of the Confede... ates and the Federals filled them wi... a patriotic fervor and they stood ... their seats and cheered. The Rig... Rev. Monsignor John McNamee, who ... accompanied the boys and Father ... York, who was also with them, bo... expressed admiration for the picture ... and said that every man, woman a... child should see it.

"It is a wonderful, I should s... marvelous picture, that gives an i... pression of our Civil War period th... cannot be obtained from books," sa... Monsignor McNamee. "I am tru... glad that the children of St. John's Home saw the picture. It will enab... them to understand their studies ... that period much better than othe... wise."

Louis L. Firuski of the Hebre... Orphan Asylum accepted Manager Kemble's invitation to take severa... hundred of the children to the matine... performance Monday. The childre... will be accompanied by the Hebre... Orphan Asylum Band. They will b... conveyed to the beach in special car... The band will play on the way. Up... their arrival there they will form ... line and parade around the boardwa... preceded by the band, pose for a pi... ture in front of the Brighton Bea... Music Hall and then proceed in ... their seats. Manager Kemble, as ... the case of the St. John's Home chi... dren, will provide them with orang... ade and sweets.

"I intend to have thousands ... orphans view the picture becaus... think it will be a wonderful treat ... them," said Manager Kemble. "... picture is instructive and will not ... entertain and thrill the children, ... give them a clear insight into an i... portant phase of American histor...

PHILADELPHIA, (Pa.) TELEGRAPH

Date ...

accepted at the same time and pla...

"The Birth of a Nation."

In order to in... most perfect pr... jection possible, the management of "T... Birth of a Nation" at the New Nix... Theatre, Atlantic City, has installed ne... motors and dynamos at a cost of over ... $1,000. The new apparatus is of the late... type. The increase in the volume of lig... may be imagined when it is known th... the new motors and dynamos deve... 26,000 candlepower, and use electricity ... a cost of $50 a day. With an orchestra ... forty musicians and the large forc... electrical experts, operators, effect ... and others it is plain that the exp... running this spectacle equals that ... large dramatic company. The mimic ... scenes of "The Birth of a Nation" tr... scend reality. Imagine a panorama m... long, in which the Confederate soldi... leap from their trenches in long, serr... lines and charge the Union breastwor... overrunning the first, smashing their wa... into the second and bounding at the th... line until they are forced to recoil befo... the storm of grape, canister and bulle...

CLIPPING FROM
Seattle Mail,
7-19-15

"BIRTH OF A NATION" IS STILL SUPREME ATTRACTION.

Notwithstanding the bright ... which wooed people to the woods yesterday in great numbers, the Clemmer was filled for both performances of "The Birth of a Nation." This remarkable achievement in photo drama has an unprecedented hold on the imagination. It is so vital in its treatment of the creative events in the development of the new world, so terrific in its explanation of those events that it compels the intelligence while it stirs deeply the emotions. It is now in its fourth week at the Clemmer and shows no lack of drawing power. The influence of this picture on the mind is such that those who see it cannot cease talking of it when they go away. It is not pleasing in its aspect toward life. On the contrary, it is a terrible indictment of many of the passions and ambitions of humanity. It is a visualized protest against the horrors and wickedness of war. It shows the noble mind in close contrast to the vile and degenerate motral, both among the cultured and the ignorant. It is pitiless in its criticism of selfish or perverted human passions. On the other hand it has innumerable scenes of single drama, heroic, pathetic, sublime in their simplicity. Had Director Griffith never made another film, this "Birth of a Nation" would have given him a permanent place among the first imaginative dramatists. It is a story for the ages.

SAN DIEGO (Cal.) TRIBUNE
JULY 9, 1915

Lillian Gish in "The Clansman" at the Empress theatre.

[redacted]

...film ever produced has more educa... tional points than Griffith's latest ... and greatest masterpiece, "The ...

DULUTH (Minn.) NEWS-TRIBUNE
JULY 6, 1915

SEES BIG FORTUNE IN 'UNCLE TOM' MOVIE

Harry L. Minturn Says Famous Old Play Would Make Wonderful Production.

"Why hasn't somebody produced 'Uncle Tom's Cabin' in motion pictures?" asked Harry L. Minturn, leading man of the Baldwin Players, last evening.

"There's a fortune for some picture producer in it, I believe, for there is the opportunity for a wonderful picture play. We began this week to see how big a production can be made of 'Uncle Tom,' when the scenic artists have been making the scenery for it. It can be produced on a tremendously big scale even on the stage, and a motion picture play of the story could be a most elaborate affair.

"It seems strange to me that nobody has produced it. The picture people are grabbing anything with any semblance to a plot. They are at their wit's ends for good material and here is the greatest story and the greatest play of half a century right before them. The country has gone wild over 'The Birth of a Nation.' I think 'Uncle Tom's Cabin' would make almost as much money in pictures as it did in book form. Provided, of course, it were produced on a big enough scale and with attention to its dramatic values.

"I'd like to bet a hat that if my suggestion ever reaches the ... world it will be acted upon."

JULY 27, 1915
WHEELING (W. Va.) REGISTER

WISCONSIN VETERAN SAW THE ASSASSINATION OF LINCOLN

Herbert M. Nogle.

Sees "Birth of a Nation" Pictorial Drama and Praises Accuracy of Great Film.

Of the thousands of spectators who have seen "The Birth of a Nation," the pictorial drama of the Civil war at the Davidson theater, one was an eyewitness of the assassination of President Abraham Lincoln in Ford's theater in Washington fifty years ago.

Herbert M. Nogle, a veteran of the rebellion, 76 years of age, Mondovi, Wis., was the spectator who witness the reproduction of the assassination of Lincoln in the pictures, and who compared it with the real tragedy.

"The circumstances are exactly as they were that terrible night when Lincoln lost his life," he said. "I was present and I remember the dazed way in which the crowd realized the tragedy. The shot was fired before anyone knew that the President was in danger. The sharp report of a revolver was heard. People rushed to the President's box. Others stood rooted to the floor. Women screamed and a crazy-looking man leaped upon the stage and shouted something in Latin and disappeared.

"'Wilkes Booth!' people shouted. With a mighty rush the whole crowd swept toward the exits, but the doors were guarded by soldiers and no one was allowed to leave until the police and soldiers knew that the assassin had escaped across Long bridge. Then we were allowed to file out of the theater. People were stunned by the tragedy and instead of going home they stood around in groups for a long time talking about it."

Mr. Nogle had read accounts of "The Birth of a Nation" and as he served through the entire war with a Pennsylvania regiment he resolved to come to Milwaukee to see the war in motion picture form. Mr. Nogle was surprised over the accuracy and realism of the pictures and he said that he had never expected to see anything so wonderful. Asked about his military record, he said that he joined the Union army on the first call for 75,000 volunteers when he was 21 years of age. He was then working in a tannery in Gouldsburg, Pa. After serving as a soldier three months he re-enlisted and served through the long war, being mustered out after peace was declared.

He participated in many battles, including Fredericksburg, Chancellorsville, Gettysburg and the long Battle of the Wilderness.

"Gettysburg was a tough, three-days' fight," he said, "and it looked like a los-

ing battle for the Union troops [illegible] the rebels had a much larger artillery equipment, but in the end we fixed 'em.

"Struck by an ounce minie ball, I was shot through the right lung in the Battle of the Wilderness and I laid on the battlefield three days with blood gushing from the wound until I received any attention. Sergt. Delacy then carried me off the field. I still have the rubber blanket which was wrapped around me. The bullet passed through my body. Luckily, water was poured into the wound while I was helpless and delirious, and that and my strong constitution saved my life.

"I was taken to Douglas hospital in Washington, but I didn't receive regular treatment until eleven days after I was wounded. Two of my ribs were shot away and I coughed up forty-nine pieces of bone. The doctors thought I was a 'goner,' but they worked over me faithfully and I managed to pull through. I was in the hospital a whole year.

Attended Gala Performance.

"While I was convalescing, the news of the surrender of Lee to Grant at Appomatox was received in Washington. A gala performance in Ford's theater in celebration of it was planned, and as we knew that President Lincoln would be there, Sergt. Lambert and I went to see the play. The pictures show the tragic event exactly as it occurred."

Kenosha Nash
Date 7-16-15

SPECIAL MATINEES OF FAMOUS CLEMMER FILM.

Special matinee performances of "The Birth of a Nation" will be held at 10:15 [illegible] this morning and Saturday morning at the Clemmer, to accommodate the Shriners and visitors who are unable to attend the regular afternoon or evening performances. So great has been the advance sale of seats for the regular performances and the many requests that a morning showing of this wonderful picture be arranged that Manager Clemmer has decided to put on these two extra performances.

PHILADELPHIA, (PA.) [illegible]
Date [illegible]

GREAT SEAT DEMAND FOR OPERA SEASON

Subscriptions Are So Numerous as to Surprise Local Management—Visit of Ballet.

AN IMPORTANT ATTRACTION

New York Hippodrome Presentation and the Establishment of Stock With Stars.

Not in the history of the Metropolitan Opera House has there been such a demand for seats for opera as has been made this summer. Practically all the seats in the orchestra up to Row N have already been assigned, and the first three rows of the balcony are already taken. Manager Hoegerle and Treasurer Loeb are elated, and they anticipate that it may be necessary to ask for additional performances after the 14 scheduled have been given. They are to be on Tuesday nights beginning November 23, and the season is to continue until March 28, with a concluding week of ballet (six performances in all), beginning March 27. The Diaghilew Imperial Ballet Russe is the organization to be seen here, and it will contain some of the most-lauded dancers of the world, presenting selections from a repertoire of 12 dance dramas.

So great has been the demand for seats for the opera season that there will be no special rates, as in other years, for teachers and representatives of educational institutions. This will be a disappointment to many persons, but there was preparation for the condition, inasmuch as a similar state of affairs prevailed last season. Of course the ballet season is apart from the opera itself, although closely affiliated in a managerial way. It is said that the bringing of the company to this country will involve expenditures of $500,000, and that a guarantee of that amount has been required for the 15 weeks' stay. There will be a four weeks' run in New York, and 15 cities in all will be visited. Diaghilew Ballet is famed in Paris, London, Berlin, Vienna, Monte Carlo, Rome, Brussels and Dresden. Everywhere the company had the greatest of success, and reports as to the achievements of Warslav Nijinski, Tamara Karsavina, Michel Fokine and Vera Fokine place them in the front rank of the world's dancers. Nijinski is declared to be the surpassing dancer of the age. Karsavina was called in Paris La Timide, because of her winsomeness. Vera Fokine is famed for her dramatic power and interpretative genius. Michel Fokine has won his greatest fame as a producer of ballets.

Indeed arrangements now under way indicate a season that will be filled with striking entertainment. The Metropolitan Opera House will have the New York Hippodrome show as a September attraction and arrangements now are making for the building of a tank for aquatic performance upon the stage of the theatre. At the Walnut Street Theatre, it is said there will be established a stock company of noted players with William Faversham as the star in the opening performance of "The Squaw Man." The leading theatres generally have not yet been booked completely, but it is pretty certain that "The Birth of a Nation" will be at the Forrest for two months at least. As to the future of the Chestnut Street Opera House there is uncertainty and several plans have been considered. A stock company was under consideration and it had also been thought to be a good idea to re-establish the theatre as a home for big traveling productions. One suggestion was that the opening attraction should be "Watch Your Step," the musical piece in which the Castles and Frank Tinney were prominent last season in New York. At all events the house will be opened with some worthy attraction and it is said that there is in contemplation the refurnishing of the auditorium with new chairs.

One of the season's attractions will be Joseph Brooks' revival of "Trilby," with a cast including Phyllis Neilson-Terry. Lyn Harding, to be seen as Svengali (Harding is coming from England especially to assume this role); George MacFarlane, Charles Dalton, Ignacio Martinetti, Regan Hugston, R. Paton Gibbs, Ross Coghlan, Cecil King and Carrie Radcliffe. Brooks is one of the ardent opponents of the "legitimate" actor as a motion picture player and he has declared that his stars will not, in the future, be permitted to pose for the "movies." He believes that it is injurious to have an actor in the flesh attempt to compete with himself in the films, especially when the actor is trying to induce patronage at $2 for the best seats while the picture is commanding but five or ten cents for admission. One remedy that Brooks has for the condition brought about by competition of the motion picture is to have a greater array of noted players in a play than the motion picture producer is able to assemble for a production.

HERMAN L. DIECK.

BROOKLYN, (N. Y.) TIMES
Date [illegible]

William H. Kemble, manager of the Brighton Beach Music Hall, where W. D. Griffith's wonderful $500,000 picture, "The Birth of a Nation," is being produced twice a day to crowded houses, has decided to give the orphans of Brooklyn an opportunity to see the film, which is an instructive pictorial history of the Civil War period.

The delight which the boys and girls from St. John's Home derived from seeing the picture on Wednesday afternoon, as the guests of Mr. Kemble, has encouraged him to make arrangements to enable hundreds of orphans to witness the spectacle every week. Mr. Kemble is now in communication with the managers of a number of Brooklyn orphan institutions, and is making arrangements through them for the presence of the boys and girls at the performances. Because of the presence of the children from St. John's Home last Monday, hundreds of persons were disappointed when they tried to gain admission. Mr. Kemble could not accommodate them.

"I hope these patrons will not be offended," said Mr. Kemble. "They will perhaps be able to see the pictures at another time, while Monday afternoon was the only one on which I could show the picture to the children from that particular Home. I will have hundreds of other orphans present next week, and on other days throughout the rest of the summer."

MILWAUKEE (Wis.) NEWS
JULY 23, 1915

"BIRTH OF A NATION" IS NOW IN THIRD WEEK

Now in the third week of its remarkable run at the Davidson theater "The Birth of a Nation" is still attracting large crowds of Milwaukeeans and visitors from cities in the state every afternoon and evening. In fact, many persons have attended several performances to get the full enjoyment of the entertainment. Visualizing the slave problem and the civil war, the photoplay is a powerful appeal to emotion intensified by an inspiring musical score interpreted by an orchestra of forty skilled musicians.

The war pitcures are said to be true depictions of history, setting forth the conditions of the times and the trials of the North in subduing the rebellious South. When the pitcures were made military experts had supervision over the actors, their number and their

CLIPPING [illegible]
JUL 15 1915
SAN FRANCISCO (Cal.) BULLETIN

"THE CLANSMAN" IS ON TWELFTH WEEK

"THE BIRTH OF A NATION," or "The Clansman," D. W. Griffith's spectacular production in twelve reels, continues to be greeted with capacity houses at the Alcazar Theater, where it is being shown twice daily, the matinee being held at 2 o'clock and the evening exhibition at 8:15.

"The Birth of a Nation" carries with its marvelously absorbing romance the first correct understanding of the history of this country ever shown by an unbiased mind directing an unprejudiced band. While it is based on Thomas Dixon's story, "The Clansman," this trilogy portrays [illegible] the travail of the [illegible] and shows the development of [illegible] the country [illegible]

CITY (N. J.) GAZETTE
AUG. 1, 1915

t and Lee at Appomattox in "The Birth of a Nation," at the Nixon.

TIC CITY (N. J.) GAZETTE
AUG. 1, 1915

"BIRTH OF A NATION"

Continuation of Atlantic City Success of Griffith Film Feature

David Wark Griffith, actor, dramatist and director of motion pictures, places his interpretation of history on a film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to recreate the scenes of the civil war and reconstruction days for his father, Jacob Wark Griffith, commanded a Confederate brigade and all David's kinfolk endured the terrible sufferings of the post-bellum days.

For years young Griffith dreamed of his plans to make that epoch of American history live anew. Finally at a cost of half a million dollars he realized his dreams. The result was "The Birth of a Nation," which is now in its third week at the New Nixon, Atlantic City. In staging Sherman's march to the sea a village of frame houses was built to be burned; Ford's Theatre in Washington was constructed in replica; the Assembly chamber of the South Carolina Legislature was reproduced in the same way in order to get a scene lasting only 30 seconds. When he wanted to show the thrilling rides of the Ku Klux Klan, Griffith found that all the roads he could use were oiled macadam. He needed dirt roads, so he went to the county supervisors and obtained the use of the roads in an area of 10 square miles for one day, hired a force of laborers to lay 10 inches of dirt on the roads and ran his rides. Then the workmen removed the dirt. He staged a series of interior views of the Cabinet room in Washington, the Wilmer-McLean home at Appomattox, where Lee surrendered to Grant; the military hospital in the Patent Office in Washington; the homes of the two families, one Northern and the other of the South, in which the love interest of the story centres, and he took a number of amazing scenes at night by the light of exploding incandescent bombs.

There is a matinee every day at 2.30, when the prices range from 25 cents to $1. At the night performances at 8.30 the best seats are $2 and $1, with numerous seats at 25 and 50 cents.

PHILADELPHIA, (PA.)
Date

In "The Birth of a Nation" (Motion Pictures) Nixon (Atlantic City)

MILWAUKEE (Wis.) SENTINEL
AUG. 1 1915

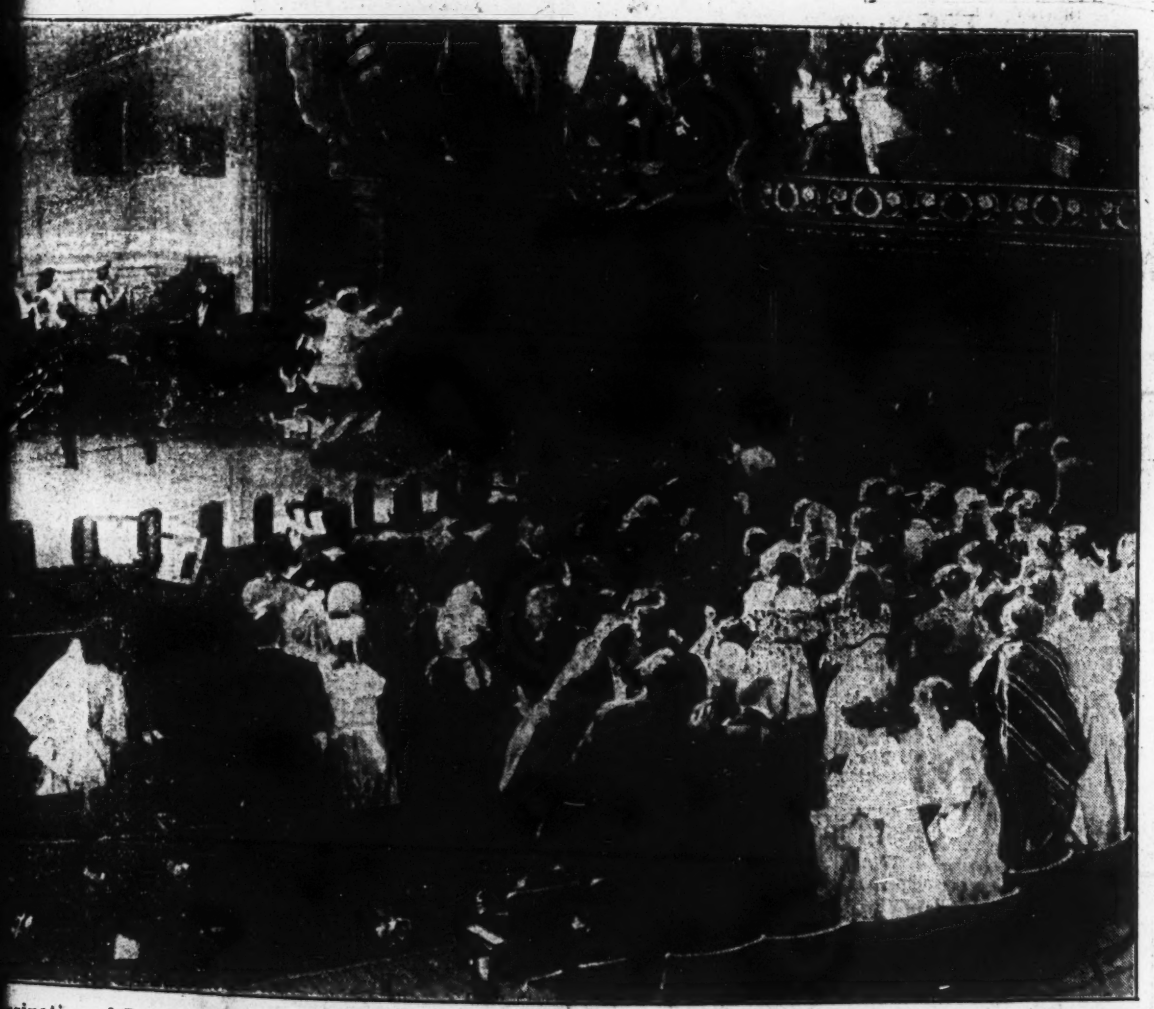
HISTORICAL PICTURE ENTERS FIFTH WEEK

"Birth of a Nation" at the Davidson Breaks Record for Continuous Run.

MAJESTIC OFFERS FEATURE

Butterfly, Strand and Alhambra to Present Unusual Program This Week.

"The Birth of a Nation," D. W. Griffith's master photofilm, which has broken all records for length of engagement and number in attendance to the present time, opens its fifth week at the Davidson theater on Sunday. Griffith based his story on "The Clansman," a dramatization of Thomas Dixon's two novels, "The Clansman" and "The Leopard's Spots." The story of the Kuklux Klan is introduced as the action motive of the second part of the drama, that portion dealing with the days of reconstruction following the assassination of President Lincoln. Those cognizant with the affairs of the reconstruction days, especially in South Carolina, where the order had its origin and where many of its most important battles were fought, declare the film to be a realistic and historic portrayal of this phase of the reorganization of the states. Stoneman has prototype in real life in Thaddeus Stephens, who led the house during Johnson's administration and who was prominent in his bitterness against the states that seceded. Stephens was responsible for the motion passed by congress to treat the south as conquered provinces. Johnson promptly vetoed this order, following the principles of the dead Lincoln, and his action was one of the factors that led to impeachment charges afterward being filed against him. The engagement at the Davidson has been indefinitely prolonged. Herman Kelbe's orchestra renders a synchronized musical setting by Joseph Conrad Birjel.



ssination of President Lincoln—Scene From "The Birth of a Nation," at the New Nixon Theatre All This Week.

AUKEE (Wis.) JOURNAL
AUG. 1 1915

Davidson Continues Run.

Davidson will continue its run Birth of a Nation, the photo- [redacted] nstruction pe- this country's history as nar- in The Clansman. With the of this big film production Mil- ans are already familiar, and engagement is prolonged by the on management, it continues to friends for photomimic drama those who hitherto have scout- idea that the results achieved producers were possible for the camera. Those who have been itnesses to the scenes presented y to their historical accuracy, and far its merit as entertainment is mented by its educational value.

TRIBUNE. AUG. 1, 1915
OAKLAND CAL.

MACDONOUGH

"The Birth of a Nation," or "The Clansman," will [illegible] at the Macdonough theater for a brief return engagement commencing tomorrow.

This tremendous photo-drama, based on Thos. Dixon's novel, "The Clansman," made by that wonderful performer, D. W. Griffith, partaking of the quality of a Wagnerian into scene, on an epical [illegible] the drama is of course paramount in emotional intensity and illustrative of the nation's development from a federated states into a state.

Accompanying the photo-play is a remarkably effective musical setting [illegible] frame for the scenes. This is not [illegible] cally classical but tunefully strong in [illegible] timent for the main scenes in [illegible] of those old days [illegible] with the events and national [illegible] depicted.

N. Y. TELEGRAPH
~~July~~ AUG 1, 1915

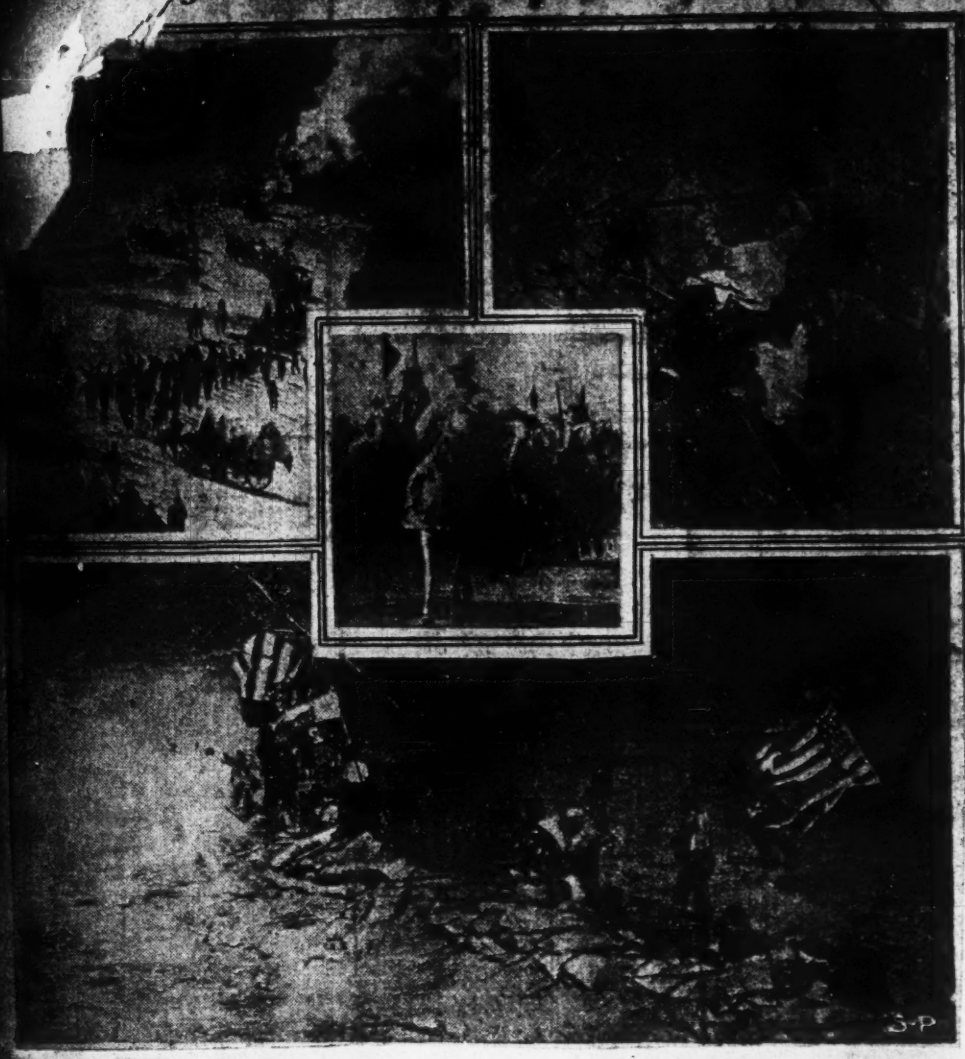
In the film world "The Birth of a Nation" has completed its second "sold-out" month at the Illinois and is still running strong. Officials of the controlling firm recently visited Chicago, and after viewing the transient crowds in attendance at the Illinois pronounced this city the true dramatic center of the country during the Summer months.

BRIGHTON BEACH—In conformity with a policy he has adopted of having the orphans of Brooklyn view D. W. Griffith's $500,000 film, "The Birth of a Nation," at the Brighton Beach Music Hall, Manager William H. Kemble has made arrangements for the accommodation of several hundred children of the Hebrew Orphan Asylum at the matinee performance to-morrow afternoon. Last week Manager Kemble had 500 boys and girls from St. John's Home as his guests and they enjoyed the wonderful picture. Naturally the pictures of the last stand of the Confederates and Federals filled them with a patriotic fervor and they stood in their seats and cheered. Mgr. John McNamee, who accompanied the boys, and Father York, who was also with them, expressed admiration for the picture and said every man, woman and child should see it. Louis L. Firuski of the Hebrew Orphan Asylum, accepted Manager Kemble's invitation to take several hundred of the children to the matinee performance to-morrow. The children will be accompanied by the Hebrew Orphan Asylum band. They will be conveyed to the beach in special cars. The band will play in front of the Brighton Beach Music Hall and then proceed to their seats. Manager Kemble, as in the case of the St. John's Home children, will provide them with [illegible]

WORLD. N. Y. AUG 1

MILWAUKEE (Wis.) SUNDAY SENTINEL
AUG. 1, 1915

g Scenes in "The Birth of a Nation"



TRIBUNE. AUG 1, 1915
OAKLAND. CAL.

ATLANTIC CITY (N. J.) GAZETTE
AUG. 1, 1915

THE BIRTH OF A NATION PLAUDITS OF ALL AT THE

Vividly Depicts the Primary Causes of the Civil War During the War, and the Reconstruction of a Nation

Matinee and Evening Performances Daily

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," is duplicating at the New Nixon its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the New Nixon.

"The Birth of a Nation" tells by [illegible] and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the Civil War; Lincoln's call for troops; the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wrought by Sherman's March to the sea, and the awful [illegible] the Siege of Petersburg; Lee's surrend-

er to Grand [illegible] assassination of the [illegible] the harsh [illegible] the uprising of [illegible] and the [illegible] ger-negro [illegible] tors and events [illegible] the thrilled spectator.

The love interest of the [illegible] ed on the friendship [illegible] Camerons of South Carolina [illegible] Stonemans of Pennsylvania, [illegible] families involved in the [illegible] Ben Cameron, the [illegible] of the Dixon stories, appears [illegible] in the role of romantic hero [illegible] piquant Northern girl [illegible] man, as the heroine. Mr. [illegible] took most of the scenes in the [illegible] out-of-doors, where Nature [illegible] the backgrounds. The [illegible] door scenes, like that of Ford's [illegible] atre on the night of the [illegible] tragedy, the peace at Appomattox and the meeting of the South Carolina legislature of 1876 are [illegible] facsimiles of the originals. It is the first time in art-production [illegible] American history has been presented in living pictures on so extensive a scale. To do this many times the amount of time, money and [illegible]

Continued on Page Three.

pense usually devoted to [illegible] enterprises had to be used. [illegible] teen thousand people and [illegible] es appear in the picture, which [illegible] approximately $[illegible] to produce.

Of equal importance to the success is the music that intervals the [illegible] consists of an elaborate, [illegible] score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now [illegible] gay; now sounding the [illegible] son of war, again sweetly [illegible] ing love's sighs and [illegible] bringing back the old [illegible] melodies, or the crash of [illegible] rapine, or the welcome [illegible] call that fell so gratefully [illegible] ear of Southern whites [illegible] pressed by the [illegible] in the Master's hall—a [illegible] changing scenes of the story [illegible] flowing, beautiful [illegible] marriage of this music to the [illegible] best of all entitles the producer [illegible] his well earned laurel of having [illegible] ed a new art, a new kind of [illegible] opera, so to speak, that had [illegible] conceived before.

Among the distinguished [illegible] pals is Henry H. Walthall, the [illegible] lar Alabama actor who [illegible] historically connected with the [illegible] as the Clansman.

NEW YORK TIMES
JUN 6 1915

A Case of Mistaken Identity.

HENRY WALTHALL, who plays the young hero of "The Birth of a Nation," is the nearest approach to a hero that this particular story has. It is a true story, and concerns the 14-year-old daughter of a New York family who is quite, quite mad about the movies. She can name the films in which any camera actor of note has ever played, and she had been to the huge film at the Liberty just eleven times at the last count. Her extreme admiration for the actor playing the "little colonel" led her finally to a photographer to buy his picture. Thereafter, her purchase adorned her drawing table, where it could be eyed fondly whenever she had a vacant. Her vanity wore this to a threadbare, but there was a good deal of silence, laughing up the sleeve whenever she mentioned. The photograph suddenly vanished, and she had forgotten the Liberty little maid had discovered, that the treasured picture was not one of Henry Walthall at all. That mean photographer had painted off on her a picture of some one else. For days she had been gazing rapturously at an off-stage likeness of Charlie Chaplin.

MAE MARSH IN "THE CLANSMAN"—MECHANICS'

AUG 4 1915
TACOMA (Wash.) NEWS-HERALD

CENSORING THE "MOVIE"

It is meritorious in the colored people or any other [illegible] itself against libeling plays or any unfair criticism, and if they [illegible] "The Birth of a Nation" is injurious to them as a people they [illegible] object to its exhibition. But they may be mistaken about the [illegible] of this film. They may be super-sensitive. Civilized men of all [illegible] and creeds is lampooned every day in the year in the moving [illegible] theaters. The villain of the play "gets his" at every [illegible] he is a white man—in color. But that does not make the [illegible] indignant.

"The Birth of a Nation" is reputed to be a film of [illegible] patriotic interest. Many Tacomans have seen it. Probably [illegible] them ever would have thought it to be prejudicial to the [illegible] ren. It does purport to picture conditions of some 50 years [illegible] to the discredit of the blacks, but to the discredit of the white [illegible] most of the ill deeds of blacks of that time are attributable [illegible] lesion on the part of the whites. And we believe that all [illegible] whites will reach that conclusion upon seeing this "[illegible]" negro's wonderful progress in 50 years and his [illegible] to fit himself for sound citizenship are shining high lights [illegible] development; the contrast between the negro of the [illegible] negro of the 20th century is a credit to his race.

The city commissioners are likely to find themselves [illegible] water if they pass the ordinance that is asked, unless [illegible] of a diplomat of a high order. Does it protect red-headed [illegible] the lampooning which the playwrights delight in giving [illegible] humored gentry? Does it save the bald-headed man from [illegible] the fun-makers? The fat lady, what of her? And will [illegible] gage the ordinance in an attempt to protect the fresh [illegible] painted as Irish; to stop exhibitions of Dutchmen made [illegible] the facts? And shall the mother-in-law's funerals and [illegible] back into outer darkness? Shall we be compelled to [illegible] tinted pastors, prosies, too pious, overdrawn and [illegible] painted?

Where, indeed, should such an ordinance's [illegible] play and [illegible]

LOS ANGELES (Cal.) EXAMINER
AUG. 8, 1915

"SOLONG LETTY" MOROSCO.

MAE MARSH IN "THE CLANSMAN" CURTIS AUDITORIUM.

...York. A ...
...being shown at the ...
...hall, so the ...
...York is piling up ...
...be known before for a ...
...ing in New York.

...UKEE (Wis.) WISCONSIN
AUG. 2, 1915

...—"The Birth of a Nation," the ...otoplay, in its fifth week of a re...run. Shows at 2:15 and 8:10 o'clock

...ILM STILL DRAWS.

...irth of a Nation," now enter...th week at the Davidson the...roving the most tremendous ... spectacle ever staged in this ... Milwaukee has established a ...d for the photoplay in this run, ...tions are that the engagement ...e a continuous one until the ...f the regular fall season. The ... under Herman Kebe renders ...ous musical setting, synchron...t the film, continuing through...entire performance.

...AUKEE (Wis.) SENTINEL
AUG. 2, 1915

...Monday sees "The Birth of a ...e current offering at the David... ...well under way in the fifth week ...mest. People from all over the ...raveled to this city to view this ...m of David Wark Griffith's, and ...y indication capacity houses will ...mainder of the run. Seats may ...ained for any performance, and ... are advised at once, as the en...hough indefinite, must of neces...o an end before long, that the ...actions of the fall season may be

...(Cal.) TRIBUNE
AUG. 3, 1915

...LANSMAN' IN OAKLAND AGAIN

...erful Film Returns to the ...acdonough Theater for Renewed Successes.

... Clansman," wonderful film de... of the most thrilling scenes ever ...before a camera, and the greatest ..." production ever made, returned ... Macdonough last night for another ...gement. The famous films, which ...the most successful run ever scored ... "movie" offering in Oakland, last ... drew big crowds just as when it ... first. The fame of the remark...pictures have spread, and the oppo... to them, which was bitter during ... last showing, has their power, and ... in the way of protest is being heard ... pictures are being better under...

... wonderful film drama is founded ...homas Dixon's book of the Ku Klux ... The rise of the movement against ...y, the Civil War, with its terrible ...s and the end of the giant struggle ...irst shown.

...en comes the rise to power of the ...ical demagogue who wields the black ...'s newly acquired vote as his weap... Then comes the "Klan."

... of the most thrilling scenes in the ...ic the long line of white uniformed ...smen riding furiously to the rescue ...he town of Piedmont. Five thousand ...rs are seen in the wonderful picture. ...illian Gish and Mae Marsh do some ... wonderful acting in the piece, and ...eral other clever actors and actresses ... seen in prominent roles, the perfec... of the acting being as marked as ... perfection in the photography. The ..., D. W. Griffith's triumph, is made ...e attractive by musical selections of ... old South, and a setting, on the ...e, showing the scene, in reality, from ...ich the picture was taken.

"The Clansman" will be seen daily at ...tinee and evening performances dur... its stay in Oakland.

Mae Marsh, the diminutive actress in ... picture, leaped to world-wide fame ...rough the production. Her acting is ...e of the most striking features of the ...m, and the final tragic scenes at her ...eath drew tears from all parts of the ...use. Another genius is the actor who ...sumes the part of the mulatto ruler of ...e negro voters, and the character of ...toneman, the stern assailant of the ...hite man's power, is also vividly and ...everly portrayed. Lillian Gish, one of ...e beauties of the movie world, appears ...s Elsie Stoneman.

One of the battle scenes, showing the ...renches, and a bayonet charge from one ...mbankment to another, with five thou...and or more soldiers in authentic cos...umes and with real Civil War arms, is ... thrilling bit of war depiction. Several ...ther artillery and infantry scenes are ...striking.

(R. I.) SUN
AUG. 2, 1915

THE VICTORY OF THE PHOTO-PLAY

The film has moved from Broadway to Los Angeles, according to William A. Brady, the theatrical manager, who in his condensed and picturesque statement, describes the flight of "stars" from the speaking stage to the "canned" drama in response to irresistible offers of cash. It is not merely that this golden invitation has caused the desertion of Robert Mantell, with whom Mr. Brady has made Shakespeare pay on the speaking stage for years, but, in the words of the wailing manager, "the big salaries of the motion pictures are drawing all our actors away from us." Mr. Brady even goes so far as to say that "the motion picture industry is going to kill the drama within twelve months."

According to this authority, seventy-five per cent of the stars of the stage are now in California where is centered the business of the large photo-play producers. In addition to their ability to purchase the talents of the best actors and playwrights, the picture-play men can draw freely on the literature of a thousand years. "They can go to the public library," says Mr. Brady, "and get a thousand old books, from Shakespeare to Marie Corelli and 'John Halifax, Gentleman,' and put them boldly on the screen. We have to dig up the raw material which, in turn, they can use later at no expense."

Mr. Brady makes it clear that the speaking stage has fallen upon evil days and that its managers are laboring at a disadvantage, but he does not explain why all this has happened. Why were so many of the theaters "dark" during the past season and why were those still open doing business to half-filled chairs? Why have the motion-picture people so much money that they only need to beckon in order to see the best histrionic talent come running, dazzled by the offer of fabulous sums? In the beginning the success of moving-picture plays was explained on the ground that the "common crowd" would not pay theater prices when it could get entertainment of a sort for ten cents, but now the best seats at Griffith's great motion-picture production, "The Birth of a Nation," bring $2.00, and the people who go to the opera one night are seen at a high-class photo-play the next. Why is this?

The unavoidable answer is that the photo-play is more than a mere novelty, that in its highest development it has become fully as artistic as the speaking stage itself, that it can furnish the variety of a hundred scenes where the speaking stage can afford but one, that its possibilities—especially in out-door representations—are far in advance of what the speaking stage can accomplish. These superior assets, together with unlimited funds wherewith to secure the best talent, tend to offset, or more than offset, the speaking stage's two lone remaining advantages of color and the sound of the human voice.

In view of all this, the judicial public will hesitate to join the theatrical managers in deploring the success of the picture-play as a calamity. If the speaking stage is to maintain anything like its former dominion (it will survive, of course,) it must prove its superiority by further development, and it must fight deadly competition by accepting a smaller remuneration through the box office.

OAKLAND (Cal.) TRIBUNE
AUG. 3, 1915

MAE MARSH TEACHER OF JUVENILE STAR

Mae Marsh, whose little sisters, ... "The Clansman," seen at the ... is so ... as well as a ... piece, as the result of ... is a full-fledged movie ac... and one of some note already. ... Marsh, one of the bright... little curlyhead ... clever children of the ... Beverly ... Wyoming ... Mae ... Theatre ...

BERKELEY (Cal.) GAZETTE
AUG. 4, 1915

"THE CLANSMAN" AGAIN PLAYS TO BIG HOUSES IN OAKLAND

Mary Alden in "The Clansman," at the Macdonough theater.

D. W. Griffith's latest achievement, "The Birth of a Nation" or, it is more generaly known as "The Clansman," in twelve reels, conceded to be the world's greatest motion picture production, and which cost more than $500,000 to produce, opened at the Macdonough theater last Monday for a brief return engagement.

Two exhibitions are given daily, a matinee at 2:15 and the evening performance at 8:10.

It has been pronounced by all reviewers to be the most potent drama of these times.

While it is an epic of pictures it is always intimately human; the great tragedy it depicts is illumined by constant natural comedy, and illuminated by a beautiful romance which threads the series of historical events.

There is a mastery of detail shown which is novel to the stage and this is combined with absolute fidelity to historical fact.

Lincoln's decisive act of signing the call for volunteers is as exact as if the audience had been present.

That immortal meeting of Lee and Grant at Appomattox court house is absolutely accurate, even to the sigh that bade farewell to all his greatness that moved Lee's breast as he affixed his signature to the terms of the unconditional surrender.

BERKELEY (Cal.) GAZETTE
AUG. 2, 1915

BIG GRIFFITH'S FILM RETURNS TO MACDONOUGH

D. W. Griffith's latest achievement, "The Birth of a Nation" or as it is more generaly known, "The Clansman," in twelve reels, conceded to be the world's greatest motion picture production, and which cost more than $500,000 to produce, opened at the Macdonough theater this afternoon for a brief return engagement.

Two exhibitions are given daily, a matinee at 2:15 and the evening performance at 8:10.

"While "The Clansman" is an epic of pictures it is always intimately human; the great tragedy it depicts is illumined by constant natural comedy, and illuminated by a beautiful romance which threads the series of historical events.

There is a mastery of detail shown which is novel to the stage and this is combined with absolute fidelity to historical fact.

The assassination of Lincoln, the dare-devil leap to the stage of Ford's theater by Booth is seen exactly as it was seen by the audience on that fateful night. More than 25,000 persons and 3000 horses were utilized in staging the production and eight months were required to complete it.

COMMERCIAL
N.Y. AUG. 1, 1915

A temporary injunction was issued by Chancellor Walker in Trenton on Saturday restraining the Commissioners of Atlantic City from closing the film production of "The Birth of a Nation" at the New Nixon Theatre The Chancellor also allowed a rule to show cause returnable Tuesday, August 24, why the injunction should not be made permanent. There are 12,000 negroes in Atlantic City and the officials feared race riots.

OAKLAND (Cal.) TRIBUNE
AUG. 3, 1915

BROOKLYN, (N. Y.) TIMES

AUG 3 1915

...hans Get the Great Film.

...hundred children from the ...Hebrew Orphan Asylum ...guests yesterday afternoon ...H. Kemble at the matinee ...at the Brighton Beach ...of D. W. Griffith's $500,000 ...tion, "The Birth of a Nation," ...panied by the ... forty pieces the children were ...to the music hall aboard spe... At the beach the children ...by William H. Kemble, the ... and the ushers. The chil... formed in a line and paraded ... Brighton Beach. This was ...give the children an oppor... see the resort and the ocean. ...band played a march. After ...about fifteen minutes ...into the Music Hall, where ...Kemble had reserved a spe... for them. At the same ...girl ushers and Manager ...himself supplied them with ...ade and fruit.

...Kemble, who has adopted ...of giving the orphans an ...ity to see the picture because ...educational value, will have sev...hundred children of St. Malachy's ...at Far Rockaway, as his ...this afternoon.

...audience of grown-ups at the ...formance was very large yes... The sweeping thrills of the ...epic, the whirling rush of ...dillery, the sinister conspirators, ...tender sentiment, appears to ...king a stronger appeal every ... "The Birth of a Nation" is one ...few dramatic attractions that ...notices.

BROOKLYN, (N. Y.) EAGLE

Date ..... AUG 3 1915

ORPHANS AT BRIGHTON.

...hree hundred children from the ...oklyn Hebrew Orphan Asylum ...the guests yesterday afternoon ...William H. Kemble at the matinee ...formance at the Brighton Beach ...sic Hall of D. W. Griffith's $500,000 ...duction, "The Birth of a Nation," ...companied by the orphan asylum ...of forty pieces, the children ...conveyed to the music hall ...board special cars. At the beach the ...ildren were met by William H. ...emble, the manager, and the ushers. ...e children formed in a line and ...rraded around Brighton Beach.

Brooklyn, (N. Y.) Standard-Union

AUG 3

MORE ORPHANS SEE "BIRTH OF A NATION"

...hree hundred children from the ...klyn Hebrew Orphan Asylum ...the guests yesterday afternoon ...William H. Kemble at the matinee ...formance at the Brighton Beach ...sic Hall of D. W. Griffith's pro...duction, "The Birth of a Nation." ...companied by the orphan asylum ...band of forty pieces the children ...were conveyed to the Music Hall in ...ecial cars. At the beach the chil...dren were met by William H. Kemble, ...manager, and the ushers. The ...ildren formed in a line and paraded ...around Brighton Beach. This was done ...give the children an opportunity to ...the resort. After they had paraded ...fteen minutes they filed into the ...Hall, where Manager Kemble ...reserved a special section for ...them. At the same time the girl ...ushers supplied them with orangeade ...and fruit.

Manager Kemble, who has adopted ...the policy of giving the orphans an ...opportunity to see the picture on ac...count of its educational value, has ...several hundred children of St. ...Malachy's Home at Rocke... ...his guests ... afternoon.

MILWAUKEE (Wis.) WISCONSIN

AUG. 3, 1915

...WERY PLAYS BIG PART IN "THE BIRTH OF A NATION"

Bringing the First Slaves to America.

ONE of the most striking scenes in "The Birth of a Nation," at the Davidson theater, is the prologue which opens the offering, showing the importation of the first slaves to America. Slavery is made the theme of the photoplay for it is through slavery that the seeds of dissension are sown that end in the secession of the south, the Civil war, and the horrors of reconstruction. Tableaux of this film are impressive, particularly the signing of the emancipation proclamation, the surrender of Lee, the death of Lincoln, and other sets, based upon historic data and familiar pictures. Two performances are given daily.

ALAMEDA (Cal.) TIMES-STAR

AUG. 2, 1915

SCENE FROM "THE CLANSMAN" AT ...

Philadelphia, (Pa.) North American

Date aug 3, 1915

'BIRTH OF A NATION' REMAINS NIXON FEATURE AT SHORE

Entering upon its third week at the Nixon Theater, Atlantic City, with its daily audiences still increasing, the D. W. Griffith photoplay spectacle, "The Birth of a Nation," bids fair to duplicate its New York and Chicago successes at the New Jersey resort.

The picture, which is coming to this city in the fall, is probably the last word in the realm of the motion picture. It conceives of the events that followed the civil war in a large constructive fashion and projects them with unsurpassed finish and scope.

MAIL. AUG 3, 1915

N. Y.

W. W. Hodkinson, chief ...ve of the Paramount, is credited ... interview with saying, "To me ... serious attempting to produce and exhibit $2 motion pictures is ridiculous." That is a statement that should never have come from the head of one of our most prominent organizations in these days of film advance. We have all seen the day when talk of producing four and five reel features was called ridiculous by some, and scores of other things have come to pass which various and sundry persons have declared impossible.

A tremendous change is under way in the attitude of the public toward films. They are choosing their films as they never chose them before. They are willing to pay real money if they are assured that they will see attractive productions. Such films have been made and they will be made again, more and more of them every day. Unfortunately, there are too few persons now in the film business able to produce the fine films the public demands, but there are scores of students now producing who will be the masters of future years. Because a competitor intends to try to present films at $2 should not call forth the prediction from Mr. Hodkinson that such a thing is impossible.

I have much respect for Mr. Hodkinson and his opinions and the things he has done as the head of Paramount, but he is wrong in attacking a purpose which cannot but lead to greater things. Mr. Hodkinson says that Paramount films are played at 50 cents top in the cities and 25 cent top in the small towns with many theatres getting 10 cents. He argues, evidently, that no one can produce greater films than Paramount is now doing.

I will disagree with him to the extent of saying that I believe within the coming year Paramount will be making productions which could be played in many cities at $2 top price. I do not think that just at the present moment any films will get $2 top prices in many cities, but I do believe $2 will be secured in some cities immediately, with good success; and in other cities as much as $1 will be secured at once. Within a year, I believe, we will have quite a number of film attractions playing this country getting as high as $2. The one important point which Mr. Hodkinson appears to disregard is that where Paramount films play, there are always to be furnished by the theatre some three or four other subjects to fill out the bill. Many times these fillers are not only weak; they are actually bad. The film attractions which will command the $2 top price will either be one tremendous subject, which will occupy an entire evening, or it will be a programme made up of two or three "feature" films of varying lengths. But they will be "feature" films in the true sense of the word, not according to the present classing of "features."

Before the big success, "The Birth of a Nation," was presented in New York it was easy to find persons who would say: "Talk of seriously attempting to produce and exhibit $2 motion pictures is ridiculous." But to-day we know it has been done successfully, once, and what has been done can be done again, and according to the history of achievement in films it can be done better than in the past. The day is here when films can be booked as productions of the stake have been in the past.

To the man who tells you that you cannot sell an exhibitor an evening's entertainment as a whole, because there might be some part of it he would not like, the answer is that just as many men said not many months ago that it was impossible to sell a man five-reel features, contracting with him to take one a week, even before he had seen them.

It is going to be done by the standardizing of "bookings." Yes, and it is going to be done within the next year. And I have a little hunch that the Paramount is going to be one of the organizations which will be making films within the coming year that they can get "ridiculous prices" for. There will also be others.

SPOKANE (Wash.) CHRONICLE

AUG. 4, 1915

851

PRAISES VIEW OF BIRTH OF NATION

Colored People as Opposed to Intermarriage as the Whites, Writer Declares

SPOKANE, Aug. 3—To the Editor of the Chronicle: Please, sir, accept the thanks of my race for your very frank criticism of "The Birth of a Nation." It takes a pretty strong man to stand up this time and spell the truth. Such men were Sumner, Garrison, Phillips and others.

Mr. Dixon seeks to raise the present estimate of the Ku Klux Klan, of which his father, a Baptist minister in North Carolina, was one. The Hon. Reverdy Johnson, a hired attorney for that secret black and midnight horde, withdrawing from the defense, thus addressed the court: "I have listened with unmixed horror to some of the testimony which has been brought before you. The outrages proved are shocking to humanity; they admit of neither excuse nor justification; they violate every obligation which law and nature imposes on men; they show that the parties engaged were brutes."

No Mention of Crime.

Out of 332 pages of testimony and argument in these same cases, no crime against a white woman is mentioned.

The better element of my race is just as averse to intermarriage as you. But we object to it being written in the statutes, because the very law which stands for equality of rights would then brand us legally as an inferior race and legalize the lust of white men who are continually multiplying the breed of mulattoes outside of wedlock throughout the south. Whites and blacks intermarrying are as completely ostracised in our social circles as yours.

Chronicle View Helps.

The Chronicle's view of "The Birth of a Nation" will do much to help us. We need your help. Your race has so much for which to be proud, so many opportunities to witness works as artistic, productions equally as spectacular, without aiding Mr. Dixon in his vicious mission.

The striving of the spiritual man is for all that is good, true and noble; that some faraway day this rhetorical expression "The Fatherhood of God and the Brotherhood of Man" may no longer be a dream, but an actuality.

If, as is said, Christian ministers have nothing to say against "The Birth of a Nation," and Christian men and women accept the same view, some day God Almighty is coming back and smash their new religious pattern to pieces and build a new one.

Respectfully,

BLANCHE KNIGHT ROBINSON,

N111 Jefferson street.

SHEBOYGAN (Wis.) PRESS

AUG. 6, 1915

"BIRTH OF A NATION" IS COMING

"The Birth of a Nation," the great photographic play which has been creating such a sensation in Chicago, Milwaukee and other cities, will be seen at the Opera House in this city during the week of October 17. The company producing the great play carries its own orchestra, which forms an important part of the production in which 18,000 people compose the cast. Many Sheboygan people have gone to Milwaukee to see the production but now all will be given the opportunity of witnessing it at home in October.

CLIPPING FROM

Date 9-15

MILWAUKEE (Wis.) JOURNAL

AUG. ... 15

The fifth week of the engagement of "The Birth of a Nation," at the David... ...satisfactory as have the preceding days. This film establishes a new record in the motion picture world ...Milwaukee, Wisconsin, and the mid...dle west, except Chicago. Herman Kel...ie's orchestra and the musical setting, which is played throughout the perform...ance, is one of the big features of the ...gagement. People from all over Wis...consin have witnessed this performance, and it is expected that capacity houses ...ill view the remainder of the extended ...gagement. Seats are on sale for all ...rformances.

Veterans Plan to Visit Davidson.

Sixty inmates of the Soldiers' Home who have not seen the Civil war drama, "The Birth of a Nation," in motion pictures at the Davidson, have organized a party to see the play on Wednesday afternoon. The youngest member of the party is 71. Many members of the home have seen the picture and expressed their admiration of the realism depicted in the battle ...

PRESS. AUG. 3, 915

...the program.

DRAWS FROM OUTSIDE TOWNS.

Opening its second week in Spokane today at the Clemmer theater, D. W. Griffith's historical spectacle, "The Birth of a Nation," faces a heavy advance sale for all the performances, according to Dr. H. S. Clemmer, manager of the theater. A feature of the reservations, he states, are those from surrounding towns.

In the two capacity performances yesterday were 12 automobile parties from out-of-town, so Dr. Clemmer states. He reports that these automobile parties are daily features and advance sales indicate that the present week will see still more of them. Many are coming in from the Palouse section, one party of 42 arriving last week in a special car attached to an Inland train.

Dr. Clemmer says delegations present at the performances during the first week represented practically every town of importance in the Inland Empire. The present week is announced by the management as the last for the picture in Spokane, although the Clemmer has the option on the film for another week. The Paramount service has been withdrawn for the week and only two ...

OAKLAND (Cal.) TRIBUNE

AUG. 8, 1915

MACDONOUGH

...RALD
AUG. 4, 1915

...ity, by chance was ...
...as everyday become ...
...family of little Marshes ...
...part of the popular ...
...salary goes to educate these ...
...Miss Marsh spends her ...
...ting the touches onto her ...
...tion.

(Can.) CITIZEN
AUG. 4, 1915

...T ATTRACTION ...R THE EXHIBITION

... Making Motion Pic... for Night Show.

Central Canada Exhibition ...tion has secured D. W. ...h's speech-making motion pic... The Birth of a Nation, for the ...ght shows before the grand ... at the coming Ottawa fair. ... Birth of a Nation is New ...'s last word in high class amuse... It has been appearing for a ... time in the big Liberty Theater, ...ing immense crowds at prices ... $2 a seat. This picture play ...not only surpassed all other film ...ctions, but has eclipsed the ...ard spoken drama of the sea...

...ttawans visiting New York have ...rned with enthusiastic praise for ...mith's latest work. The profes...al dramatic critics have accord... it the most favorable criticism. ...cers of the Exhibition Associa... witnessed the great screen ...ma and on account of its ex...ordinary merit deemed it an ideal ...traction for the fair. Although ... Central Canada directors, some ...e ago, decided to make this in...vation in their program, it was ...ly this week that arrangements ...uld be completed for getting the ... thing into Canada while there is ... much demand for it across the ...rder.

The Birth of a Nation is based on ...ev. Thomas Dixon's novel, The ...lansman. Its title refers to the re...onstruction of the United States ...uring and after the Civil War on ...e issue of slavery. Plans for the ...icture were laid last year and the ...reation occupied eight months. ...he historical research, travel, ...hotographs and other preparatory ...ork cost half a million dollars. ...Eighteen thousand actors are in...volved, the principals including all ...he notable personages of the time ...from Abraham Lincoln down. Five ...thousand pictures are employed. The ...action covers the history and after...math of the war, combining with ...them a charming romance. The ...artist's conception of the thrilling ...battles and his devices in presenting ...them are wonderful, one authority ...declaring the whole work the great...est art conquest since the beginning ...of civilization.

The Birth of a Nation is such a ...forward step in motion photography ...that it has won the new title of the ...Eighth Wonder of the World.

...WAUKEE (Wis.) SENTINEL
AUG. 4, 1915

...week—"The Birth of a Nation," now in ...fth week at the Davidson theater, pre... one of the best known actors of the ... Donald Crisp, in a comparatively minor ...that of Gen. Grant. Crisp was selected ...the part because of his stature and ...e, which admitted the possibility of a ... makeup of the great northern general. ...t appears in but one brief tableau, ...surrender of Lee, but the scene is one of ...most impressive of the film.

...ROOKLYN, (N. Y.) EAGLE
AUG 4 - 1915

...stimated that fully 125,00 per... ...ave witnessed D. W. Griffiths ...l film "The Birth of a Nation," ... its run of five weeks at the ...n Beach Music Hall.

...IMPORTANT ADDRESS CLIPPING FROM
Brooklyn, (N. Y.) Standard-Union
AUG 5 - 1915

...t is estimated that 125,000 persons ...ring the five weeks it has run at ...ighton Beach Music Hall have wit...ssed D. W. Griffith's picture film, ...he Birth of a Nation." All who ...ve seen this picture are lost in ...ir praise of it. The many Civil ...r scenes, together with the march ... the Union Army to the sea, are ...masterpieces of motion picture pho...raphy. Many educational societies ...ve witnessed the picture.

AT OTTAWA FAIR

Picture Drama That Cost Half a Million Dollars to Produce to be Shown.

Grifith's famous half million dollar screen drama "The Birth of a Nation," has been secured for the six night shows before the grand stand at the coming Ottawa Exhibition. The Birth of a Nation derives its name from the theory advanced in Rev. Thomas Dixon's story "The Clansman," that the United States was born a new nation after the Civil War over slavery. The picture drama which is founded on this novel traces the history of the war by means of 5,000 matchless photographs, which cost half a million dollars to produce. Over 18,000 persons are included in the action and such historic scenes as the assassination of Lincoln, battles in which Grant, Sherman and Lee figured are faithfully reproduced. A very beautiful romance is interwoven in the military and political plot.

Grifith's latest work in motion photography proved a sensation, particularly among the dramatic critics. It had not before been realized that the motion picture could seriously rival the standard drama of the old time stage. But all this season in New York the Birth of a Nation has been drawing immense crowds at prices up to $2 a seat and generally considered the leading attraction in that city of many amusements. All this is verified by Ottawa people who visited New York this summer and also by officers of the Exhibition who inspected the picture play before recommending it to the directors.

Never before has such an important innovation been decided upon for the Ottawa fair's entertainment programme. The great artist's conception of war and his marvellous devices for conveying it will appeal strongly. Actors are required to present a satisfactory imitation of war and as the scope of action is far too great for the ordinary stage the gigantic picture drama alone is equal to the occasion.

Review. Aug 4, 1915
Atlantic City, N.J.

MAGNITUDE OF BIRTH OF NATION

Spectacle At New Nixon Almost Inconceivable In Scope

"The Birth of a Nation," D. W. Griffith's massive spectacle, now at the New Nixon, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects add realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the Reconstruction of the Southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3000 horses took part and that the staging of this great "outdoor drama" cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a Brigadier General of the Confederate army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfct characterization of the widely varying roles The result was not acting but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theater were swept away for Nature was Mr. Griffith's stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes of splendor.

...WAUKEE (Wis.) WISCONSIN
AUG. 5, 1915

DAVIDSON—"The Birth of a Nation," the spectacular photoplay, in its fifth week of a record breaking run. Shown at 2:15 and 8:10 o'clock daily.

"The Birth of a Nation," at the Davidson, which is establishing new records for motion picture offerings in this city, has a list of actors in its cast that includes more than one leading man. In addition to Harry Walthall, who plays Ben Cameron, there is Robert Harron, the younger son; Wallace Reed, who is the fighting blacksmith; Joseph Henabery and Spottiswood Aiken, character leading men, and Ralph Lewis. Mae Marsh, Lillian Gish and Miriam Cooper form a trio of leading women. Two performances are given daily, and the engagement has been extended indefinitely.

TACOMA (Wash.) TRIBUNE
AUG. 4, 1915

"YOU'VE GOT COLD FEET, OLD SPORT," WOODS TO MILLS

Delegation Before Council in Protest Against Showing of "Birth of Nation."

Crowding the council chamber, moving picture theater managers, negro citizens of Tacoma, and others, interested in the contemplated passage of an ordinance aimed to prohibit the production of the feature film "The Birth of a Nation," in this city, Wednesday morning aired their views pro and con on the question of race prejudice, with direct significance to the photoplay in controversy.

Before the public arguments began Commissioners Woods and Mills engaged in a lively tilt, Commissioner Woods charging the commissioner of public safety with suffering from an attack of "cold feet" when he requested that final vote on the proposed ordinance be delayed for a week.

"I don't care what Mr. Woods says or believes with regard to this picture. I don't think the contemplated ordinance is worded properly, and I am not going to ask for its passage at this time," said Commissioner Mills.

"Oh, we all knew your attitude, Mills," retorted Woods. "Your temperature is going down fast, old sport."

"Nothing of the kind," responded Mills. "I think a delay in the passage will favorably affect all parties concerned."

"As far as I'm concerned," replied Woods, "I'm in favor of not deviating from the cognomen of 'freak town' that we acquired long ago. Let's pass the ordinance and perpetuate our freak reputation. We always take the opposite view of every precedent."

The ordinance was put over for a week following talks made by Colonel Joab, Attorney John Fletcher, Manager Charles Herald of the Tacoma theater, who is negotiating for the film, Attorney Evan Stallcup, and John Ryan, a local negro editor.

Colonel Joab, who brought about the current agitation, read from the published statements of well-known public characters in the East, who condemn the picture because of its depiction of the negro as a brute, and because of the historical incorrectness of the theme.

Mr. Ryan made a plea in behalf of the negro residents of the city, whom he said would inevitably suffer humiliation if the picture is shown here. He said that there had been race riots in Boston because of the picture.

Laws passed in Iowa and Ohio towns prohibiting the showing of the picture were alluded to by the speakers opposing the advent of the drama in Tacoma.

Mr. Herald said he had no intention of inciting any enmity between races by bringing the picture here, and read from newspapers in cities where the picture has been shown, which have nothing but praise for it as an elaborate production and a rousing film.

...MILWAUKEE (Wis.) NEWS
AUG. 5, 1915

Revives Memories of the Great War

Miriam Cooper in "The Birth of a Nation."

Under a spell of realistic motion picture photography, veterans of the Grand Army of the Republic in reunion in Washington, D. C., Sept. 27 to Oct. 3, will have an opportunity to revive their memories of the terrible battles which were fought in the civil war. This will be through the medium of the realistic war scenes in "The Birth of a Nation," the fascinating pictorial drama of war, slavery and romance, now in its fifth week as a twice daily attraction at the Davidson theater in Milwaukee.

It is interesting to note that the parade of veterans on Pennsylvania avenue in Washington will be along a historic thoroughfare, half a century after the spectacular review of the victorious Union troops after the close of the terrible war.

All phases of war are depicted in the historic pictures and one who sees them can readily conceive of the danger and hardship entailed.

OAKLAND (Cal.) TRIBUNE 671
AUG. 5, 1915

MACDONOUGH

Capacity audiences continue to greet D. W. Griffith's marvelous photodrama, "The Birth of a Nation," or "The Clansman," at the Macdonough theater where it is being shown twice daily. Two exhibitions are given daily, the matinee at 2:10 and the evening exhibition at 8:15.

The periods included in this picture of seething conflict, spectacular romance, destruction and construction, are those immediately preceding the civil war, the war itself and the reconstruction period, with a finale showing the entire people forming a nation, the striving people of the past becoming a unit, an American with no north nor south of sentiment.

Griffith has in this drama of a nation, photographed an epic poem which favorably compares with the Iliad and Paradise Lost.

More than $500,000 was expended in the production of "The Birth of a Nation" and eight months were required to complete it.

More than 25,000 people and 3000 horses were utilized in staging the film.

"The Birth of a Nation" presents a remarkable blending of American history, romance, drama and comedy midst historical scenes.

Star. Alameda. Cal
Aug. 5, 1915

LOGANSPORT (Ind.) REPORTER
AUG. 3, 1915

[illegible] New York [illegible] Brighton Beach Music [illegible] the record for Greater New York is piling up faster than was known before for a theatrical [illegible] in New York.

CINCINNATI (Ohio) TIMES-STAR
AUG. 5, 1915

"[illegible] NATION" [illegible] booking has not been [illegible] it is believed that "The Birth of a Nation," spectacular photoplay, will be used as the opening attraction at the Grand Opera house in September. This picture has been playing for many months in New York at a $2-scale of prices and similar prices prevail in Chicago. Klaw and Erlanger now hold the booking rights for "The Birth of the Nation."

SPOKANE (Wash.) CHRONICLE
AUG. 3, 1915

STAGE STUFF

NOT ALL BAD, AND NOT ALL GOOD, "BIRTH OF NATION" IS FOUND

Photoplay Tells in Powerful Way the Awfulness of War —Great Photography Has Been Done, but Picture Is Poor Teacher of America's History.

By JAMES EMMET ROYCE.

If "The Birth of a Nation" were all bad, it would not have reaped record receipts in every city where shown, exhausted the superlatives of reviewers throughout the country and delighted millions of theatergoers.

On the other hand, if it were all good, it would not have caused riot and bloodshed in Boston, split the Illinois courts on the censorship problem and evoked protests from sections of nearly every community.

There is a share of each element in the photo spectacle and, to weigh the two, large houses gathered at the Clemmer theater yesterday afternoon and evening.

Why It Is Great Film.

Roughly, the claims made for the picture are these:

It employs more players than any other film ever made in America.

It reveals entirely new possibilities of motion photography.

It tells a powerful and appealing story in an intensely dramatic way.

It is the most pretentious portrayal of national events ever thrown upon the screen.

Its Shortcomings.

The criticisms directed against it may be summed up under three heads:

It is manifestly unjust to the negro race.

It presents a deliberately falsified recital of critical events in American history.

It glorifies mob law and mob violence, as exemplified by the night riders known as the Ku Klux Klan.

Both Views Justified.

The dozen reels of film contain much to justify both the eulogy and the indictment. Pictorially and dramatically "The Birth of a Nation" is a masterpiece; historically it has blundered.

Even those most opposed to the exhibition of the film have shown no wish to deny its great value as an example of what possibilities the photodrama field possesses.

Thomas Dixon's "The Clansman," on which David Griffith founded "The Birth of a Nation," was a story of unusual interest, but the film producer has even increased its dramatic value. It paints the feeling between the north and the south at its highest and its bitterest. It is a play which can not fail to move any audience, wheresoever gathered.

Changes in the Story.

Mr. Griffith has made several material changes in the romance, sometimes to soften its brusker aspects and sometimes merely to heighten its theatrical points. The role of Flora, for example, has been written in to replace that of Marian Lancir, and a spectacular suicide to escape her pursued is substituted for the assault of which the novelist tells.

The Stoneman and Cameron families are shown as friends throughout the war and the great conflict itself is made a big part of the film, leading up to the hospital scene with which the original story opened.

The result has been to place a much greater amount of dramatic material in the hands of the producer, who has made most excellent use of it. It permits battle scenes never equalled in picture plays, night photography which can not but win applause and bits of tense action, over which the spectators found themselves time after time applauding the dumb figures on the screen.

Are Same Objections.

As for the objections against the photodrama, they are essentially the same as those which "The Clansman" itself met as a novel and as a stage production. They are faults found with Mr. Dixon as a historian and propagandist, and not with Mr. Griffith as a maker of films.

"The Clansman," without question, was a story conceived and written in the greatest bitterness, and Mr. Griffith, also a southerner, seemingly found no reason to alter its viewpoint.

"The Clansman," Mr. Dixon himself has been quoted as admitting, was a "story with a purpose." That purpose was to teach the southern view of the reconstruction and to create an abhorrence for colored men in the hearts of white people, especially of white women, in order to stop intermarriage.

Echo in Audience.

How well that purpose has succeeded was noticeable even in last night's far-north and seemingly open-minded audience, the spirit of whose applause for every checkmating of a black-skinned character could not be attributed entirely to the dramatic handling of the theme.

"The Clansman" and "The Birth of a Nation" are both manifestly unfair to the negro, because they paint the negro race not as one far more wronged than wronging but as a people wholly bad in whose veins the blood for white womanhood flows uncontrolled. The objection is not that as the Celt or the Hebrew might be, for a single offensive character in an occasional play. It is one founded on a portrayal which shows the negro as irredeemably bad, the sole example of a faithful black being thrown in as a mere sop—far more for its dramatic value than for any other reason.

The Dixon view of the reconstruction is hardly that of any historian. Save for his telling tribute to Abraham Lincoln his picture of the northern legislative attitude toward the south is uncompromisingly hard, while the Austin Stoneman of the pictures (plainly meant to be Thaddeus Stevens, republican editorial leader of the sixties) is just as unflattering a character as that of the novel.

For the Ku Klux Klan of the film, riding by night in its robe of mystery and bearing aloft the cross of fire, it is hard to smother a cheer. There is no intimation of the brutality, the lynchings, and the other outrages committed in its name, which still find an echo in southern crimes that are a reproach upon the very word, civilization.

In Blow to Jingoism.

Such is "The Birth of a Nation," unquestionably the most notable product of the screen. A judgment of it simply amounts to finding whether the preponderance is with the good or with the bad—and few of open mind will say the former does not lead. In one single aspect alone—as a discouragement of war—it is more than worth while. In its portrayal of the awful aftermath of carnage, it has all the power and twice the appeal of even "The Trojan Women."

SPOKANE (Wash.) REVIEW
AUG. 3, 1915

GREAT WAR MOVIE FILLS CLEMMER

Premier Performance of "The Birth of a Nation" Takes Spokane by Storm.

SOCIETY OUT IN FORCE

[illegible] Thrill to Tears at Sight of Thousands—Wonderful Music Aids Performance.

The local engagement of "The Birth of a Nation," based on Thomas Dixon's drama of the reconstruction period, "The Clansman," opened auspiciously yesterday to two audiences that filled practically every seat in the Clemmer theater. Not since the new picture playhouse was opened has a picture received a more tumultuous reception than greeted the D. W. Griffith pictorial masterpiece at the two performances yesterday. Limousines and automobiles lined the curb on both sides of the theater, and the night performance took on the appearance of a gala social event.

Takes Spectators by Storm.

The applause was almost deafening at times often during the performance. "The Birth of a Nation" certainly took the spectators by storm. Many visiting Eagles were in the night audience.

Not the least effective part of the presentation is the wonderful musical score, skilfully interpreted on the big pipe organ by Oliver Wallace, organist of the Clemmer theater in Seattle, where the picture has just completed a record-breaking five weeks' run.

The big scenes with the first day audiences were the battle scenes and those with a strong patriotic appeal. The crowd went wild when Wallace broke into "Dixie" as the southern troops marched to the front, and the applause was thunderous when he struck up "Marching Through Georgia" as the film showed Sherman's march to the sea.

Rise When Lincoln Appears.

Everybody stood when the figure of Lincoln was flashed on the screen in the scene showing him praying after signing the first call for volunteers. His entrance to the Ford theater the night of his assassination might have been his entrance to the Clemmer, so vivid was it and so enthusiastically did the crowd receive it. The surrender of Lee to Grant was another episode that touched the red blood that brounght forth a roar of applause.

The battle scenes of "The Birth of a Nation" are stupendous. No other word describes them. In number of men employed, maneuvers executed and spectacular effect nothing previously done in pictures has approached them. The night scenes are not only marvels of photography but graphic portrayals of war as it really is. The horrible, ghastly scenes after the conflict are the most eloquent plea for peace that can be conceived, portraying the horror and sadness of war and its futility and hate-breeding effects.

Scenes Bring Tears to Audience.

There were many wet eyes in many parts of the picture. The home scenes, where father, mother and sisters hear of the death of one brother and son after another and the homecoming of the survivor to a wrecked and ruined household are sad as only war can make sadness. The parallel, in thousands of European homes is obvious.

Griffith has achieved a large number of unusual effects in the picture. Night photography is used for the first time effectively, and the marshalling of thousands of men is done with a master hand in the battle numbers, the mob scenes with drunken negroes or the assembling of the Ku Klux Klan. The latter is a pictorial marvel, the scenes being tinted an uncanny salmon tinge. Hundreds of white-robed mounted figures are shown in these scenes.

Makes Martyrs of Clansmen.

Dixon makes all his Clansmen glorified martyrs, and practically all his black people are fiendish beasts, without a redeeming feature. His radical views have been given full sway in the latter part of the picture, and Griffith has overlooked no detestable bit of stage business to secure the effect intended.

Henry Walthall as Colonel Cameron, Lillian Gish as Elsie Stoneman, Mae Marsh as Flora, the pet sister, and Miriam Cooper as Margaret Cameron have the principal parts and do the greatest work of their careers. There are many principals in the cast, all uniformly good. George Seigmann's Bliss Lynch, the mulatto governor, is a great bit of characterization.

MILWAUKEE (Wis.) LEADER
AUG. 4, 1915

THEATERS

DAVIDSON—Movies. Fifth week of "The Birth of a Nation," greatest motion picture ever produced. Great battles of civil war realistically portrayed.

"BIRTH OF A NATION."

War in its grim and tragic phases is accurately shown in "The Birth of a Nation," the motion picture drama in the Davidson, now in its fifth week. The pictures depict the slave problem and the great war of the rebellion.

In staging the pictures, D. W. Griffith, consulted military experts who availed themselves of all the information it was possible to gain from history.

Big battles were studied out and an army of 15,000 actor-soldiers and 3,000 cavalrymen were rehearsed in their maneuvers before the films were made.

The preparations were expensive and considerable energy was expended in the construction of trenches and breastworks, vast fields being replaced to normal condition after the mimic engagements were fought.

The battle of Gettysburg and the siege of Petersburg are remarkable films, visualizing warfare.

LOS ANGELES (Cal.) EXAMINER
AUG. 8, 1915

'The Clansman' Again Will Be Presented in Los Angeles

"THE CLANSMAN," the greatest of all motion pictures, adapted from the popular novel of Thomas Dixon, Jr., will open its seventeenth week at Clune's Auditorium Theater tomorrow afternoon.

This picture was produced by D. W. Griffith, and during its sixteen weeks' run here played to over 300,000 persons. At New York, Boston and Chicago, where it is playing at $2.00 prices, "The Clansman," or "The Birth of a Nation," as it is called there, is sold out weeks in advance, so wonderful is its hold on the American public.

In "The Clansman" are seen the greatest battle scenes ever staged, over 25,000 soldiers being used, including fifty companies of cavalry and 25 batteries of artillery. The most startling effects were gained in this picture, especially the night battle scenes.

The famous raids of the Ku Klux Klan, with thousands of these white-hooded riders in action, are faithfully reproduced in "The Clansman."

For the first time in history, the assassination of President Lincoln is graphically portrayed, showing the interior of Ford's theater true in every detail.

Owing to the length of "The Clansman," there will be only two performances daily, at 2:30 and 8:00 p. m.

MILWAUKEE (Wis.) WISCONSIN
AUG. 8, 1915

MUSIC OF "BIRTH OF NATION" IMPOSES BIG TASK ON ORCHESTRA

What is one of the most interesting phases of "The Birth of a Nation," is the musical setting which accompanies every presentation of that tremendous photospectacle at the Davidson theater.

Joseph Carl Briel was responsible for the arrangement of this accompaniment, and so cleverly has it been synchronized, that every cut of the film is rendered with appropriate music. There are no less than 889 music cues, ranging from light to gay, and from war strains to love themes. Griffith, in all of his films, believes in sharp contrast. The midst of a battle scene may be interrupted with a glimpse of home, or a struggle contrasted with a love situation. This rendered the work of the arranger the more difficult.

Griffith himself is a Virginian. He was born in that state, and his father was a commander in the Confederate ranks. His early days were spent among the negroes of the war-scarred plantation, and from them he learned weird Etiop melodies that have been used to advantage. Stirring martial songs of '61, and sentimental tunes the belles and beaux of those days loved, were woven into the accompaniment. Then the work of Briel is seen—the weird call of the Ku Klux, the martial motif that themes the beginning, and the rumble of war and dissension that is worked throughout the whole.

Herman Kelbe's orchestra has a gigantic task each day. Twice it follows through this music. It takes them 2 hours and 45 minutes to play it, not including a 6-minute intermission.

DERRY (N. H.) NEWS
AUG. 6, 1915

[illegible] Majesty [illegible] that [illegible] leading role in his great production of the Birth of a Nation." In [illegible] mendation could be given to her success is phenomenal. [illegible] the Broadway, Monday.

...NTOWN (Pa.) LEADER
AUG. 7, 1915

CLEVELAND MOFFETT VISITS ALLENTOWN

His "Conquest of America" to Be Greatest of Picture Dramas

It is planned to have the hills and valleys of Lehigh county as the setting for a moving picture dramatization even greater than "The Birth of a Nation."

Cleveland Moffett, the famous magazine writer, author of "The Conquest of America," now running through McClure's and a number of Sunday newspaper magazines, was here yesterday, looking toward staging his great story around Allentown.

Thomas Dixon, author of "The Birth of a Nation," heads a company that has determined to dramatise "The Birth of a Nation."

Mr. Moffett had letters of introduction to Colonel Harry C. Trexler, the Quartermaster General of Pennsylvania, and General C. T. O'Neill, commander of the Fourth Brigade, N. G. P., and through their offices obtained permission to have pictures taken of the marching of Battery A, of Bethlehem, to Tobyhanna, and also scenes of the artillery firing going on there. By their advice he also arranged to have pictures taken of the Second Brigade encampment at Indiana this week.

Arrangements have also been made to have pictures taken of the marching and evolutions of the United States regulars at Texas City, and of calvary on the move at other places.

The real battles, which will form the most thrilling part of the picture drama, will have to be enacted by companies formed especially for that purpose, and on account of the historic associations of Pennsylvania with the freedom of the Republic and the victory at Gettysburg, they are to be produced on Pennsylvania soil, in Lehigh County, which sent out the First Defenders.

Mr. Moffett was taken on an auto trip to survey Allentown and its environs by Colonel Carson W. Masters, son of a veteran of the Bucktail regiment.

...rth Birth of a Nation ever ... approached the ... Birth of a Nation," the ... rama of the slave prob... l war which is attracting ... of spectators to the Da... afternoon and evening ... nance Saturday night the ... g play will pass into the ... of its engagement here. Vis... s entertained daily from cities ... t Wisconsin and the pe... such sources indicates ... o Milwaukee is incom... a visit to the Davidson. ... rts have been received ... k and other large cities in ... e pictures are exhibited ... are twelve reels of epic ... pectacles which tell the story ... uble romance, which explain ... ude of the North and the de... the stubborn South over the ... ue, and which carry one ... scenes of the long, cruel war, ... ages to the world being "Lib... d Union, one and inseparable." ... Stoneman of the North is in ... th the sister of Col. Cameron ... South. And Col. Cameron is ... ted with the sister of Col. ... an. These romances are de... before the war and the views ... ow the drawing of lines and the ... cement of war worked es... ment, distress and hardship on ... ung lovers and members of their ... s. Brave young men embrace ... mothers, sisters and sweethearts ... depart for army service, their ... ns being depicted in their resp... ces. The pictures also show ... tic women at home sewing and ... g for the soldiers. ... magic films reveal the interiors ... Northern and Southern homes. ... sees vast armies mustered to ... away to war. In a twinkling ... cene changes and the sun shines ... tly on a snowy cotton field in the ... , with scores of negroes of all ... plucking the white blossoms. ... ive little picaninnies caper about ... at nightfall in cabin quarters ... ing and dancing are indulged in by ... slaves. Bondage is visualized ... its sorows and its joys. As the ... progresses great battles are ... ht and the thrilling action from ... fire to cavalry clashes and artil... duels is depicted in pictorial form ... true to life as it is possible for ... han agency to simulate. ... cenes are unfolded in which 18,000 ... diers and 3,000 cavalry, the largest ... atrical army ever assembled, are ... tive in the performance of the good ... d bad deeds of warfare. One sees ... bayonet charge with a quiver of ex... ement and closes his eyes at sight ... the dying and the dead. Ambu... nce drivers arrive to carry away the ... llen and hospital doors are thrown ... en to receive the injured. Gentle ... rses flit from cot to cot to minister ... the wants of the patients. ... Historic scenes are depicted with ... alistic effect, ranging from battle ... gagements, such as the battle of ... ettysburg, the siege of Petersburg, ... herman's march to the sea and the ... all of Atlanta, to events in Wash... gton. In the pictures Gen. Robert ... E. Lee strides forth to clasp the hand ... f Gen. U. S. Grant, his conqueror at ... Appomatox. Another historical event ... f lasting impressiveness is the as... assination of President Abraham Lin... coln, presented as accurately as the ... details are remembered by eye wit... nesses and as exact reproduction of ... the playhouse in which the martyred ... president lost his life. ... Peace is exemplified in a brilliant... ly impressive pageant and the pic... torial story continues with the for... tunes of the reunited lovers and the ... trouble experienced in the South over ... the abuse of political power vested in ... the imancipated negroes. Mob violence ... and outlawry are depicted, followed by ... spectacular views of the Ku Klux ... Klansmen who organized secretly to ... control the negroes through their su... perstitious fears. The Klansmen were ... fearless night-riders and they wore ... white shrouds. Acts of vengeance ... were perpetrated under the cover of ... darkness and the pictures show clearly ... why such extreme measures were ... necessary for the continuance of law ... and order. "In point of interest the ... Klansmen spectacles rival the war ... aspects of the graphic photoplay.

GALVESTON (Tex.) NEWS
AUG. 8, 1915

ART GOES ON ROAD WITH NEW SUCCESS

Playhouses Must Be Readjusted to Stage Enormous Spectacle, "The Birth of a Nation."

New York, Aug. 7.—When D. W. Griffith's spectacle, "The Birth of a Nation," goes on the road during the regular season this widely discussed production will be projected upon the same elaborate scale that has marked its success in New York, where it has just turned the sixth month of the run at the Liberty Theater.

Some idea of the preparation necessary to present the great spectacle in the proper light can be understood when it is known that Mr. Griffith's forces are now arranging for two cars to carry the technical equipment necessary for the presentations on the tour. Several days before the attraction reaches here the advance guard of the Griffith corps will be on hand. The house has to be scientifically readjusted along the newest lines invented by the producer. These arrangements are all based upon plans which students of focal requirements for the perfect projection of the great story have studied out in minute detail.

The company carries its own booths and the latest improved machines, which are duplicates of those now in use in New York. It requires from three to four days' work to complete the details in each theater for the proper presentation of the spectacle. With the company is a sympony orchestra to play the accompanying score and nearly one hundred members of the organization who look after the effects of the production. In addition to the two cars of equipment, the company will travel in special sleeping cars, as all the jumps will be made at nighttime. Griffith is a great stickler for detail, and the silent forces which contribute so much to the perfect presentation of his spectacle equal in numbers some of the largest of the touring musical organizations.

By H. T. Ryan

The scoffers are confounded and the unbelievers are set at naught.

All of which is but another way of stating that there is every indication at this writing that "The Birth of a Nation" will complete its allotted assignment of eight summer weeks at the Davidson theater, thereby establishing a record for theatrical "runs" in our fair city that will probably stand for some time to come.

True, that word "summer" may be a bit misleading, for with our genial city editor setting up, on Aug. 4, the gas heater that he only took down in the latter part of June—because "the baby caught a cold" on Aug 3—and with the prisoners at the county jail clamoring for heat until the sheriff got steam up despite the boldfaced attempt of the calendar to prove that we are now on the edge of the "dog days," there is some justification for the assertion of the pessimists that we "ain't had no summer" this year. However, a la George Monroe, be that as it may, a five-week run for a motion picture attraction at $1.50 a throw is not to be sneered at, summer or winter in Milwaukee, and the end is not yet.

I took in the Griffith masterpiece last Wednesday night for the 'steenth time, and during the intermission I visited a bit with Treasurer Schnell at the boxoffice window. "Bill" was overjoyed at the way "The Birth of a Nation" had fooled the wiseacres who thought it wouldn't last the second week out.

"Why," he declared, "it's made money from the start, and with a five-weeks run to its credit the picture is drawing bigger houses right now than it has at any time before."

When "The Birth of a Nation" began its run at the Davidson there were plenty of persons—and I don't deny that I was among 'em—who seriously doubted Manager Sherman Brown's wisdom in entering into a deal to keep the film at the Third street playhouse for eight weeks when it was a matter of record that no attraction had ever enjoyed a two-week's run with successful financial results in this city before. The film is now entering upon its sixth successful week with every indication not only that it will stay the original eight weeks, but that its engagement could profitably be extended did not contracts and preparations for the opening up of a new season preclude the possibility of such a step. Indeed, it is more than probable that plans for some redecorating that have been under consideration will be sidetracked for the time being rather than cut short the successful run of the Griffith film before it becomes absolutely necessary to do so.

All of which is going some for Milwaukee theaterdom.

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Incidentally, the success of "The Birth of a Nation" at the Davidson is in a way a tribute to the power of advertising. No theatrical attraction in years has been advertised in Milwaukee to the extent that the Davidson management has gone in giving publicity to the big civil war play, this being particularly true with regard to the newspaper advertising and the method in which it was handled. There can be no question that the persistent reiteration of the manifold attractions in "The Birth of a Nation" through the medium of "display" ads and the accompanying reading notices, to say nothing of the editorial comment that the attraction has attracted on its merits has had its effect, drawing many hundreds of persons to the Davidson the past six weeks both from the city and from remote corners of the state who, if the management had not "cut loose" in the matter of advertising, would never have heard of the big Griffith production, or, if they had, would know it only as they know a thousand other feature photoplays, merely by name.

MIRIAM COOPER IN "THE CLANSMAN" AT MASONIC TEMPLE ... OUGH IN OAKLAND.

S. F. Star Alameda Cal. Aug 9 1915

"THE CLANSMAN" TO RUN AGAIN ALL NEXT WEEK

Yielding to poular demand the management of the Masonic theater has cancelled all other attractions in order to continue "The Birth of a Nation" or as it is generally known "The Clansman" for a second week of its return engagement, commencing Monday, August 9th.

Two exhibitions are given daily including Sunday, the matinee taking place at 2:15 and the evening performance at 8:10.

"The Birth of a Nation" has been pronounced by all reviewers to be the most potent drama of these times.

While it is an epic of slavery it is always intimately human, the great tragedy it depicts is illumined by a beautiful romance which threads the series of historical events.

There is a mastery of detail shown which is novel to the stage, and this is combined with absolute fidelity to historical fact.

Lincoln's decisive act of signing the call for volunteers is as real as if the audience had been present. The immortal meeting of Lee and Grant at Appomattox court house is absolutely accurate, even to the sign that bade farewell to all his greatness that moved Lee's breast as he affixed his signature to the terms of the "unconditional surrender."

MILWAUKEE (Wis.) SENTINEL
AUG. 7, 1915

MUSIC IS STRONG FEATURE OF "BIRTH OF A NATION"

One of the most interesting portions of "The Birth of a Nation," the Griffith photoplay at the Davidson theater, is the music setting which accompanies every presentation of that film. The setting by Joseph Conrad Briel, runs for two hours and forty-five minutes continuously, with but a six minute intermission. This means that the orchestra under Herman Kelbe plays steadily for five and one-half hours each day. It means that 380 music cues must be caught and followed, for the music is synchronized to the film, and each scene is accompanied by an appropriate theming.

Griffith, a Virginian, remembering the negro melodies of his childhood, were arranged to meet the cues and then were added to the war airs. So there is "We're Coming, Father Abraham," "Marching Through Georgia," "Old Kentucky Home," "Year of Jubilee" and "In the Glooming," with other selections harking back to the belles and beaux of the days of '61.

The task of Briel was rendered the more difficult because of the [illegible] scenes, and the quick transition from light to gay.

Philadelphia, (Pa.) Public Ledger
Date Aug 8, 1915

"The Birth of a Nation"

That stupendous pictorial history of the Civil War and the period following it, "The Birth of a Nation," continues to draw enthusiastic crowds at the Nixon Theatre, in Atlantic City. This work reproduces in realistic detail the battles of the war, introducing Grant and Lee and other personages whoose careers are known to every schoolboy and girl; meetings of President Lincoln and his Cabinet, and other happenings of equal historical importance. Then, there are the stirring scenes in the South during the period of reconstruction; the Ku Klux Clan is shown at work, and the doings of the nefarious carpet-bagger exposed.

Thousands of men and horses were employed in the making of the great ensembled scenes for the drama. It is said to have cost $500,000 to produce it.

SACRAMENTO (Cal.) BEE
AUG. 7, 1915

As a follow-up to "The Birth of a Nation," D. W. Griffith has begun preparations for another great masterpiece, "The Mother and the Law." Among the prominent people who will appear in it are Mae Marsh, Mary Alden, Miriam Cooper, Ralph Lewis and Walter Long.

Sunday Oregonian Portland Oregon July 25 1915

LOS ANGELES (Cal.) TIMES
AUG. 8, 1915

Clune's Auditorium.

"The Clansman" returns to Clune's Auditorium this week, opening tomorrow for its seventeenth big week. Already over 300,000 people in this city alone have witnessed the big feature film. In New York, Boston and Chicago the film is still running to $2 prices, with no prospect of abatement in interest.

Nothing approaching "The Clansmen"—agree all who have seen it—has been produced in the motion picture world, especially in point of vividness, historical value and elaborate action. In the twelve reels embracing the story, the South is shown before, during and after that terrible strife, the Civil War.

David W. Griffith, the producer, has set a high mark in this motion-picture production, and any which it will be difficult to surpass. [illegible] who [illegible] will [illegible] the [illegible] work will [illegible] [illegible] [illegible] [illegible] [illegible]

MILWAUKEE (Wis.) LEADER

MOVIE MAKES A RECORD

Prosperous business of "The Birth of a Nation," the thrilling pictorial drama of the slave issue and the civil war in the Davidson, indicates the attraction will be retained for an entire run of eight weeks, the longest engagement of any theatrical attraction ever presented in Milwaukee.

ATLANTIC CITY (N. J.) REVIEW
Aug. 6, 1915

MUSICAL SCORE FOR SPECTACLE

"Birth of a Nation" Has Specially Prepared Musical Setting

The great theatrical sensation of New York, Boston and Chicago, "The Birth of a Nation" is now in the third week of its summer run at the New Nixon.

The first half of the D. W. Griffith spectacle unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the South, including the carpetbagger negro excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and the Gray, suggested by Thomas Dixon's "The Clansman."

In preparing the musical setting of this great production Mr. Griffith had hoped to find in folk-song collections the motifs for the symphonic score. His search was unsuccessful. Then he thought of the plantation melodies he used to hear as a boy down in Kentucky times that had never been made into crochets and quavers. As he worked, a different Southern air suggested itself for each character in the pictorial story. Joseph Carl Breil jotted down the hummed tunes. Mr. Briel next essayed the tremendous labor of scoring the 5000 scenes of the play, each with its appropriate music. The synchronization of the score to the scenes was indeed a task of magnitude.

There is an orchestra of forty and a large force of expert technicians.

Philadelphia, (Pa.) Public Ledger
Aug 7, 1915

Lighting "The Birth of a Nation"

Although "The Birth of the Nation" at the New Nixon in Atlantic City has been "crowding in," the management has at great cost installed new motors and dynamos to increase the volume of light.

The new apparatus is the latest improved type manufactured in the Fort Wayne Electric Works of the General Electric Company. The factory had been working day and night to have the machines ready for last Monday night, and the express company held a special car in readiness to transport them.

The lighting expert of the Epoch Producing Company, Cecil R. Wood, came on from New York, and with an expert corps of trained men made the change of apparatus in the short time of three hours. In three minutes after they had finished the evening performance began.

To give an ideal projection to this wonderful work of education and art to the audiences in Atlantic City, making it fully on a par with that of New York, Chicago and Boston, has entailed a cost of over $1000 to the management.

"The Birth of a Nation" is now the brightest picture in Atlantic City, and to realize what was necessary to obtain the dazzling whiteness and vivid detail it is only needful to state that the new apparatus develops and uses 25,000 candle power and uses electricity at the rate of $50 a day.

With a symphony orchestra of 40, and with the large force of electrical experts, operators, effect men and others, it can readily be seen that the cost of running this production equals that of large dramatic companies.

N. Y. WORLD. AUG 7, 1915

D. W. Griffith's spectacle, "The Birth of a Nation," at the Liberty Theatre will have its 400th performance in Greater New York on Friday night.

N. Y. GLOBE. AUG. 7, 1915

THE BEST MOVING PICTURES.

LIBERTY.—D. W. Griffith's spectacle, "The Birth of a Nation," now in its sixth month at the Liberty Theatre will turn its 400th performance in Greater New York at this house next Friday night. This is the longest run of the current season. As no end is in sight for the engagement it begins to look now as if "The Birth of a Nation" will establish the long-distance run in the number of performances given before it wears out its metropolitan welcome.

N. Y. JOURNAL OF COMMERCE. AUG. 7 1915

MOTION PICTURE NOTES.

D. W. Griffith's great photo-spectacle, "The Birth of a Nation," will have its 400th New York performance at the Liberty Theatre next Friday night. The patronage shows that this will be by no means the end of the run and it is expected that the picture will establish a long distance record in a number of showings. Up to date more than 400,000 persons have attended the presentations.

Brooklyn, (N. Y.) Standard-Union
AUG 9 - 1915

"The Birth of the Nation" in motion pictures is doing unusual business at the Brighton Beach Music Hall.

CLIPPING FROM
PHILADELPHIA, (PA.) RECORD
Date AUG 8 1915

THE GRIFFITH MASTERWORK

"Birth of a Nation" Continuing to Enthrall Seashore Visitors.

David W. Griffith's spectacle, "The Birth of a Nation," is duplicating at the New Nixon, Atlantic City, runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the New Nixon.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, the piece's technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the civil war; Lincoln's call for troops; the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wrought by Sherman's march to the sea and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh Radical policy to the South; the uprising of the Ku Klux Klan and the overthrow of the carpet-bagger—negro regime—these great factors and events pass in review before the spectator.

Of equal importance with the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters.

Brooklyn, (N. Y.) Standard-Union
Aug 8, 1915

BRIGHTON BEACH MUSIC HALL.—D. W. Griffith's $500,000 film, "The Birth of a Nation," continues to draw big crowds to the Brighton Beach Music Hall. This is the sixth week of the production and there is no evidence of lack of interest.

MILWAUKEE (Wis.) NEWS
AUG. 7, 1915

"The Birth of a Nation," D. W. Griffith's Civil War picture, will have its four hundredth performance at the Liberty Theatre Friday night. It is to be seen also at the Brighton Beach Music Hall and at theatres in other cities. More than 400,000 persons have witnessed the film.

"The BIRTH of a NATION" Brighton Beach

Philadelphia, (Pa.) Public Ledger
Aug 8 1915

BRIGHTON BEACH—Entering on its sixth week at Coney Island, D. W. Griffith's $50,000 spectacle, "The Birth of a Nation," which is being presented at the Brighton Beach Music Hall, has proved to be one of the greatest drawing attractions in the film field. More than 125,000 visitors to Brighton Beach have viewed the picture, which presents the stirring times of the Civil War. There has been much commendation of "The Birth of a Nation" by educators and historians who have seen it, and the D. W. Griffiths interests have received requests from all sections of the country for its production. In several instances, school authorities have taken all the pupils of an entire school to witness the performance. Lillian Gish, the heroine of the play; Miriam Cooper, who portrayed the character of the sister of the Southern general; Mae Marsh, Mary Alden and several other performers in the leading roles soon will be the guests of William H. Kemble, the manager, and his associate, H. Clark Mooney, at one of the performances.

Since "The Birth of a Nation" has been playing at the Brighton Beach Music Hall Manager Kemble has had more than 1,000 orphans as his guests at several of the performances, and throughout the rest of the season will accommodate as many more as possible.

"A LIVE SCENE IN THE BIRTH OF A NATION."

CLIPPING FROM
BROOKLYN, (N. Y.)

"The Birth of a Nation" Entering upon its sixth week at Coney Island, D. W. Griffith's $50,000 spectacle, "The Birth of a Nation," which is being presented at the Brighton Beach Music Hall, has proved to be one of the greatest drawing attractions in the film field. Already more than 125,000 visitors to Brighton Beach have viewed the picture, which presents the stirring times of the Civil War. There has been much commendation of "The Birth of a Nation" by educators and historians who have seen it, and the D. W. Griffiths interests have received requests from all sections of the country for its production. In several instances, school authorities have taken all the pupils of an entire school to witness the performance. Lillian Gish, the heroine of the play; Miriam Cooper, who portrayed the character of the sister of the Southern general; Mae Marsh, Mary Alden and several other performers in the leading roles soon will be the guests of William H. Kemble, the manager, and his associate, H. Clark Mooney, at one of the performances. Since "The Birth of a Nation" has been playing at the Brighton Beach Music Hall Manager Kemble has had more than 1,000 orphans as his guests at several of the performances, and throughout the rest of the season will accommodate as many more as possible.

FOUR FILMS IN "THE BIRTH OF A NATION"

Upper line, soldiers in the heat of battle; Sherman's troops marching to the sea; lower line, scene exemplifying protection of slaves by the Ku Klux Klan in the Sunny South before the war.

SUN. N.Y. AUG 1, 1915

LIBERTY—D. W. Griffith's spectacle "The Birth of a Nation," now in its sixth month, will turn its 400th performance in Greater New York at this house next Friday night. As no end is in sight for the engagement it begins to look now as if "The Birth of a Nation" will establish the long distance run in the number of performances given before it wears out its metropolitan welcome. To date over 400,000 people have attended the local presentations. The big attraction [illegible]

MAIL. N. Y.
AUG. 7, 1915

"Birth of a Nation" Record.

D. W. Griffith's spectacle "The Birth of a Nation," now in its sixth month at the Liberty [illegible] will turn its 400th performance [illegible] at this house next Friday [illegible] is the longest [illegible] To date [illegible]

ASSINATION OF LINCOLN IN "THE BIRTH OF
TION" AT THE BRIGHTON BEACH
USIC HALL

Beach Music Hall.—"Birth of
ton Theatre.—Vaudeville.
—Coney Island.
e Park.—Coney Island.

TON BEACH and Coney
offer infinite amusement and
ion to tired business men.
mothers and men, women and
en who are not tired but wish
amused. King Revel holds
large kingdom and Coney Isl-
capital. There joy is uncon-
re is thrown to the winds.

BEACH MUSIC HALL.—Entering
easide theatre,
ith's spectacular "Birth of a
as proved to be the greatest
traction in the film field.
more than 125,000 Brooklyn resi-
sojourners at Brighton Beach
ed the picture which presents
g times of the civil war, in-
e days preceding the outbreak,
reconstruction period following.
e scenes, one of which shows
s march of General Sherman to
nd another, the last stand of the
ates as their cause was lost, have
admiration of hundreds of veter-
fought in the struggle and who
bers of Grand Army posts in this

as been so much commendation of
th of a Nation" by educators and
who have seen it that the D. W.
interests have received requests
sections of the country for its
n. In several cities the school
es, it is asserted, voiced their ap-
f its educational value by taking
pupils of an entire school at one
e the performance.
tors who portrayed President Lin-
eral Grant, General Lee and other
aracters of the strife spent six
rehearsing. All the while they
the characteristics and habits of
and portrayed them in remarkable

Gish, the heroine of the play; Mir-
per, who portrayed the character
ister of the Southern general; Mae
her sister Mary Alden and several
erformers in the leading rôles will
the guests of William H. Kemble,
nager, and his associate, H. Clark
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"The Birth of a Nation" has been
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s his guests at several of the per-
ces, and throughout the rest of the
will accommodate as many more as

N.Y. TRIBUNE
AUG 8 1915

D. W. Griffith's spectacle, "The Birth of a Nation," now in its sixth month at the Liberty Theatre, will turn its 400th performance in greater New York at this house next Friday night. This is the longest run of the current season. As no end is in sight for the engagement it begins to look now as if "The Birth of a Nation" will establish the long-distance run in the number of performances given before it wears out its metropolitan welcome. To date more than 400,000 people have attended the local presentations. The big attraction more than held its own in the face of the terrific weather last week, and the returns were in keeping with its record since it began its stay here.

PHILADELPHIA, (PA.) RECORD.
Aug 8, 1915

Scene in "The Birth of a Nation" Nixon, Atlantic City (Motion Pictures)

AUG. 5. 1915
MARINETTE (Wis.) EAGLE-STAR

"BIRTH OF NATION" IS COMING TO MARINETTE

GREATEST FILM PRODUCTION EVER MADE WILL BE SHOWN AT MARINETTE THEATER, THE FIRST WEEK IN SEPTEMBER

"The Birth of a Nation" is coming to Marinette. The greatest photoplay ever produced, the one that caused a national sensation, is to be shown at the Marinette theater. the first week in September. Beginning with Labor Day, the Griffith wonder picture will be shown every night for a week.

Marinette will be the only city between Green Bay and Marquette to get this great film production. The appearance of the picture here will be billed in all the northern towns and many visitors are expected here from as far north as Escanaba and Iron Mountain and south to Oconto, to see it. This city will also be about the seventh city in the United States to get it.

Chicago, New York, San Francisco, Milwaukee and some other cities have had the opportunity to view it but few others. It is now showing in Milwaukee and attracting great crowds. it is the picture which tells the story of the civil war and over 10,000 people were used in its production.

(N. Y.) TELEGRAPH
AUG 21 191
THEATRE

N.Y. TELEGRAM
AUG. 8, 1915

D. W. Griffith's spectacle, "The Birth of a Nation," now in its sixth month at the Liberty Theatre, will turn its four hundredth performance in Greater New York at this house next Friday night. This is the longest run of the current season.

AMERICAN. N.Y
AUG. 8, 1915

D. W. Griffith's spectacle "The Birth of a Nation," now in its sixth month at the Liberty Theatre will turn its 400th performance in Greater New York at this house next Friday night. This is the longest run of the current season. As no end is in sight for the engagement it begins to look now as if "The Birth of a Nation" will establish the long distance run in the number of performances given before it wears out its metropolitan welcome. To date over 400,000 people have attended the local presentations. The big attraction more than held its own in the face of the terrific weather last week and the returns were in keeping with its wonderful record made since it began its stay here.

BIRTH OF A NATION.

Bringing It To Savannah Means Much Work.

When D. W. Griffith's spectacle, "The Birth of a Nation," is presented here during the regular season, this widely discussed production will be projected upon the same elaborate scale that has marked its success in New York, where it has just turned the sixth month of the run at the Liberty Theater.

Some idea of the preparation necessary to present the great spectacle in the proper light can be understood when it is known that Mr. Griffith's forces are now arranging for two cars to carry the technical equipment necessary for the presentation on tour. Several days before the attraction reaches here the advance guard of the Griffith corps will be on hand. The house has to be scientifically readjusted along the newest lines invented by the producer. These arrangements are all based upon plans which students of focal requirements for the perfect projection of the great story have studied out in minute detail. The company carries its own booths and the latest improved machines, which are duplicates of those now in use in New York. It requires from three to four days' work to complete the details in each theater for the proper presentation of the spectacle. With the company is a symphony orchestra to play the accompanying score and nearly one hundred members of the organization who look after the effects of the production. In addition to the two cars of equipment the company will travel in special sleeping cars, as all the jumps will be made at night time. Griffith is a great stickler for detail and the silent forces which contribute so much to the perfect presentation of his spectacle equal in numbers some of the largest of the touring musical organizations.

CABLE ADDRESS CLIPSBURO
CLIPPING FROM AUG 8 191
PHILADELPHIA, (PA.) PRESS

BIG FILM SPECTACLE MAKES HISTORY REAL

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It is now in the full swing of a successful all-Summer run at the New Nixon, Atlantic City, where it is playing to the most phenomenal business of the season.

Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1871—the period of the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grandly epical quality. The battle scenes are shown on a scale and with an imaginative quality that vividly resemble actual warfare.

The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays Southern and old-time airs for the softer scenes, while the big battle views are given to the clash and blare of martial music and the emotion-arousing classical compositions.

MILWAUKEE (Wis.) SENTINEL
AUG. 8, 1915

MUSIC IS STRONG FEATURE OF "BIRTH OF A NATION"

One of the most interesting portions of "The Birth of a Nation," the Griffith photoplay at the Davidson theater, is the music setting which accompanies every presentation of that film. The setting, by Joseph Conrad Briel, runs for two hours and forty-five minutes continuously, with but a six minute intermission. This means that the orchestra under Herman Kelbe plays steadily for five and one-half hours each day. It means that 889 music cues must be caught and followed, for the music is synchronized to the film, and each scene is accompanied by an appropriate theming.

Griffith, a Virginian, remembering the negro melodies of his childhood, were arranged to meet the cues and then were added to the war airs. So there is "We're Coming, Father Abraham," "Marching Through Georgia," "Old Kentucky Home," "Year of Jubilee" and "In the Gloaming," with other selections harking back to the belles and beaux of the days of '61.

The task of Briel was rendered the more difficult because of the shortness of some scenes, and the quick transitions from light to gay.

MILWAUKEE (Wis.) JOURNAL
AUG. 8, 1915

BIRMINGHAM (ALA.) NEWS
AUG. 8, 1915

GOSSIP OF THE MOVIES

BY PETTERSEN MARZONI

MOST of the big feature comp anies, companies that release the productions to the exhibitor s, are beginning their second year and the plans of all show the de velopment of motion pictures in the last twelve months.

The entire development of the industry has been marvelous, but the last year has seen forward strides that overshadow anything in the past.

The motion picture has reached a plane prophesied by many who sensed what it meant to the millions throughout the country, and the scoffers of the metropolitan centers have fallen under the sway of what they once termed "flickering shadows," and they too, are prophesying a greater future now.

Motion pictures at $2 are no longer a novelty. When first announced, they were considered impossible, but "The Birth of the Nation" is still showing on Broadway and seats are being sold weeks in advance. The price no longer causes wonderment, it is taken for granted. Even the announcement of a projected chain of $2 movies throughout the country merely caused the speculative incident to any untried enterprise, and there are many who look for success in the venture, what a year ago would have seen nothing but scoffs.

The dignity of productions of the last several months has hushed the cry, "Is it art?" and there is no longer any fear of being chided for seeing the movies because "it isn't done, you know." It is true the captious still cry for the abolition of the term "movies" and the substitution of the more elegant "photoplay." Most of these stylists are newly acquired followers of pictures, who do not realize that "movies" was adopted through affection rather than [illegible]

AUG. 9. 1915
SCRANTON (Pa.) TRIBUNE-REPUBLICAN

TOM KANE TO BE AHEAD OF "BIRTH OF A NATION"

Tom Kane, local newspaperman, who for the past several years has been connected with various theatrical firms in the publicity end, will leave on Wednesday to take charge of the advance work of the "Birth of a Nation," which will tour the southern section of the country.

The photoplay, which is having an extraordinary run at the Liberty theater, New York, will open at Asbury Park this week. Mr. Kane expects to be with the film for many months.

...es, N. BEDFORD
...N. AUG. 8, 1915

"The Birth of a Nation" Coming.
especial interest will be the
cement that on the week of Aug.
both the Orpheum and Thevien
res the first production in New
ord of the famous picture "The
of a Nation." This picture has
n thus far only in New York,
on and Chicag and is just re-
d for use in the smaller cities on
date mentioned. In fact the pic-
will be shown here on exactly the
date that it will be shown for
first time in Providence.

...ERALD. N.Y.
AUG. 8, 1915

Griffith's spectacle "The Birth of
n," will be presented for the four
th time in the greater city in the
Theatre Friday night. As there is
ase in the interest in the picture,
ing to establish a new record in
g runs. More than four hundred
already have attended the
ngagements.

ATLANTIC CITY (N.J.) PRESS AUG. 10

"The Birth of a Nation" will reach its sixth week at the Liberty Theatre next Monday evening. Over 400,000 people already have seen it since the opening March.

TELEGRAPH. N.Y.
AUG. 10, 1915

AT THE LIBERTY THEATRE

"The Birth of a Nation" Continues to Crowd Capacity Houses.

D. W. Griffith's spectacle, "The Birth of a Nation," now in its sixth month at the Liberty Theatre, will turn its 400th performance in Greater New York at this house next Friday night. As no end is in sight for the engagement it begins to look now as if "The Birth of a Nation" will establish the long distance run in the number of performances given before it wears out its metropolitan welcome. To date more than 400,000 people have attended the local presentations.

AUG. 9, 1915
MILWAUKEE (Wis.) WISCONSIN

PHOTOPLAY IN SIXTH WEEK

The sixth week of "The Birth of a Nation," the Griffith photoplay at the Davidson theater, is now well under way. The organization of the Griffith company, of which this is the first release, promises a series of like photoplays. "The Mother and the Law" is the title of the second release, to be made shortly. "The Birth of a Nation" is, beyond question, the most pretentious film ever staged in this country. There are twelve reels, and a special musical accompaniment, arranged by Joseph Carl Briel, that is rendered at every presentation. Seats may be obtained for the remainder of the extended engagement.

TELEGRAPH
N.Y. AUG. 9, 1915

D. W. Griffith's spectacle, "The Birth of a Nation," now in its sixth month at the Liberty Theatre, will turn its 400th performance in Greater New York at this house next Friday night. As no end is in sight for the engagement it begins to look now as if "The Birth of a Nation" will establish the long distance run in the number of performances given before it wears out its metropolitan welcome. To date over 400,000 people have attended the local presentations.

PROVIDENCE (R.I.) EVE. TRIBUNE 7 AUG. 9, 1915

Permit Probable for "The Birth of a Nation"

[illegible] Birth of a Nation," [illegible] will [illegible] try [illegible] shows at the Providence Opera House despite the previous decision of the Police Commissioner that the photoplay would be barred from this state.

Chairman Walter A. Freeman of the Commission said this morning that he considered the picture objectionable "from the standpoint of one understanding the game, which has been the basis of the protest from colored people here. This scene has to do with an assault by a colored man but the thread of the story is not marred by its absence, so it will doubtless be eliminated.

To-morrow morning the entire picture, 12 reels or in the vicinity of two miles of film, will be shown privately to the Police Commission, and in the event that nothing objectionable in the eyes of the authorities appears, a permit to produce the photoplay will in all probability be granted.

Col. Felix R. Wendelschafer, manager of the Providence Opera House, is the petitioner for a permit to show the photoplay. A hearing yesterday on the petition brought together at the Police Commissioners office a large delegation of persons interested, many clergymen and its particular representatives of the National Association for the Advancement of Colored People.

Brooklyn, (N. Y.) Standard Union
Date AUG 10 1915

BRIGHTON MUSIC HALL

"The Birth of a Nation" began its sixth week at the Brighton Beach Music Hall yesterday, showing no signs of any decrease in popularity. The war spectacles in the Griffith films hold the attention of the audiences most strongly, owing to present conditions, but the moral and political lessons also make a strong appeal. The matinee and evening performances run about evenly in point of attendance.

AMERICAN. N.Y.
AUG 9, 1915

D. W. Griffith's spectacle "The Birth of a Nation," now in its sixth month at the Liberty Theatre will turn its 400th performance in Greater New York at this house next Friday night. This is the longest run of the current season. As no end is in sight for the engagement it begins to look now as if "The Birth of a Nation" will establish the long distance run in the number of performances given before it wears out its metropolitan welcome. To date over 400,000 people have attended the local presentations. The big attraction more than held its own in the face of the terrific weather last week and the returns were in keeping with its wonderful record made since it began its stay here.

TACOMA (Wash.) NEWS-HERALD
Aug 6, 1915

Woman's Defense of the Moving Picture, "Birth of Nation"

Editor of The News:

I wish a word in favor of the moving picture production, "The Birth of a Nation." As a moving picture show it is simply marvelous and as a matter of history of the conditions in the southern states from 1865 to 1870 a true and faithful representation in every detail and calculated to enlighten the people of this generation who have so long been in ignorance of the truth. Unlike Col. Jesse I did not come away feeling "heart sick at heart," but with a feeling of gladness that I live in a country where no one is afraid to portray the truth.

As to creating a prejudice against the negro race [illegible] with those who are ignorant of the true negro character. There are good and bad men among all peoples.

The negro as represented by the "Clansman" by Dixon (a noted Baptist preacher) is a true portrayal of the [illegible] race who for hundreds of years have been subject to others, give them freedom, elevate them to place and power, incite them to acts of arrogance and violence, put guns in their hands and what will follow except rioting and bloodshed.

[illegible] any feeling of resentment is [illegible] it is against the "Carpet Baggers" and "Scalawags" who descended upon the south for their own aggrandisement and the humiliation of its people.

But, we know that these men were not the representative people of the south, no more than the negro shown in the play represented their race.

The negro should be proud to feel that in the half century of freedom, by the aid and good will of the white man he has attained such measure of success. Allow me to quote the closing words of a colored man of the south, Dr. [illegible] in an address on Emancipation Day at Little Rock, Ark.: "Let us forget the love of the southern man which we forfeited for the few political husks on which we fed, and their love will make us free. The ruined southern white man gave us homes and food. He fed us when hungry, clothed us when naked, administered to us when sick, and visited us when in prison. And our Lord says, for one to do that is to do it for him. Let us not forget it, but celebrate it. Remember, all ye who think that this

PHILADELPHIA, (Pa.) TELEGRAPH
Date AUG 10 1915

Griffith Picture at New Nixon.

Capacity houses continue to be the rule at the New Nixon, Atlantic City, where David W. Griffith's pictorial spectacle, "The Birth of a Nation," is breaking all records for a summer run. Although meeting with determined opposition from those who fear the excitement of race prejudice, this presentation is running with unparalleled success in the best theatres of New York, Boston, Chicago, Milwaukee, San Francisco and Los Angeles. It falls in the highest class of moving photography the story of the Civil War and the dark days which followed it in the reconstruction period in the South—the days of the "carpet-baggers"—and is based on Thomas Dixon's "The Clansman." A large and excellent orchestra adds much to the pleasure of the spectacle.

AUG. 8, 1915
TERRE HAUTE (Ind.) TRIBUNE

Unless D. W. Griffith, producer of "The Birth of a Nation," can be induced to make reasonable concessions to local managers, Terre Haute, in common with other cities that are usually one night stands for two dollar shows, will be assigned the task of supporting a week's engagement of the wonderful film spectacle at the prices that are being charged in Chicago and New York. Contracts being sent out by the producer of "The Birth of a Nation" stipulate that at least two-thirds of the seats on the first floor of theatres in which it is presented must be held at two dollars for night shows, with a dollar the limit at matinees. Also, Mr. Griffith would make Terre Haute a six night stand.

"The Birth of a Nation" is being booked like a regulation dramatic attraction. Each film sent out will have an orchestra, special stage equipment, with a dozen men to handle the production, and there will be an advance agent, a "second man" and a business manager for each show. In seeking a week's booking for "The Birth of a Nation" at two dollar prices, Mr. Griffith is expressing tremendous confidence in the theatregoers of Terre Haute and vicinity. Still, "Ben Hur" once played to $19,000 in a week at the Grand at prices scaling up to $3.

SHEBOYGAN (Wis.) PRESS
AUG. 9, 1915

THEATRICAL TREAT OF THE SEASON

"The Birth of a Nation," with its own orchestra of sixteen pieces is coming here October 17 for one week at the Opera House and Manager Vander Vaart will give the greatest treat of the season, to his patrons.

"Doc." Gardner representing the owners of the famous picture was here Saturday afternoon to make arrangements. He plans to make Sheboygan the central point for the Lake Shore counties and will advertise in Port Washington, Plymouth, Sheboygan Falls and other points with a view of drawing the people to Sheboykan. "The Birth of a Nation" will probably never be shown in this section of the country again, at least with a large orchestra. While the picture is great, the music forms a prominent part in its production. Besides the orchestra eight other actors assist in the presentation of the picture. The production consists of twelve reels, and runs three solid hours in Chicago, people have been turned away daily, and "The Birth of a Nation" will be produced here just as it was given in Chicago and New York. More than 18000 people take part in the cast and it is founded upon the "The Clansman," the great book written by Thomas Dixon, Jr. Be sure and read the book before you see the picture.

CLIPPING FROM
Philadelphia, (Pa.) North American
AUG 10 1915

THE BIRTH OF A NATION' AT NIXON ATLANTIC CITY HOUSE

"The Birth of a Nation," D. W. Griffith's stirring film drama of civil war and reconstruction days, yesterday opened its fourth week at the Nixon Theater, Atlantic City. This film, which took Griffith eight months to make, is duplicating at the coast resort its previous success in New York, Boston, Chicago, Milwaukee and San Francisco.

While it is based on "The Clansman," the novel of Thomas Dixon, this film reveals quite definitely new liberties which their developed artistic instincts are compelling producers to take with their models.

[illegible] AUG. 7, 1915

[illegible] events will be [illegible] feature of the day. Music by Hayr's orchestra.

DAVIDSON.

No theatrical production ever brought to Milwaukee has approached the popularity of "The Birth of a Nation," the gripping photo-drama of the slave problem and the civil war, in the Davidson every afternoon and night.

With a performance Saturday night the play will pass into the sixth week of its engagement here.

There are 12 reels of vivid spectacles which tell the story of a double romance, which explain the attitude of the north and the defense of the stubborn south over the slave issue, and which carry one through scenes of the long, cruel war.

Scenes are unfolded in which 15,000 soldiers and 3,000 calvarymen are active in the performance of the good and bad deeds of warfare. One sees a bayonet charge with a quiver of excitement and closes his eyes at sight of the dying and the dead.

Historic scenes are depicted with realistic effect, ranging from battles to events in Washington. Mob violence and outlawry are depicted, followed by spectacular views of the Ku Klux Klansmen, who organized secretly to control the negroes through their superstitious fears. In point of [illegible]

PHILADELPHIA, (Pa.) TELEGRAPH
Date

Griffith Picture Continues.

"The Birth of a Nation," David W. Griffith's pictorial spectacle with music, continues its summer run at the New Nixon, Atlantic City. This is the offering that opened a new era in the best theatres of New York, Boston, Chicago, Milwaukee, San Francisco and Los Angeles, where it has been running simultaneously for months. Despite great opposition, the play has never been suppressed, but has met approval everywhere. The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient points of the war between the States, the formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the tragedy of Lincoln's assassination. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown a story of Reconstruction Days. On the musical side Mr. Griffith attempted the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal [illegible] Joseph Carl Breil, who composed the score, has used the Wagnerian idea [illegible] The music is played by a

LOS ANGELES (Cal.) EXPRESS
AUG. 5, 1915

[illegible] Bill will [illegible] newcomer [illegible] Melodious Chaps.

The Clansman to Return.

Viola Allen still continues to play to packed houses at Clune's Great Auditorium, where she is appearing in The White Sister. [illegible] dramatization of F. Marion Crawford's famous novel Miss Allen does some of her best work of her wonderful career, which makes the [illegible] unusual.

[illegible]

CITY (N. J.) REVIEW
AUG. 11, 1915

ELSIE STONEMAN AND THE SENTRY, "THE BIRTH OF A NATION" AT THE NEW NIXON THEATER.

ATLANTIC CITY (N. J.) REVIEW
AUG. 10, 1915

MAE MARSH
In "The Birth of a Nation" at the New Nixon Theatre

(N. Y.) TELEGRAPH
AUG 2 1 191
THEATRE

klyn, (N. Y.) Standard-Union
Aug 10, 1915

f week will be the seventh of
un of "The Birth of a Nation"
at the Brighton Beach Music

LOS ANGELES (Cal.) TIMES
AUG. 8, 1915

CHRONICLE
SPOKANE, WASH.
AUG. 7, 1915

SOME THOUGHTS FOR DOG DAYS ON THINGS THEATRICAL

Nearly Everybody Gossips Over "Birth of Nation"—Film Stars in Boycott.

By JAMES EMMET ROYCE.

As a tea table topic for the dog days, "The Birth of a Nation" could hardly be improved upon. There is so much to be said on one or the other side of it that its good points and its ghastly ones may be weighed and counted and measured over and over again.

As an ever-ready filling for conversational cavities, it already has quite eclipsed the European embroglio; on which account, if no other, Howard Clemmer, who brought it here, is entitled to no lukewarm vote of appreciation. It even surpasses the heat and the humidity as a straw at which to grasp when repartee seems liable to lag.

Its strongest point, perhaps, is that there is so wide a field for honest difference of opinion that in almost any company some one can be found to attack and some one to defend. It creeps, with equal indifference, into political debate and kensington gossip. It invades the church, the office and the family fireside.

Not to have seen it becomes a mark of unprogressiveness. To hold no opinion, either "for" or "forninst," marks one as indifferent indeed. The result is a demand for seats which may carry the booking over into its third week.

ALAMEDA (Cal.) TIMES-STAR
AUG. 5, 1915

MACDONOUGH THEATRE

The world's greatest motion picture "The Birth of a Nation" or as it is more generally known, "The Clansman," in 12 reels, produced by D. W. Griffith, the world's greatest motion picture producer, opened at the Macdonough theater last Monday for a brief return engagement. Two performances are given daily, a matinee at 2:15 and the evening exhibition at 8:10.

"The Birth of a Nation" has been hailed by the leading dramatic critics throughout the country as the sensation of the year. The film presents a remarkable blending of spectacular effects, history, drama, romance and poetry. In the production is a love story which arrives at a degree of poignancy unsurpassed in any drama of the stage. What the Ku Klux Klan was, why it was and how it was formed is shown in absorbingly dramatic scenes, such scenes as make the famous situations in La Tosca or the most pathetic of Shakespeare's plays [illegible]

TACOMA (Wash.) LEDGER
AUG. 9, 1915

GOING OFF HALF-COCKED.

"The Birth of a Nation" has been adjudged by competent critics to be a wonderful picture play, portraying scenes that arouse a patriotic pride in Americans; yet it is proposed by city ordinance to prevent the appearance of this production in Tacoma on the ground that it tends to create race hatred. An ordinance was advanced yesterday through second reading, but final action was postponed. It appears that not more than one member of the city council has ever seen the production and that the action so far taken is based on hearsay.

It is time for members of the city council to eliminate grandstanding, get down to business, and look before they leap. The proposed ordinance is designed to prevent the exhibition of pictures tending to arouse race prejudice or hatred. Suppose the ordinance were finally approved. Who would then decide whether any moving picture show tended to arouse race prejudice? Shall a few who profess to discover such a tendency in a picture play be permitted to deprive all others of the privilege of seeing such a fine production as "The Birth of a Nation"? The ordinance would open the way to unending disputes and controversies.

The better way is to leave questions of this sort to the good common sense of the people themselves. If they find a production is prejudicial or is an unfair representation, their condemnation will afford the remedy. While the ordinance appears to have been called forth by "The Birth of a Nation," it would apply to other productions as well and would put in the hands of a few busybodies, who conceive it to be their duty to think for other people, an instrument for nagging and browbeating a legitimate business and for depriving the public of the opportunity of seeing great moving picture shows that have been enjoyed in other parts of the country.

Let's have done with this going off half-cocked over at city hall. It's not a place to pass on a vast and impressive production like "The Birth of a Nation," which thousands of fathers have taken their sons to see for the patriotic lessons it teaches.

N. Y. Press
Aug 9, 1915

"The Birth of a Nation," which is now in its sixth month in the Liberty Theatre, will turn its 400th performance in Greater New York in this house next Friday night. As no end is in sight for the engagement it begins to look now as if this spectacle will establish the long distance run in the number of performances given before it wears out its metropolitan welcome. To date over 400,000 people have attended the local presentation.

ATLANTIC CITY (N.J.) PRESS
AUG 8 1915

WALSH

MUSICAL ... DRAWS WELL FOR ...

...ees in six performances ...ord to date of "The Birth of a Nation" at the Clemmer ...ng to H. S. Clemmer ...e big Griffith masterpiece ...nning its two to three ... engagement in a manner ...s the anticipations of the ...at. The advance sale con... ...avy and covers many of next ... performances.

...management announces that the ...e will be shown one week more ... but the Clemmer has an option ... the third week and the film will be ...tained if the attendance warrants it. ...information has reached the theater ...at unscrupulous parties in the Inland Empire towns are selling fake ...kets to the performances. These ...are red cardboards, issued by the management for advertising purposes only, ...d are not good for admission. The ...servations noted on them are fic...tious, in fact every ticket bears the ...me section, row and seat designa...tion. Some of these have been presented for admission by people from ...t of town, who declare they purchased them from men representing ...emselves to be agents of the theater.

For the morning and dinner hours ...e Paramount feature, "Kindling," ...turing Charlotte Walker, is being ...shown. This is an unusually striking ...torial production and has been excelled by none of the Paramount re...ases in merit or artistic value. It ...as presented yesterday for the first ... and will be shown daily from 11 ...00 and from 5:30 to 7:30 for the ...

NEW YORK POST
AUG 10 1915

...'s Dream," a film play which is an answer to "The Birth of a Nation," has been written by Emmie Sterne. It will be produced shortly under the patronage of the National Association for the Advancement of Colored People, by the Universal Company. Otis Turner will be the producer. The film will be sent out over the country over routes covered by the other film.

LOS ANGELES (Cal.) TIMES
AUG. 10, 1915

"The Clansman"—Clune's Auditorium

"The Clansman," opening its seventeenth week last night at Clune's Auditorium Theater, with a capacity house, has again taken its place as the leading attraction of Los Angeles.

"The Clansman," or "The Birth of a Nation," as it is called in the East, has lost none of its great interest, and so wonderful is its interpretation of the terrible events that once shook the very foundations of our country, that its grip on the hearts of the American public has increased rather than lessened. From the smallest detail of the beautiful love romance it portrays, to the magnitude of its most tremendous battle scenes, "The Clansman" holds the interest to such a degree that the audience can only gasp its surprise at the wonder of it all.

The great number of tourists visiting Los Angeles will greatly increase the interest in this remarkable production, for its fame has spread throughout the world, and the desire to see it will make it one of the feature attractions of the Pacific Coast.

Philadelphia, (Pa.) Public Ledger
Date .....
AUG 14 1915

No Perversions of History

THE decision of the City Council of Atlantic City to suppress the photoplay, "The Birth of a Nation," looks like common sense. However costly the production may have been, now being multiplied endlessly over the country, it is well known that it was planned by and based on the works of a man whose partisan and passionate descriptions of American life belong to the perversions of history rather than to that fair and candid treatment of a controversial period that all sections should strive for.

To use for partisan purposes the tremendously cumulative agency of the photoplay, which has its educational value heightened to an unparalleled degree by its all-pervading character and the peculiar vividness of its visual appeal, is a great wrong. The moving picture has all the world for its field; its recreative ministrations are ever welcome. It is, in its best estate, the greatest invention for the highest form of entertainment ever devised. Those who live by it and profit by it, as well as those who merely enjoy it, and the authorities who have to pass on it, have certain inescapable responsibilities. And these should be met with a spirit of fair play and accommodation on both sides. But this does not mean easy-going lenity as to plays and scenes which sin against public morals or menace public order.

So far as the suppressed play goes, it is admittedly an attempt to reverse certain facts of history, to exalt race hatred into a kind of social religion, to cover up with a picturesque glamour some of the most abhorrent phases of the resumption of white rule in the South, wherein one great wrong did not justify others; and, in general, to teach history from an entirely one-sided sectional and offensive point of view. Those who have the right love of their common country are opposed to all efforts to present an essentially false view of history with all the fervor of a zealot, whose emotions, rather than events, determine his pictures of the [redacted]

N.Y. Globe

N.Y. Commercial
Aug. 14, 1915

With the passing of the old season, D. W. Griffith's ...

Birth of a Nation" established the record ... when last night, the ... New York was reached ... the twenty-seventh week of its ... ment at the Liberty. It will ... definitely.

St. Louis Times
Aug 14, 1915

"Birth of a Nation" Opens Olympic; Santley at Shubert

Managers Sanford and Stoltz Make Public Some of the Big Engagements of the Coming Season—General Theatrical News.

By RAYMOND A. WALSH,
Dramatic Critic, St. Louis Times.

"The Birth of A Nation," said to be the most brilliant, vivid and stirring motion picture ever produced will open at the Olympic Theater on Sunday night, August 29, after a most sensational run at the New York and Chicago theaters. Joseph Santley in "All Around Town," a rollicking musical review, will open the Shubert season on Sunday night, September 12, on which date the official winter theatrical season for St. Louis will be inaugurated.

These were the two important announcements made Saturday by Managers Walter Sanford of the Olympic and Melville Stoltz of the Shubert. While the Olympic is opening with a moving picture it is not the sort of moving picture that is shown in the regular movie houses, as in the East the film was treated as a production worthy of the best and highest-priced theaters. If its appearance here can be anticipated from its record in New York, it will be one of the noteworthy events of the earl...

Noted Stars Among Olympic Bookings.

Mr. Sanford returned last night a... a vacation of three months at his s... mer cottage in Siasconset, Mass. He ... jubilant over his opening booking. ... is hardly to be wondered at when it ... remembered that "The Birth of a Nation" is rounding out its ninth month at the Liberty Theater, New York, its thirtieth week in Boston and its twentieth week in Chicago. In the latter place, by the way, its run at the Illinois Theater will be ended soon by the bookings of the regular season, but the Colonial Theater has been leased for one year for the purpose of continuing the engagement. No attraction, dramatic or otherwise, of the present day has caused more comment than "The Birth of a Nation," and it is expected that St. Louis will take the same extraordinary interest in it as has been exhibited in the other large cities.

"I consider it to be one of the most fortunate circumstances," said Mr. Sanford, "that we are able to open our season with an attraction of such magnitude. If I toldyouallthewonderfulthings ...tude. If I told you all the wonderful things about it I would not be believed except by those who have seen it selsewhere. St. Louis will soon know all about it, however, and I have every confidence that our record here will be better even than that of the other large cities, as our capacity is greater than that of any other theater at which it has been shown. 'The Birth of a Nation' is not my only cause for jubilation," he continued. "I have never heard St. Louis people so hopeful and so confident in their expressions of the certain prosperity of the city during the impending ... and winter. We are to have a new ...t life down town, they tell me; ...s are going to brighten up in every ...t, and, of course, you know, when ... begin to talk that way it genuineans something.

CLIPPING FROM Sentinel
Date Atlantic C. N.J. Aug 18 1915

BIRTH OF NATION AN INSTITUTION

Great Spectacle at New Nixon Surpasses Anything on Stage

"The Birth of a Nation," now on its fourth record-smashing week at the new Nixon, is as popular with the summer visitors as the Boardwalk and ocean. The theatre is the coolest indoor spot in Atlantic City and it is always comfortable even on the hottest days.

David W. Griffith's masterpiece has become much more than merely a popular attraction. It is not a firmly established entertainment that is seen over and over again by the most critical playgoers. In fact, with its five thousand swift changing scenes more than a view is required to grasp all of its interesting phases. Each easing new beauties are revealed.

In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on a stage. In mere pictorial beauty it excells the masterpieces in the art galleries of Paris, Rome and Munich, for it is the beauty of nature itself.

Years ago great battles were shown in cycloramas but that was most unsatisfactory for there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in a theatre and see the Battle of Petersburg visualized in so life like a manner that it is as if one were looking at the real battle from an observation tower. Homer and Virgil have kept alive for centuries the "glory that was of Greece and the grandeur that was of Rome." With his new and wonderful art Griffith has perpetuated for all time the ... story of American ...

Who on Wagnerian is played ...

St. Louis Star Aug 14.

Olympic and Shubert Openings and Bookings Are Announced

The Olympic Theater will open the season of 1915-1916 Sunday night, August 29, with "The Birth of the Nation," said to be the most brilliant, stirring and vivid masterpiece of the motion picture world. The film now is running its ninth month at the Liberty Theater, New York, its thirteenth week in Boston, and its twentieth week in Chicago. A theater has been leased in Chicago for a week for the film.

CHICAGO (Ill.) JOURNAL
AUG. 14, 1915

"The Birth of a Nation"

"The Birth of a Nation," a filmed spectacle of unusual ... and scope, enormously popular, will have one more week at the Illinois before moving to the Colonial. It is a great picture. The earlier reels unroll Sherman's march to the sea, the battle of Petersburg, Lee's surrender, the assassination of Lincoln, and other wartime scenes on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of the days of reconstruction, the carpet-baggers and Ku-Klux Klan. Into all this is woven sentimental adventure between a soldier of the south and a woman of the north. Music points and emphasizes all the scenes.

In the Summer Gardens

At Riverview tomorrow night the ...

LOS ANGELES (Cal.) EXPRESS
AUG. 10, 1915 4

The Clansman Returns

After last night's production of The Clansman at Clune's Auditorium it would seem that nothing is impossible, for that remarkable picture production "came back" with a punch that almost equaled that with which it opened its first performance here in February. The Clansman surely has not lost its power to attract, for the audience that gathered to witness its one hundred and ninety-fourth performance here was as great as any preceding it.

Depicting the darkest blot on the civilization of our nation, the Civil war and the reconstruction period, The Clansman has made a place for itself in history, for it reproduces with an accuracy hitherto considered impossible the terrible events that took place at that time. The Clansman has evidently gained a hold on the American public that cannot be shaken, and it will indeed be a long time before its dramatic equal in pictures will be found.

PROVIDENCE (R.I.) EVE...
AUG. 15, 1915

IT TO PRESENT RTH OF NATION'

o City Manager Employs nsel and Appeals to New Jersey Courts.

TION IS OBTAINED

(Dispatch to The Morning Telegraph.)

ATLANTIC CITY, Aug. 14.

is the answer of Samuel Nixon idelphia, lessee of the new Nixon on the Boardwalk, to the order last night by William Bartlett, of Public Safety, forbidding the tion of "The Birth of a Nation" Boardwalk playhouse.

Nixon obtained an injunction hancellor Walker at Trenton to-straining the Atlantic City offi-rom interfering with the produc-

are not going to be made the vic-a political dodge to corral the vote in Atlantic City," declared ixon. "Talk of violence in con-with a film drama which has en by thousands in all of the ities is ridiculous."

has assembled a distinguished f lawyers to give the City Com-ers battle. His fighting force in-former Judge Gordon of Phila-, former Attorney General Mc-of Newark, former Judge Robert ll and former Assemblyman Em-Richards of Atlantic City.

k about suppressing the produc-absurd," Nixon, in a temper, said rning. "Why, it has not only been by J. Louis Breitinger of the ivania Board of Censorship, but authorities have been advised to rrangements for as many children ible to see it. Claims that it in-ace hatred, and for that reason be suppressed, are ridiculous. It vith nothing but historical facts."

ctor Bartlett's order for the sup-n of the film was issued last night etectives had reported to him that ro section of the city, where more 2,000 negroes live, was in a fer-

ats have been made to stampede atre, to smash the windows and mit violence in other forms.

HERALD. N.Y. AUG. 15, 1915

Photoplay Exhibitor Wins.

(SPECIAL DESPATCH TO THE HERALD)

ANTIC CITY, N. J., Saturday.—Chan-Walker to-day in Trenton granted junction prohibiting the city of c City, its Director of Public Safety Chief of Police from interfering he presentation of "The Birth of a " in the New Nixon Theatre. This makes void the order sent by the or of Public Safety, William H. tt, to Harry Brown, manager of the Nixon, to discontinue exhibition of Birth of a Nation," after next y.

TRIBUNE. N.Y. AUG 15, 1915

ATRE FILMS.

g of the old theatri-week D. W. Griffith's "The Birth of a Na-d the year's record d performances. On he 400th presentation ty was reached. The rts this week with the remaining one of the f attractions on the list. he twenty-seventh week ment at the Liberty The-are so many elements of ffith's epochal treatment t that it looks as if it the record for all offer-York before its run is The linking of history e, the magnitude of the and the wealth of detail to the production are quali-assist in making this offer-ular. It will continue at the definitely.

HERALD. N.Y. AUG. 15, 1915

Griffith's spectacle "The Birth of on" will enter upon the twenty-sev-eek of its engagement in the Lib-heatre this week. There are many of appeal in Mr. Griffith's treat-the history and romance combined ms Dixon's novel. It will continue Liberty Theatre indefinitely.

MAIL. AUG 14, 1915

'Birth of a Nation' Makes Stage Record

D. W. Griffith's great spectacle, "The Birth of a Nation," has established the year's record run for continued performances. Friday night, the 400th presentation in New York city was reached.

The new season starts next week with the big production remaining one of the most talked of attractions on the list. This starts the twenty-seventh week of the engagement at the Liberty Theatre. There are so many elements of appeal in Griffith's epical treatment of the subject that it looks as if it will establish the record for all offerings in New York before its run is terminated. The linking of history and romance, the magnitude of the treatment and the wealth of detail crowded into the production, and qualities which assist in making this offering so popular. It will continue at the Liberty indefinitely.

SUN. N.Y. AUG. 15, 1915

LILLIAN GISH, IN "BIRTH OF A NATION"

LIBERTY THEATRE—D. W. Griffith's film spectacle "The Birth of a Nation." Has just established a year's run according to the actual number of performances. This stirring civil war picture is still interesting many people each week.

TELEGRAPH. N.Y. AUG 15, 1915

With the passing of the old theatrical season last week D. W. Griffith's great spectacle, "The Birth of a Nation," established the year's record run for continued performances. On Friday night the 400th presentation in New York City was reached. The new season starts this week with the big production remaining one of the most talked-of attractions on the list. This starts the twenty-seventh week of the engagement at the Liberty Theatre. There are so many elements of appeal in Griffith's treatment of the subject that it looks as if it will establish the record for all offerings in New York before its run is terminated.

PRESS. AUG. 15, 1915

Press Aug 15, 1915

"The Birth of a Nation" has established a record run for continuous showings, for on last Friday night the 400th presentation in New York city was reached. The new season starts with the spectacle remaining one of the most popular attractions in town, and this week starts the twenty-seventh week of the engagement in the Liberty Theatre. There are so many elements of appeal in the production that it looks as if it will establish a record for all offerings in New York before its run is terminated.

NEW YORK (N. Y.) HERALD

AUG 15

D. W. Griffith's spectacle "The Birth of a Nation" will enter upon the twenty-seventh week of its engagement in the Liberty Theatre this week. There are many elements of appeal in Mr. Griffith's treatment of the history and romance combined in Thomas Dixon's novel. It will continue at the Liberty Theatre indefinitely.

TRIBUNE. N.Y. AUG. 15, 1915

An agreement was reached yesterday whereby an answer to "The Birth of a Nation," the photo-play dealing so harshly with the colored people, is to be put into films and sent out as a protest against the impression that this viewpoint of the colored race leaves on the mind.

Miss Elaine Sterne, who has made herself nationally known as one of our best scenario writers, conceived the idea of writing a film answer. Miss Sterne first came into prominence in the film field by winning the first prize in the Vitagraph scenario contest with a picture drama entitled "The Sins of the Mothers." Later she won "The Morning Telegraph" prize for the best film, and several other prizes as well. She is special scenario contributor to the Vitagraph Company and the Universal Company, and has written many scenarios for other companies also, including the Selig Polyscope Company, the Fox Film Corporation, etc. She has won a Collier's prize with her short stories and contributes, among others, tales of child life to "The St. Nicholas Magazine." Perhaps her best known series of films are those entitled "Sonny Jim," of which she writes at least one a month for the Vitagraph Company.

Miss Sterne, having felt the necessity of showing the other side of the negro problem, took her proposition to the National Association for the Advancement of Colored People at the time that this organization, under Mr. Villard, Rabbi Stepnen Wise and others, was doing its utmost to have some of the objectionable scenes in "The Birth of a Nation" eliminated. The association was delighted with the idea, and at once sent Miss Sterne to Washington and further South, where she was put thoroughly in touch with the progress that the negro race has made. She visited practically every institution of this kind, including the Hampton Institute and Tuskegee, where she spent some time in consultation with Booker T. Washington. Having collected her material, Miss Sterne then proceeded to write her answer, which she intends calling "Lincoln's Dream," and which is to be twelve reels in length.

The problem of financing this big undertaking was undertaken by the National Association for the Advancement of Colored People, and Miss Sterne, in her enthusiastic co-operation, was called to Boston and other New England points to read her synopsis, this calling forth the approval, in Boston, of Professor Hart, one of the best authorities on this portion of American history, who complimented Miss Sterne on the accuracy, as well as the interest, of her work. After considerable effort, the money necessary for so large a production was forthcoming, and yesterday a contract was finally signed with the Universal company, whereby they agreed to screen the story, and also, it is most likely, to allow Otis Turner, whose production of "Samson" and other large subjects entitles him to this distinction, to produce it.

When completed, "Lincoln's Dream" will be booked throughout the land as a special feature and sent out, over routes covered by "The Birth of a Nation." Every colored organization in the country has agreed to do its share in giving this production publicity and the colored people who have been consulted before and after the composition of the play are highly enthusiastic at the prospect. They claim that the optimistic nature of the subject and the thorough understanding that Miss Sterne has put into her script is the first, as they consider it, fair discussion and exposition of their development that they have been given since the Civil War.

TIMES. N.Y. AUG. 15, 1915.

The National Association for the Advancement of Colored People is going to answer "The Birth of a Nation" in its own coin. When this film, based on Thomas Dixon's story of the South, was first produced the association carried on an agitation against it, which resulted in the elimination of some scenes considered objectionable, but which failed to accomplish its aim, since the picture was not placed under the censorial ban.

Elaine Sterne, who has won fame as a writer of scenarios, conceived the idea of answering "The Birth of a Nation" with a film in which the development of the colored race should be set forth. After interesting the association in her scheme, Miss Sterne went South to study the subject. "Lincoln's Dream" is the title she has given the scenario based on the material gathered. The Universal Film Company has arranged to produce the picture, which will be sent wherever the film responsible for the protest is exhibited.

CLIPPING FROM NEW YORK AMERICAN

Date

Vienna and other European capitals [illegible] were ago and was afterward [illegible] Cosmo in New [illegible] scenes, by Friedrich Freksa, [illegible] "Tales of the Arabian [illegible] claimed to be the most [illegible] offering of vaudeville [illegible] with the passing of the old theatrical season last week D. W. Griffith's great spectacle, "The Birth of a Nation," established the year's record run for continued performances. On Friday night the four-hundredth presentation in New York City was reached. The new season starts this week with the big production remaining one of the most talked-of attractions on the list. This starts the twenty-seventh week of the engagement at the Liberty Theatre.

PRESS. AUG. 1

"The Birth of a Nation" twenty-seventh week the Liberty Theatre.

AMERICAN. AUG

With the passing of the old theatrical season last week D. Griffith's great spectacle, "The Birth of a Nation," established the year's record run for continued performances. On Friday night the four-hundredth presentation in New York City was reached.

The new season starts this week with the big production remaining one of the most talked-of attractions on the list. This starts the twenty-seventh week of the engagement at the Liberty Theatre.

WORLD. N.Y. AUG. 15,

RALPH LEWIS as Hon. Austin Stoneman, in "Birth of a Nation"

BROOKLYN, (N. Y.) EAGLE

Aug 15, 1915

BIG FILM MAKES GOOD.

Because of the success of the run of "The Birth of a Nation" at the Brighton Beach Music Hall, William H. Kemble, the managing director, and his associates, have been able to pay the Griffith interests the $65,000 they guaranteed for the privilege of presenting the film in Brooklyn. In paying this high price Brooklyn not only was shown the picture before Philadelphia and other big cities, but Manager Kemble obtained the exclusive right to present it in this borough. Many producers expressed the opinion that the manager of the Music Hall paid an exceptional amount for the privilege, but the attendance and the receipts have more than justified the venture. The receipts for the performances would be even larger but for the fact that on a number of occasions Mr. Kemble set aside half of the house for the accommodation of hundreds of orphans of the borough. The orphans, who came from Brooklyn homes, were taken to the Brighton Beach Music Hall in special cars and were served with orangeade and fruit. "The Birth of a Nation" will be presented at the Music Hall the rest of the season. Many educational and patriotic and historical societies have reserved blocks of seats for theater parties. Already many of the seats for the last performance that will be given at the Music Hall have been sold.

WORLD. N.Y. AUG. 15, 1915

BRIGHTON BEACH—"The Birth of a Nation."
HENDERSON'S—Vaudeville.
LUNA PARK—Lilliput Island.
NEW BRIGHTON—Vaudeville.
SHELBURNE—"Splash Me."
STEEPLECHASE—Orphans' Day.

BRIGHTON BEACH—Because of the success of the run of D. W. Griffith's spectacle, "The Birth of a Nation," at the Brighton Beach Music Hall, William H. Kemble, the managing director, and his associates, have been able to pay the Griffith interests the $65,000 they guaranteed for the privilege of presenting the great film in Brooklyn. Paying this high price, not only gave Brooklyn the picture before Philadelphia and other big cities had it, but gave manager Kembel the exclusive right to present it in this borough. The film, which is a picture history of the days of the Civil War, has drawn crowded houses even in rainy and unseasonable weather. Many film producers expressed the opinion that the manager of the Music Hall paid too much for the [illegible] but the attendance and the [illegible] more than justified [illegible] receipts would [illegible] but for the fact that on [illegible] occasions Mr. Kemble [illegible] of the house for the [illegible] of hundreds of orphans [illegible]

ATLANTIC CITY (N. J.) PRESS
Aug 5,

MUSICAL FOR ST. LOUIS WILL SOON SEE FIRST MOVIES AT $1.50

"Birth of a Nation" to Open at Olympic Aug. 29, at Regular Prices.

St. Louis is to have its first taste of $1.50 moving pictures, when "The Birth of a Nation" opens at the Olympic Theater Sunday night, Aug. 29.

"The Birth of a Nation" is generally recognized as the most elaborate motion picture ever made, and it is to be exhibited throughout the United States, as it has for months past been shown in Eastern cities, only in high-grade theaters, and at the regular scale of prices prevailing in those houses.

The action of "The Birth of a Nation" deals with American history, in and after the Civil War period. The play is in part founded on Thomas Dixon's novel, "The Clansman." This novel, and the dramatization of it, have been condemned as unjust to the negro race, and as historically untrue. The same charge has been made against "The Birth of a Nation," and an unsuccessful attempt was made, in Boston, to prevent the production of the film on this ground.

This Season's Shows.

Walter Sanford, manager of the Olympic, returned to St. Louis yesterday and announced that the Olympic's list of attractions, following "The Birth of a Nation,"

St Louis, Daily Globe Democrat. Aug 15.

The Birth of a Nation.

Walter Sanford, manager of the Olympic Theater, announces the opening of the Broadway house, Sunday night, August 29, when what is regarded as the greatest motion picture extant, The Birth of a Nation, is to be exhibited for the five weeks then ensuing.

It is understood that the contract for this exhibition provides that the picture must be shown in first-class theaters only, and motion picture houses are barred. Nine months ago The Birth of a Nation began its sojourn at the Liberty Theater, New York. It is in its thirtieth week in Boston and its twentieth in Chicago, where, at the Illinois Theater, the time of the film can not be extended, owing to the urgent requirement of beginning the regular dramatic season of the house.

CLIPPING FROM Wisconsin

Date Milwaukee Wis. 8-15

DAVIDSON. FF

"The Birth of a Nation," the tremendous photo spectacle of the days of the rebellion, staged by Griffith and enacted by an all-star cast, ends its engagement at the Davidson on Saturday, August 28.

"The Birth of a Nation" is discontinued at this time, owing to the inability of Manager Sherman Brown to so rearrange bookings of the season that it may remain longer. It will have completed a run of eight weeks at the end of this time, and will have been presented in this city no less than 114 consecutive times. This is a record that will long hold in the theatrical affairs of this city.

"The Birth of a Nation" has attracted wide attention throughout Wisconsin. People are coming from all portions of the state to view this production, and it is probable, from present indications, capacity houses will be the rule until the close of the run. Reservations may be made now for any of the remaining performances. A matinee is given daily at 2:15 o'clock, while the evening presentation begins at 8:10 o'clock.

It is admitted throughout the country, that this offering of Griffith's is by far the greatest thing in the film world ever done in America. It is surrounded with a strong historic value, and the details with which it is filled add to its effectiveness. The all star cast, including such stars as Harry Walthall, Mae Marsh, Donald Crisp, Spottiswoode Aiken, Ralph Lewis, Josephine Crowl, and others equally well known, give the presentation an unestimable value with the film fan. The story is thrilling. The hold through is intense, and the photography the best examples of Griffith art.

In one scene alone 10,000 men and 3,000 horses participate. That is the siege of Petersburg, where the northern and southern lines are shown in a five [illegible] photos were taken from a sixty-foot tower. [illegible] orchestra is heard [illegible]

Public Ledger. Aug 10

THEATERS GET SET FOR WINTER SEASON

Olympic Will Open August 29 With Five Weeks' Run of "The Birth of a Nation."

The blase first-nighter, who has been forced to content himself with the movies and open-air vaudeville for three long months, is beginning to preen himself up and get ready for the opening of the winter dramatic season. Virtually all the St. Louis playhouses will reopen in the next few weeks with bills that promise well for a good year.

Despite rumors that the Union Electric Light and Power Company is seeking to take over the space in its building occupied by the Shubert Theater, the manager of the Shubert has announced a long list of plays for the winter. In case the deal goes through this winter, all Shubert plays will be transferred to the Garrick Theater, which has been dark for the last few seasons. It is probable that the Shubert will not be closed until next summer, however.

Walter Sanford, manager of the Olympic Theater, returned last night after a vacation of three months at his summer cottage in Siasconset, Mass., with the announcement that the Olympic will begin the season Sunday, night, August 29. The attraction will be "The Birth of a Nation," said to be the most brilliant, vivid and stirring masterpiece of the motion-picture world. The plan is to keep the attraction for five consecutive weeks. This is hardly to be wondered at when it is remembered that "The Birth of a Nation" is rounding out its ninth month at the Liberty Theater, New York, its thirtieth week in Boston and its twentieth week in Chicago.

In the latter place its run at the Illinois Theater will be ended soon by the bookings of the regular season. The Colonial Theater has been leased for one year for the purpose of continuing the engagement. No attraction, dramatic or otherwise, in the memory of present-day playgoers has caused such universal approbation as "The Birth of a Nation."

Sanford Announces Bookings.

"I consider it to be one of the most fortunate circumstances," said Mr. Sanford last night, "that we are able to open our season with an attraction of such magnitude. If I told you all the wonderful things about it I would not be believed except by those who have seen it elsewhere. St. Louis will soon know all about it, however, and I have every confidence that our record here will be better even than that of the other large cities, as our capacity is greater than that of any other theater at which it has been shown. "The Birth of a Nation" is not my only cause for jubilation," he continued. "I have never heard St. Louis people so hopeful and so confident in their expressions about the certain prosperity of the city during the impending fall and winter. We are to have a new night life downtown; they tell me; things are going to brighten up in every respect, and, of course, you know, when people begin to talk that way it generally means something.

Brooklyn, (N. Y.) Standard-Union
Aug 15 1915

BRIGHTON BEACH MUSIC HALL—On account of the success of the run of "The Birth of a Nation" at the Brighton Beach Music Hall, William H. Kemble, the managing director, and his associates have been able to pay the Griffith interests the $45,000 guaranteed for the privilege of presenting the film here. Many film producers expressed the opinion that the manager of the Music Hall paid an exceptional amount for the privilege, but the attendance and the receipts have more than justified the venture. Manager Kemble was certain "The Birth of a Nation" would prove a sensation in Brooklyn as it had elsewhere, and willingly guaranteed the big amount. The receipts for the performances would be larger but for the fact that on a number of occasions Mr. Kemble set aside half of the house for the accommodation of hundreds of orphans. "The Birth of a Nation" will be presented at the Music Hall the rest of the season. Many educational and patriotic and historical societies have reserved large blocks of seats for theatre parties.

Aug 14 1915

RECORD CROWD SEES 'BIRTH OF A NATION'

Atlantic City Authorities Criticised for Attempt to Stop Photoplay

From Public Ledger Bureau

ATLANTIC CITY, Aug. 13.—Sharp criticism of resort authorities who yielded to demands of protesting colored citizens and summarily ordered the closing of a Boardwalk theatre is the latest development in the "Birth of a Nation" agitation which stirred the city last week.

One of the largest crowds that has yet visited the New Nixon Theatre since the "Birth of a Nation" was billed there filled the big playhouse tonight and marveled over the realistic production with its inspiring music.

Harry Brown, manager of the playhouse, said there was no likelihood of any trouble. Hotelmen, he said, have given the production strong indorsement, and since the agitation began have assured him of their belief it would be a politic mistake to permit any class in the city to dictate the kind of amusement to be provided for visitors.

ATLANTIC CITY (N. J.) REVIEW
AUG. 12, 1915

BIRTH OF NATION IS FASCINATING

Spectacle Has Combined Qualities Of Most Brilliant Masterpieces FF

"The Birth of a Nation" now at the New Nixon, is a bright beacon light which illuminates the most important period of American history. It is as fascinating as a Dumas romance; as impressive as Dante's Divine Comedy; as comprehensive as Balzac's Human Comedy and as soul-searching as the tragedies of Shakespeare. It is a brilliant, faithful and vivid historical romance which tells the story of the war between the States and of the reconstruction era of the South.

This amazing spectacle in 12,000 feet of superb motion pictures was made under the direction of David W. Griffith. Eight months were consumed in the making, 18,000 people and 3,000 horses were used in the 5,000 scenes and $500,000 were expended. Suggested by Thomas Dixon's "Clansman," the historical episodes are interspersed with a dual love story of absorbing interest.

This mighty masterpiece is now filling the following theatres to their utmost capacity: The Liberty and Brighton, in New York; the Tremont in Boston; the Illinois in Chicago and the Davidson in Milwaukee.

"The Birth of a Nation" will always be remembered as the first to merit and win success in the best theatres at a scale of prices the same as had been obtained by the most costly dramatic productions.

With the wane of the season the summer run of "The Birth of a Nation" will soon be reaching its close. It is therefore well to see this great production at the earliest possible time as there will be no other engagement played in Atlantic City.

NEW YORK PRESS
Aug. 15-15

NEW RELEASES ON THE PICTURE SCREENS

Attractive Pictures Announced for First Showing In This Week. FF

"The Birth of a Nation" has established a record run for continuous showings, for on last Friday night the 400th presentation in New York city was reached. The new season starts with the spectacle remaining one of the most popular attractions in town, and this week starts the twenty-seventh of the engagement in the Liberty Theatre. There are so many elements of appeal in the presentation that it looks as if it will establish a record for all offerings in New York before the run is terminated.

BROOKLYN, (N. Y.) TIMES
AUG 14 1915

[illegible] D. W. Griffith's [illegible] Birth of a Nation [illegible] year's record run [illegible] performances, Friday night [illegible] presentation in New York [illegible] reached.

The new season starts [illegible] the big production remaining [illegible] most talked of attraction [illegible] This starts the twenty-seventh week of the engagement at the Liberty Theatre. There are so many elements of appeal in Griffith's epical treatment of the subject that it looks as if it will establish the record for all offerings [illegible] before its run is terminated. [illegible] of history and romance [illegible] of the treatment and the wealth of detail crowded into the production are qualities which make it a strong attraction, making this offering as popular. It will remain at the Liberty indefinitely.

N. Y. Mail. Aug 14

'Birth of a Nation' [illegible] Makes Great [illegible]

D. W. Griffith's [illegible] Birth of a Nation [illegible] year's record run [illegible] performances, Friday night [illegible] presentation in New York [illegible] reached.

The new season starts [illegible] the big production remaining [illegible] most talked of attraction [illegible] This starts the twenty-seventh week of the engagement at the Liberty Theatre. There are so many elements of appeal in Griffith's epical treatment of the subject that it looks as if it will establish the record for all offerings [illegible] before its run is terminated. [illegible] of history and romance [illegible] of the treatment and the wealth of detail crowded into the production are qualities which make it a strong attraction, making this offering as popular. It will remain at the Liberty indefinitely.

AUG 15 1915
MILWAUKEE (Wis.) WISCONSIN

FOR THE PLAYGOER

DAVIDSON—"The Birth of a Nation," [illegible] this week. [illegible] CRITERION—Vaudeville of the [illegible] by Countess Van Dorsum. [illegible] viewed show.
ORPHEUM—Continuous vaudeville, 1 to 11 p. m.; pictures, [illegible] 1 p. m.
GAIETY—Burlesque. Twice Daily. Matinee daily.
BUTTERFLY—Pictures.
ALHAMBRA—Pictures.
MAJESTIC—Dark.
EMPRESS—Dark.
SHUBERT—Dark.
FAIRY—Dark.

CRYSTAL'S NEW SHOW.

The Crystal is offering another one of these good shows this week, and every act on the bill is deserving of more than passing mention. There is variety in plenty, so that the vaudeville fan is bound to have full appreciation.

Duncan and Holt are a [illegible] team that keeps the audience laughing from the word go. Their lines are [illegible] and their stunt of burlesquing a violin artist is a hummer.

Another good act is the comedy [illegible] the offering of the McKittie Trio. This team has a feminine star that follows Irene Franklin's style and succeeds in pleasing her auditors. The male members of the company both have good voices, the presentation of the "[illegible]" blend by one being as near a piece of work of its kind seen here in some time.

The Countess Van Dorsum is billed as the "Tetrazzini of vaudeville," and judging from the applause, seems to live up to it. She is accompanied by two good harpists, and the act is all that could be asked for.

The Jupiter Trio has a horizontal bar act to add novelty to the bill. Mike Rialta opens with "The Artists' dream." Eastland motion pictures are shown.

MILWAUKEE
ADDRESS — CLIPSURO
FROM Wisconsin
Milwaukee News
8-14-15

STILL AT THE DAVIDSON.

Scenes from "The Birth of a Nation," Now in Seventh Week

MILWAUKEE (Wis.) NEWS
AUG. 14, 1915

[illegible] "The Birth of a Nation," the Griffith photoplay which has broken all theatrical records at the Davidson theater, will be given at that house on Aug. 23. On the following night, Joseph Stanley in "All Over Town," opens the regular fall and winter season, with his company which has scored so extensively in Chicago during the summer months.

"The Birth of a Nation" is discontinued at that time, not through desire on the part of the management, but because of the inability of Manager Sherman Brown to cancel the early bookings of the theatrical season and so continue the photoplay. The attraction will have completed eight weeks of two performances daily when the last presentation is given. These means a total of 114 performances, for two presentations were given before the beginning of the first week. This is a record never equaled in Wisconsin in any sort of a theatrical engagement [illegible] the Middle West, with the exception of Chicago, where the record is held by this same attraction.

"The Birth of a Nation" is generally conceded to be the greatest photoplay ever staged in America, and, beyond question, it is the greatest historical offering ever given. The battle scene, showing the siege of Petersburg, Va., and the last stand of the gallant little band of confederate fighters, introduces 10,000 men and 3,000 horses, and covers an area of five miles. The pictures were filmed from the top of a sixty-foot tower, and the battle is fought according to maps and official reports, the campaign being followed in detail.

Henry Walthall, Mae Marsh, Donald Crisp, Lillian Gish, Miriam Cooper, Joseph Henabery, Wallace Reed, Ralph Lewis, Spottiswoode Aitken, Josephine Crowl, are but a few of the better known film stars who participate in this tremendous offering. Griffith himself directed the entire work. He was assisted by Frank Woods, scenario writer, and an advisory staff of military and historical experts, who assisted in varifying and settling disputed points of the affairs of the days of the sixties.

There is a wide range of interest in "The Birth of a Nation" and after seeing the pictures one realizes the conditions which prevailed in slavery times and the acuteness of the situation when war was declared. Slave life is depicted in a realistic manner and the thrilling war scenes are as true to history as it was possible to have them staged. Throughout the play there runs the thread of a double romance between young members of two prominent families of the North and South, the Stonemans and the Camerons. Male members of each family are killed in battles and after peace is declared close relations are resumed.

Armies are shown in camp and in action on the battle field with rifle fire, bayonet charges, cavalry charges and artillery duels. In the battle of Gettysburg, the most impressive of the battle scenes, five miles of territory are occupied by the troops. The pictures depict Sherman's march to the sea and the assassination of President Abraham Lincoln in Ford's theater in Washington the night of a gala performance to celebrate the end of the war.

In the closing scenes of the great play one sees the brave Ku Klux Klansmen of the South, the masked, shrouded night-riders who organized secretly to suppress the lawless negroes who used their freedom in a reckless manner. The riots which took place in South Carolina after the war are visualized and the Klansmen are seen in acts of rescue. Swift justice was dealt out by the Klansmen and the negroes feared them because of their ghostly appearance. Altogether, the pictures show life as it was during the civil war period.

(N. Y.) TELEGRAPH
AUG 21 191
THEATRE.

ADDRESS — CLIPSURO
PING FROM
NEW YORK SUN
AUG 1 1915

[illegible], complete the [illegible]

Performances of "The Birth of a Nation"

W. Griffith's spectacle "The [illegible] of a Nation," now in its sixth [illegible] at the Liberty Theatre, will [illegible] out its 400th performance in [illegible]er New York at this house next [illegible]y night. This is the longest run [illegible] current season. As no end is in [illegible] for the engagement it begins to [illegible] now as if "The Birth of a Na[illegible] will establish the long distance [illegible] the number of performances [illegible] before it wears out its metro[illegible]n welcome. To date over 400,000 [illegible] have attended the local presen[illegible]. The big attraction more than [illegible]s own in the face of the terrific [illegible]er last week and the returns [illegible]n keeping with its wonderful rec[illegible]ade since it began its stay here.

CLIPPING FROM
Date

[illegible] weekly."

"THE BIRTH OF A NATION."

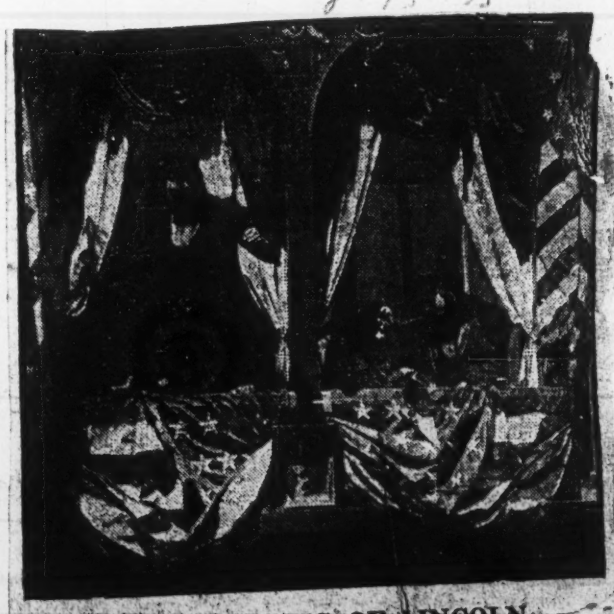
Film Story of Civil War Announced at Opera House.

"The Birth of a Nation," the Civil War photodrama which has attracted wide attention will be the attraction at the Opera House starting to-morrow night, with two performances daily thereafter. Col. Wendelschaefer has been after this attraction since early in April when it caused a furore in Boston and it was only last week that he was able to do so, after which it was necessary to get the Police Commission's permission to show it.

"The Birth of a Nation" is a historical drama in two parts founded on "The Clansman" by Thomas Dixon. It shows the North and the South at war and the reconstruction period which was the [illegible] aftermath of the war. A northern and southern home are shown before the war. The call to arms comes and the sons of both houses leave for the front. Battles and battlefields are rolled out in marvelous perspective, the most striking scenes being the four years war, showing all of the principal events, including Sherman's march to the sea. Then comes the assassination of President Lincoln, the getting into power of the men who exploited the negroes and the rise of the Ku Klux Klan. The love element is not lacking in the film. A northern girl who visits in the South dismisses Col. Ben Cameron, her lover, when she discovers he belongs to the dreaded Ku Klux.

The principal roles are taken by Henry Walthal, Miriam Cooper, Mae March, Josephine Crawell, Spottiswoode Aiken, Ralph Lewis, Lillian Gish, George Seigmann, Joseph Henabery, Donald Crisp and Howard Gaye. An orchestra of [illegible] pieces will play specially composed music [illegible]

CABLE ADDRESS — CLIPSURO
CLIPPING FROM
Date



THE SHOOTING OF LINCOLN

Booth Jumping from the Box to the Stage in Ford's Theatre
A Scene in "The Birth of a Nation" at the Opera House

ATLANTIC CITY ... IDENCE (R. I.) JOURNAL
AUG. 16, 1915

...GISH WHO IS SEEN IN "THE BIRTH OF A NATION"

Miss Gish Has One of the Principal Roles in the Photoplay Which is Given at the Providence Opera House This Week.

MOTION PICTURE NEWS (New York City)
Aug 14 1915

SPOKANE CENSOR PRAISES "BIRTH OF A NATION"

FF

"The Birth of a Nation' is magnificent. It is the greatest film I have ever seen."

That is what City Commissioner Samuel Glasgow, municipal censor of theaters, reported on his return to Spokane from Seattle, whither he was sent by the city council to witness the Griffith spectacle and determine whether it should be exhibited in Spokane.

Colored clergymen of Spokane had presented a protest against the film to the city council, which prompted the censor's trip to the Coast, a distance of 400 miles.

"The negro people undoubtedly have cause for complaint," admitted the censor. "They are just as much entitled to object to certain scenes as the Irish and Jewish people have had on other plays and pictures sent here. But I do not believe the performance should be prevented.

"The scenes objected to are minor ones, but are essential to the play and could not well be eliminated. I investigated closely, however, and failed to find in Seattle a single instance of violence resulting from the picture."

"The Birth of a Nation" was bought for Seattle and Spokane by James Q. and Howard S. Clemmer, brothers, who booked it for five weeks in Seattle and three in Spokane. It is no secret that the film has not been drawing as well in the Coast city as was expected, and, if it does no better in Spokane the engagement may be cut to a fortnight and the picture taken onto the road for the odd week.

Lack of opposition in Seattle probably has had something to do with the attendance there and the tempest stirred up here should have the effect of materially helping the box office.

...ING FROM
Bu...

At the Beaches

T... message of peace conveyed in the remarkable ... of "The Birth of a Nation" which is being ... at the Brighton Beach Music Hall is stated on the program as follows: "... this graphic presentment serves no other purpose ... its message for universal peace marks it of great importance. Morally and educationally it establishes the folly of armed conflict." A member of the Senate of the United States expressed the foregoing sentiment. "Anyone contemplating war should see this picture," added the Senator. "I sincerely believe it will do more to deter people from engaging in war than anything written or spoken in the subject for years." Great care has been taken not to glorify battle. Even the ranks stops at its motif of glorification to sound the note of terror and desolation which is the real task of War. Armies seldom settle disputed questions of one time where they accomplish this much, in the wake of conflict arise newer and more terrible questions. But for the bitterness engendered in the Civil War, the suffering of the Reconstruction period would never have been known." The theme of the play is also explained on the program, under the heading "A Nation is Born," which reads:

"Among our fathers lived a poet-leader who dreamed a new vision of humanity—that out of the conflicting interests and character of thirteen American states, stretching from the frosts of the north to the tropic jungles of Florida, there could be built one mighty people. For eighty years this vision remained a dream—sectionalism and bitterness the grimmest realities of our life. Lord Cornwallis, the British commander, had surrendered at Yorktown, to the allied armies of the Kingdom of France and the original thirteen states, by name—New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Virginia, Maryland, North Carolina, South Carolina and Georgia. Through seventy-five years of growth and conflict these states clung to their individual sovereignty, feeling with jealous alarm the slow but sure growth of a national spirit within the body of the federal Union. This new being was stirred at last into articulate life by Daniel Webster's immortal words, 'Liberty and Union, one and inseparable, now and forever.' The sole question our fathers had not dared to face—whether the sovereignty of the Union should ultimately have supreme rule—was raised in 1861 over the problem of the negro. The North had the passionate conviction that we were a republic of nations, each state free and sovereign. The North, under the leadership of Abraham Lincoln, held that the Union was indestructible and its sovereignty supreme. Until Lincoln the right of each state to peaceful secession was seriously disputed, North or South. New England had more times than threatened to withdraw long before South Carolina. Blind rage led the way. And yet unconsciously the nation within had grown into a living soul, and, in the merciless ... of four years of Civil War and eight years of more ... reconstruction, a nation was born."

This historical drama is founded on Thomas Dixon's ... "The Clansman" and is a truly remarkable presentation. Principals in the cast are: *Colonel Ben Cameron*, Henry ... *Margaret Cameron*, the elder sister, Miriam ... the pet sister, Mae Marsh; *Mrs. Cameron*, ... *Spottiswoode Aiken*; ... the second son, J. A. Beringer; *Duke Cameron*, the ... son, Maxfield Stanley; *Mammy*, their faithful ... *Hon. Austin Stoneman*, Leader of the ... *Elsie*, his daughter, Lillian Gish; ... Clifton; *Tod*, the younger son, Robert ... the blacksmith, Wallace Reed; ... housekeeper, Mary Alden; ... Governor, George Seigmann; ... Walter Long; *Abraham Lincoln*, ... *Ike* ... th, Raoul Walsh; *General* ... *Robert E. Lee*, ... negro, William De Vaul ... death, William Freeman; ... Wilson. Others are Calvin ... generals, military aides and attaches, secretaries, ... Representatives, visitors, soldiers, abolitionists, ... plantation crowds and mobs.

...MOTION ... City
AUG. 14, 1915

ANOTHER PLAY OF EPIC SWEEP FROM GRIFFITH

FF

D. W. Griffith, the master producer, has just decided upon his next multiple reel feature to follow "The Birth of a Nation." Its title is to be "The Mother and the Law." He is now at the Griffith headquarters, the Reliance-Majestic studios in Hollywood, Los Angeles, California. He is in the midst of preparations for the filming of "The Mother and the Law."

The plot and the theme other than as indicated in the title have not been announced but will be made known later. Mr. Griffith has, however, selected his cast. Prominent among the Griffith players who are to appear before the camera in "The Mother and the Law" are Mae Marsh, the Griffith actress who will be remembered as Florence Cameron in "The Birth of a Nation," Robert Harron, who has appeared in the Griffith features, "The Battle of the Sexes," "Judith of Bethulia," "The Escape," "The Avenging Conscience" and "Home Sweet Home," Miriam Cooper, who has a prominent role in "The Birth of a Nation," and Mary Alden, remembered for the performance of the mulatto in "The Birth of a Nation" and as the mother in "The Battle of the Sexes."

BERKELEY (Cal.) GAZETTE
AUG. 14, 1915

ANOTHER WEEK OF 'CLANSMAN' IN OAKLAND

FF

Miriam Cooper in "The Clansman," in Oakland.

All other attractions have been cancelled by the management of the Macdonough theater in order to continue "The Birth of a Nation," or as it is more generally known, "The Clansman," D. W. Griffith's mighty spectacle, for twelve more days, or another week, commencing tomorrow.

Two exhibitions are given daily including Sundays, a matinee at 2:10 and the evening exhibition at 8:15.

In producing "The Birth of a Nation," Director Griffith has photographed not only fratricidal strife in its outward showing, but he has photographed the very thoughts of the people and the emotions that caused their hearts to flutter.

With such exactitude has this great photoplay producer adhered to the fact that the spectator knows, as he sees Lincoln and his cabinet deciding on a call for volunteers that it is fact, not imagination he is looking at.

The assassination of Lincoln is true in every detail, even the dress worn by Mrs. Lincoln that awful night is reproduced exactly; the Booth who steals up the stairs to the box, enters and fires the shot that stopped a nation's heart from beating, his wildly reckless leap to the stage, all are pictured with such conscientious fidelity that the greatest of all tragedies is shown as if the spectator were indeed sitting in Ford's theater, over half a century ago, and had seen the deed that he sees now.

SAGE-TEA DANDY

LOS ANGELES (Cal.) EXPRESS
AUG. 14, 1915

So enthusiastic has been the welcome extended that greatest of all motion pictures, The Clansman, that another week, beginning Monday afternoon, has been announced by the management of Clune's Auditorium theater.

Before the appearance of The Clansman, had any one asked if any attraction, either of the silent or spoken drama, could play to capacity houses in a theater like Clune's great Auditorium, for 17 weeks, the answer would have been in the negative. But that is just what has happened, and it is not surprising when one considers that this picture is a reproduction of a historical fact that is still very much alive in the hearts of the American people.

The period following the Civil war, known as the "reconstruction," is portrayed with vividness that startles those who had not the faintest conception of the terrible strife that shook our country to its very foundation. The Ku Klux Klan, organized for the purpose of defending the Southern civilization from the "black rule," is shown in every detail of its work. The rise and fall of a prospective "Black Empire," fostered by dishonest politicians, is portrayed with tragic intensity.

President Lincoln, trying to bring to a successful conclusion the great work he had mapped out for himself, is shown struck down by an assassin's hand while right in the midst of his great endeavor.

ALAMEDA (Cal.) TIMES-STAR
AUG. 14, 1915

...R. EVE. TRIBUNE
...G. 13, 1914

... BOARD ...S PERMIT

...f a Nation" Will Be ...ented Here

...Commissioners decided ...noon to permit the ...he Birth of A Nation," ...d in Providence, begin- ...day evening, with con- ...which the Commissioners ...ewing the play in Boston ...y.

...view was given in the ...pera House prior to the ...on for the benefit of a ... representative colored ...half of those who pre- ...the play at a meeting ...Commissioners last Tues-

...Walter A. Presbrey of the ...told the committee before ...n that the Board had or- ...n cuts, giving the list of ...he committee. After view- ...rtainment for three hours ...rs of the committee pre- ...hairman Presbrey the fol- ...ement:

...fter viewing the films of the ...The Birth of a Nation,' we ...onvinced that this play is of ...racter that it should not be ...Providence.

...e no recommendations to ...r than that the Board will ...a former decision and place ...ban on the entire play.

... Robinson, Rev. Zechariah ... William A. Heathman, John ...ns, Rev. B. G. Moore-Brown, ...A. Gilbert, M. D., Rev. M. F. ...I. W. Fisher."

...communication the board re- ...follows:

...binson, Esq.,

...ir—The Board of Police Com- ...s acknowledges the receipt of ...unication signed by yourself ...r members of the committee ...ed 'The Birth of a Nation' ...uests of the board this after- ...the Providence Opera House, ... you state that the play is of ...racter that it should not be ... Providence.

...the earnest effort of the board ...ate such scenes as might be ...ly objected to by your people ...d regrets that, in your opinion, ...ems to be no common ground ...hich we can unite. The board ...t cannot concur in your opinion ...erefore, informs you that a ...will be granted for this photoplay ...ven to the public just as you ...wed it this afternoon.

... truly yours.

"WALTER A. PRESBREY,
"Chairman.

"J. J. McCAFFREY,
"BENJAMIN P. MOULTON."

...obinson, representing the com- ... thanked the members of the ...or their courtesy, and Chairman ...y declared that as Providence ...cosmopolitan city, the board had ...s best to recognize the rights of ...ses of citizens while protecting ...blic morals.

... more changes were made in the ...ere than were made in Boston ...oting and special legislation.

... Felix R. Wendelschafer of the ...nce Opera House when informed ... rulings of the Police Commission ...I am perfectly satisfied with their ... and will be glad to abide by ...decision.

...ENCE (R. I.) JOURNAL
...AUG. 14, 1915

...ONTROVERSY MAY ... DECIDED HERE TODAY

...ommissioners to Act on ...e Birth of a Nation."

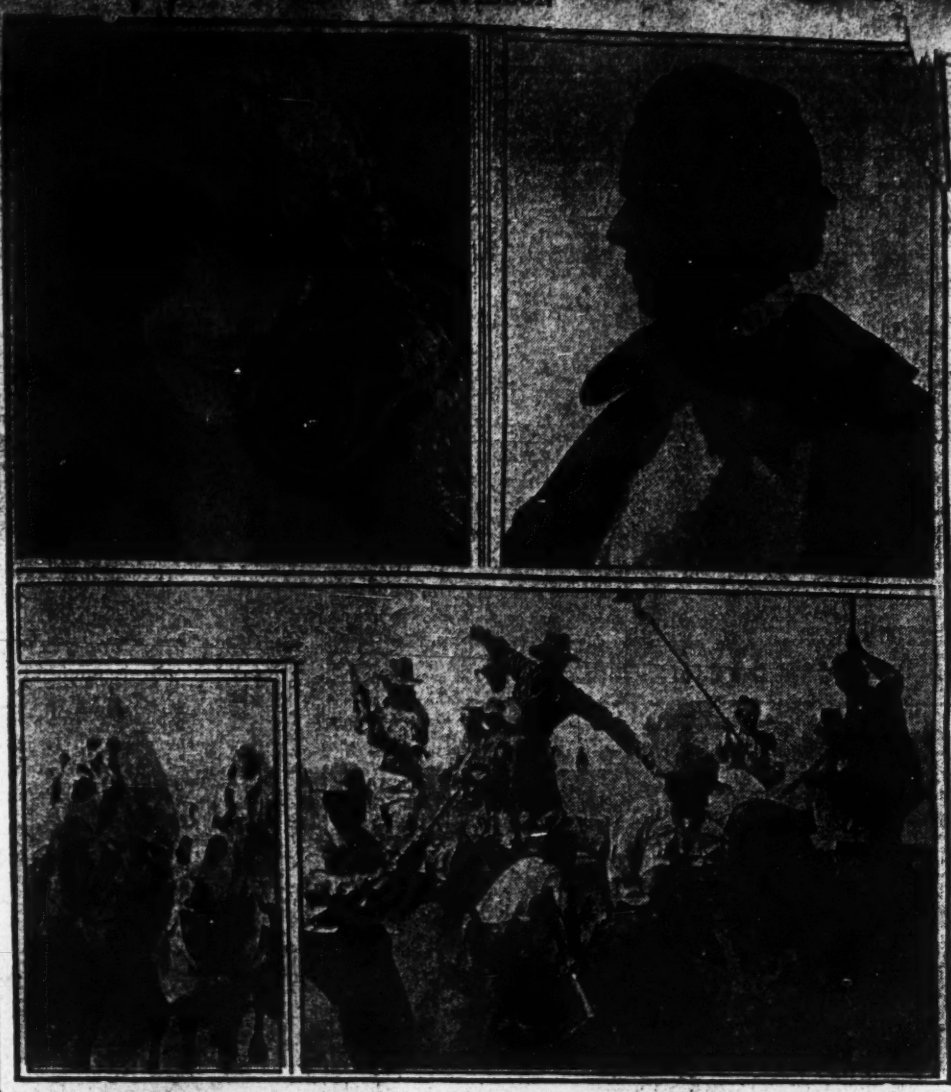
...or not David W. Griffith's mo- ...re spectacle, "The Birth of a ...will be shown in this city is ...ded at a meeting of the Board ... Commissioners this afternoon. ...favorable decision be reached, ...will probably be shown at the ... Opera House, commencing

...m was shown privately before ...e Commission last evening, with ...ts and exclusions which had been ... order of the commissioners. The ...n of last evening will be re- ...efore the Police Commissioners ... deputation of colored men at 2 ... this afternoon. A conference will ... to determine whether all the ob- ...ionable features have been removed. ...Wendelschaefer declined last night ... any statement regarding the pic- ...ut Chairman Walter A. Presbrey ... Police Commission gave out the ...g for publication:

... board witnessed the last reel in ...t section of 'The Birth of a Na- ...nd six reels in the second section. ...rtain cuts in scenes, as they had ... these eliminated. The production, ...ved by order of the board, will be ...d tomorrow afternoon at 3 ... before the board and the cul- ...ed colored gentlemen selected ... committee, which was present at ...ame hearing held in the office of ...ard of Police Commissioners.

MILWAUKEE (Wis.) NEWS
AUG. 14, 1915.

DAVIDSON



Upper Section: Mae Marsh and Henry Walthal; Lower Section: Members of the Ku-Klux-Klan and a Charge in Battle.

...T (N. Y.) TELEGRAPH
AUG 2 1 191...

...TY THEATRE

OTTAWA (Ont.) JOURNAL
AUG. 12, 1915

MOST VALUABLE FILM IN WORLD TO BE GUARDED NIGHT AND DAY IN OTTAWA

The contract by which the Canada Exhibition secures "The Birth of a Nation" for the night shows of the coming Ottawa Fair, imposes unusual obligations for safeguarding the valuable films of Griffith's famous motion picture. This is a natural consequence in view of the fact that the photographs are the rarest of their kind in existence and cost half a million dollars to produce. It is stipulated that the Fair Association must place a heavy insurance on the property while it remains in Ottawa. Griffith's corporation also demands that the films never leave the physical custody of one of their own representatives. Realizing the merits of the attraction, the Fair management made special concessions. On the other hand, exclusive rights for the screen drama have been obtained by the picture people. Such an extraordinary attraction is expected to be long remembered by visitors to the Fair.

N FRANCISCO (Cal.) CHRONICLE
Aug. 15, 1915.

MACDONOUGH

AT the matinee performance tomorrow, "The Clansman, or The Birth of a Nation," will start on another week of the return engagement at the Macdonough Theater, where it is attracting capacity houses at every performance. The story told in the picture is one of historical value, depicting all the important events of the period of reconstruction in the South, as well as the events leading up to this, starting with President Lincoln's call for volunteers.

The picture deals largely with the rise and fall in power of a character called Austin Stoneman, who obtains power through the assassination of President Lincoln by Booth and is finally vanquished through the efforts of the Ku Klux Klan.

ATLANTIC CITY (N. J.) GAZETTE
AUG. 15, 1915

"THE CLANSMAN" WILL BE SHOWN FOR FINAL WEEK

Yielding to popular demand, the management of the Macdonough theater has cancelled all other attractions in order to play "The Birth of a Nation," or as it is more generally known, "The Clansman," D. W. Griffith's mighty spectacle in 12 reels.

Two exhibitions of this film are given daily including Sundays, with matinee at 2:10 and the evening exhibition at 8:15.

What gives "The Birth of a Nation," which is based on Thos. Dixon's novel, its supreme value it that it possesses a double mental perspective.

One is the reality of the fearfully striving periods of just before the Civil War, during that combat and the equally trying and dramatic time immediately following the surrender of Lee.

The other drama no less distinctly shown, and with such vigor that while the former holds the eye with irresistible power the other commands the brain and controls the mind of the spectator, is that of the psychology, the emotions, the thought processes of the three clashing elements—the northerners, the southerners and the negro.

David W. Griffith, Producer of "The Birth of a Nation," at the New Nixon Today.

CLIPPING FROM Times
Los Angeles Herald
Date 8-15-15

Clune's Auditorium.

"The Clansman," that most talked of motion picture, has proven so popular as to make it necessary to extend the return engagement another week at Clune's Auditorium.

The events leading up to that terrible strife, the Civil War, and the period immediately following, are illustrated in a manner that has made "The Clansman" almost a part of history. The development of that famous organization, the Ku Klux Klan, is shown from the time of its inception, that gave rise to its creation

ATLANTIC CITY (N. J.) PRESS
AUG. 16, 1915

CHANCELLOR AIDS THE FILM DRAMA

RESTRAINS ATLANTIC CITY OFFICIAL FROM INTERFERING WITH PRODUCTION.

RETURNABLE AUGUST 24

City Commissioner William H. Bartlett, director of public safety of Atlantic City, and all other authorities of that place are restrained from in any way interfering with the moving picture drama, "The Birth of a Nation," now being exhibited at the New Nixon theatre, by an order made Saturday night by Chancellor Walker. The chancellor has allowed a rule to show cause why an injunction should not issue to prohibit the Atlantic City officials from interfering with this production. This rule is made returnable Tuesday, August 24, and in the meantime the temporary restraint is granted.

The application for the injunction was made to Chancellor Walker at his home here by Emerson L. Richards, former assemblyman, and Ulysses G. Stryon, as counsel for the Esplanade Amusement company, owners of the Nixon theatre, and the Epoch Producing corporation, owners of the film. In the petition to the court it was set out that "The Birth of a Nation" has been exhibiting daily at the Nixon theatre for the last four weeks and without any reason being offered Commissioner Bartlett Saturday notified the management of the theatre that on and after Monday, August 16, the exhibition of the picture would be prohibited.

It was set out to the court that "The Birth of a Nation" was produced at a cost far exceeding $100,000; that 18,000 persons and 3,000 horses were used in the production; that it occupied a year of time; that it faithfully reproduced interesting and important epochs in American history; that it is highly moral in its character and tone; that it is educational as well as emotional; that the play in no wise appeals to or tends to excite or engender racial or religious prejudice or animosities, but, on the contrary, is clean, wholesome and elevating.

It is further claimed by the complainants that at present the picture is being exhibited in all parts of the country, and that it was witnessed in February of the present year by most distinguished persons in official life at the National Press club in Washington, and the universal verdict was that it was a wonderful production. It is claimed that there were only two instances in which the propriety of the play has been questioned. One of these was in Chicago and the other in the city of Los Angeles, but in both cities the police departments were restrained by the higher courts from interfering.

The court of chancery was asked to restrain the director of public safety of Atlantic City from his contemplated action because of the effect that it would have not only upon the profits of the Nixon theatre, but because of the irreparable damage that the production would sustain.

ATLANTIC CITY (Cal.) CHRONICLE
AUG. 16, 1915

"Clansman" Continues Crowd Macdonough

[illegible] Film Drama Drawing Hard [illegible] Transbay Theater.

[illegible], August 16.—The fact [illegible] theater-goers in Oakland [illegible] not yet witnessed the big film [illegible] of "The Clansman" or the [illegible] of a Nation," playing a second [illegible] at the Macdonough [illegible] was proven today by the [illegible] gathering which attended the [illegible] performance.

In addition to the big orchestra [illegible] used during the performance, a quartet of singers added to the general Southern atmosphere which pervades the theater, while [illegible] depicting the many events reel after reel is thrown on the [illegible] (transpiring [illegible] in the South.

AUG. 16, 1915
BERKLEY (Cal.) GAZETTE

"CLANSMAN" FILM BEGINS SIXTH WEEK IN OAKLAND

D. W. Griffiths' mighty spectacle in [illegible] reels, "The Birth of a Nation," or "The Clansman," will enter upon its sixth and final big week at the Macdonough theater today.

Although this spectacular motion picture production has been shown at the Macdonough for five weeks, during which time more than 85,000 persons have seen it, its popularity continues unabated.

"The Birth of a Nation" marks a new epoch in motion pictures. Never before has the time and care been taken with the production of any film as was accorded by Director Griffith in staging "The Birth of a Nation." More than $500,000 was expended in staging the film and eight months were required to complete it.

Director Griffith utilized the services of more than 25,000 people and 3,000 horses in making "The Birth of a Nation." Romance, comedy, history and drama are artistically blended together in the film.

The most spectacular battle scenes ever enacted before a camera are shown. Other notable features are the rise in power of Thaddeus Stevens, the great commoner, the assassination of President Lincoln by Booth, the formation, motives and raids of the famous Ku Klux Klan and the problems of the south during the reconstruction period.

Two exhibitions are given daily, including Sunday, matinee at 2:10 and the evening exhibition at 8:15.

TRENTON (N. J.) GAZETTE
AUG. 16, 1915

Brooklyn, (N. Y.) Standard-Union

Date AUG 8 1915

D. W. Griffiths' "The Birth of a Nation," which has been referred to as "the eighth wonder of the world" and which cost over $500,000 to film, is still being shown to large audiences at the Brighton Beach Music Hall. The exhibition is now in its seventh week.

PROVIDENCE (R. I.) NEWS-DEM.
AUG. 16, 1915

Prov. Opera House

Colonel Felix Wendelschaefer has made one of the most important bookings of recent years for the Opera House. He has secured the sensational picture "The Birth of a Nation" for [illegible] at the Providence Opera House starting [illegible] evening with two performances [illegible] It is the first $2 moving picture [illegible] produced, requiring 18,000 people and [illegible] The first half of the great [illegible] depicts the salient events of the [illegible] war, which came to a close at Appomattox just 50 years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theatre live before the spectators of the Griffith drama.

In the second half the South's "second uprising," this time against the carpetbag regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate General" Ben Cameron, with the Northerner Lissie Stoneman, and that of the Union captt. Phil Stoneman with Margaret Cameron, the South Carolina lassie, sustain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heart ache and pathos of stricken South, are shown. The great out-of-doors is Mr. Griffith's special [illegible] Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5000 scenes in this spectacle and (it is estimated) no less than 200,000 interesting historical de-

PROVIDENCE (R. I.) EVE. TRIBUNE 72
AUG. 16, 1915

Providence Opera House

D. W. Griffith will present his epic in motion pictures, "The Birth of a Nation," for the first time here to-night, beginning an indefinite engagement at the Providence Opera House. Two performances will be given daily. It is one of the most important bookings Col. Wendelschaefer has ever made for his theatre. This mammoth presentation of the vital story interwoven with American history is the first $2 motion picture. It has been exhibited with great success in New York and Boston, having been running in the latter city since April.

Mr. Griffith has taken for his theme the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy of a nation, one and indivisible. The action begins with the introduction of slavery into the colonies and then the start of the abolition movement and the stirring times leading up to the secession of the Southern States and the outbreak of the Civil War. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episode in a drama of history, romance and emotion the like of which has never been revealed before. Its termination is an allegorical picture of the coming of permanent peace and the settlement of all local differences.

[illegible] incidents into his [illegible] producer used [illegible] He has

BERKELEY (Cal.) GAZETTE
AUG. 14, 1915

[illegible] ENGAGEMENT IN OAKLAND IS EXTENDED

Lillian Gish in "The Clansman" at the Macdonough [illegible] land.

Yielding to popular demand, the management of the Macdonough theater has cancelled all other attractions in order to play "The Birth of A Nation," or as is more generally known "The Clansman," D. W. Griffith's mighty spectacle in 12 reels, for another week starting tomorrow.

Two exhibitions of the film are given, matinee at 2:10 and the evening exhibition at 8:15.

What gives "The Birth of A Nation," which is based on Thos. Dixon's novel, its supreme value is that it possesses a double mental perspective.

One is the reality of the fearfully striving periods of just before the Civil war, during that combat and the equally trying and dramatic time immediately following the surrender of Lee.

The other drama no less distinctly shown, and with such vigor that while the former holds the eye with irresistible power the [illegible] the brain and controls the [illegible] the spectator, [illegible] chology, the economic [illegible] process of the three [illegible] ments—the northerner, the [illegible] corners and the negro.

Phila. Ledger Aug [illegible]

"BIRTH OF A NATION" TO BE CENSORED

Part of Film Objected [illegible] Negroes Will Be Cut Out

From Public Ledger Bureau

ATLANTIC CITY, Aug. 17.—The [illegible] of a Nation," the thrilling "Civil War" film drama appearing at a [illegible] theatre, is to be censored.

Parts of the production which stirred bitter resentment among [illegible] City's 12,000 negro residents this week, through a committee [illegible] the City Commission to suppress the play, are almost certain to be cut. One of these is "Gus, the negro [illegible] pursues a child to his death, [illegible] "Lynch."

Blocked in their efforts to have the police close the show, through an injunction issued by Chancellor [illegible] bidding city authorities to enforce [illegible] attempt to suppress Public Safety Director Bartlett's suppression order was today scored a [illegible]

After negotiations for a [illegible] ment had been [illegible] a suggestion [illegible] lessee of the New Nixon [illegible] the show is being [illegible] should confer with his [illegible] four of the leading [illegible] met Mr. Nixon at once. The [illegible] Rev. J. P. Gregory, [illegible] ple; the Rev. Charles D. Dickson, [illegible] Baptist; the Rev. [illegible] Presbyterian, and the Rev. W. H. [illegible] ford, of Zion Church, representing [illegible] 2400 parishioners.

After the conference [illegible] "The committee [illegible] was very fair. After [illegible] tions to certain [illegible] a Nation," I said [illegible] matter could be [illegible] tion. J. J. McCarthy, [illegible] Mr. Griffith, who [illegible] been summoned to come [illegible] on Thursday and [illegible]

Mr. Gregory, [illegible] terial Committee, said: [illegible]

"We were [illegible] features of the [illegible] us our case to [illegible] which [illegible] are to be [illegible] the Board [illegible]

Aug 19

St. Louis Aug 19, 1915

OF A NATION AS 5,000 SCENES

Men Engaged in Battle in mmoth Film Play to Be Shown at Olympic.

Birth of a Nation," which will rate the season at the Olympic Sunday night, August 29, is a le of Civil War and Reconstruc- ys. It is said to be truly gi- proportions.

rg was staged extent, and in- The wild rides of alled into service Theater, ex- n photographs y descriptions, a full is seated, with President Lin- his box, and Laura Keene and ompany on the stage. The South ina Legislature, chosen at the lection under the influence of the t baggers, is shown in full and ng session.

se are among the 5,000 scenes of love, romance, chivalry, passion patriotism.

St. Louis Star Aug 18, 1915

RTH OF A NATION,' A SEAT PICTURE, OLYMPIC AUG. 29

Having 5,000 Scenes, 18,000 Actors, to Run Five Weeks —Other Attractions.

Motion pictures at $2 for the best s in the house will make its debut St. Louis at the Olympic Theater day, August 29, when the great "The Birth of a Nation," will be ened.

This film comes with a large sym- ny orchestra to interpret the pat- c and romantic score, which is said be of grand opera caliber; and a cial set of electricians and mechani- s is carried to produce sound ef- s in the battle scenes and the wild s of the Ku Klux Klans.

The performance is three hours long. matinee will be given daily and the a is booked to run five weeks.

The film has been heralded in St. uis by those who have witnessed it its long runs in New York and Chi- o. It has 5,000 scenes, involving ,000 people and is a spectacle of il War and Reconstruction days

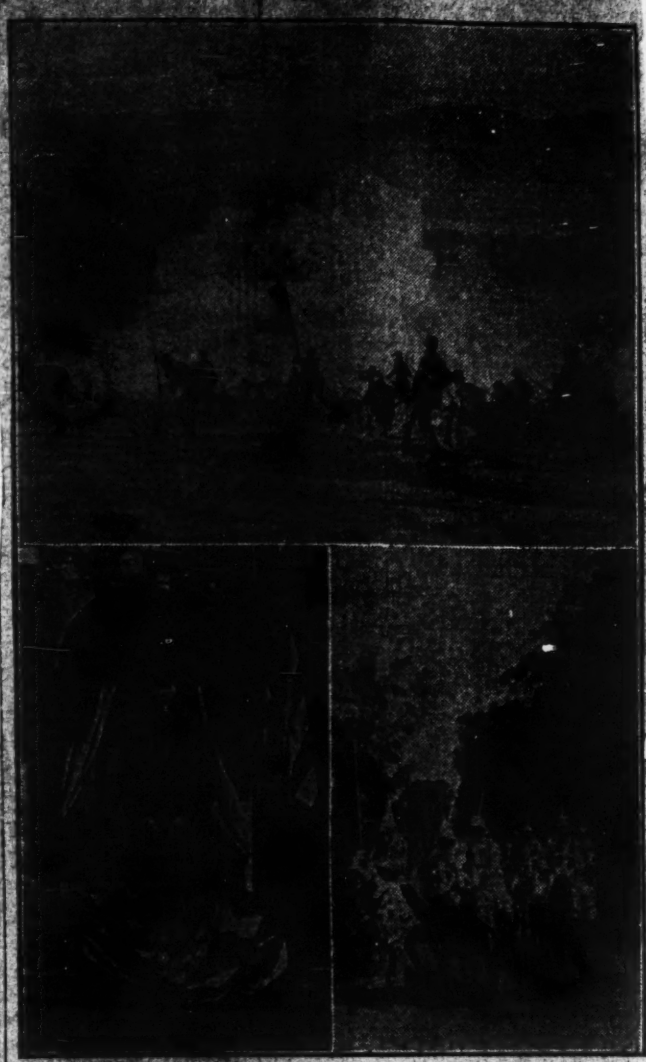
St. Louis Times Aug 18, 1915

Birth of a Nation.

"The Birth of a Nation," a gigantic pectacle of Civil War and Reconstruc- on days, involving 5000 scenes pre- ected by especially devised lenses; a usical score, said to be grand operatic n its caliber, interpreted by a sym- hony orchestra to be brought here rom New York, and electrical and ound effects, for which a full carload f newly invented instruments is car- ied, will inaugurate the season at the Olympic Theater, Sunday night, Aug. 29. The engagement is for five weeks with two performances daily, each con- uming three hours.

For the first time in the history of motion picture art, the $2 scale of prices, charged for first-class theatrical attractions, will prevail for "The Birth of a Nation." When D. W. Griffith, the producer, announced this price before the first performance in New York, he was laughed at by the Broadway man- agers. But when the Liberty Theater became the one tightly packed theater in town, and when Boston and Chicago followed suite with the "Standing Room Only" sign, the laugh died away, and instead the managers began wonder- ing what the world was coming to. Mr. Griffith's answer was that it was the same old world, going to see what pleased it, and what it considered worth the money.

Assassination of Lincoln Is One Feature of "The Birth of a Nation"



Scenes From the Great Griffith Masterpiece. Top—Battle of Petersburg, 18,000 Men Engaged. Bottom—Right, Section of Ku Klux Klan on March; Left, President Lincoln in Box at Ford's Theater Just Before his Assassination.

The assassination of Abraham Lincoln is one of the stirring features of "The Birth of a Nation," which opens a five-weeks' engagement at the Olympic Theater Sunday night, Aug. 29.

D. W. Griffith, producer of the spectacle of the Civil War and reconstruction days, built, for this scene, the entire interior of Ford's Theater as it was on the night of the saddest tragedy in American history. The auditorium, crowded to its capacity, the stage on which Laura Keene and her company were playing, and the President's box, set in its tier of boxes, are all reproduced from photographs and contemporary description.

The exact manner of the assassination of Lincoln is not known. Mr. Griffith, in his researches, found 18 distinct accounts, all of them differing in minor details. From these accounts he selected what he considered the most probable chain of events, and every movement made by the actors in the scene at the Olympic will be found by the student of history to be authenticated by one or other of the accounts. University professors who have seen the Griffith production have given it as their opinion that Mr. Griffith has admirably performed a difficult feat.

The care shown in staging the assassination of Lincoln is said to have been exercised throughout the production, and the spectacle is considered a masterpiece of history, as well as romance. For three months, a corps of history experts worked under the direction of Mr. Griffith, examining no less than 5000 volumes dealing with the Civil War and the days immediately following it, besides countless official records, pamphlets and newspaper files. This data was compiled and digested, and finally submitted to Mr. Griffith for a verdict and a choice of picturesque facts. As a result, veterans of both the North and the South have given their approval to the principal historical events of the photo drama.

An Army of 18,000 Men.

The immense labor consumed in the actual work of visualizing the facts in hand is illustrated by the battle of Petersburg. Mr. Griffith and a corps of army engineers laid out the battle field five miles in extent, built the trenches and roads, set the big guns and mortars, and even planted trees and whole thickets. On this field, when it was ready, and when it had passed the censorship of veterans of the battle on both sides, Mr. Griffith assembled two armies, totaling approximately 18,000 men, and for weeks rehearsed them in the action of the battle before the camera was turned upon them.

Other great scenes in the spectacle are the gathering and the wild rides of the Ku Klux Klans on their errands of vengeance and mercy; the march of Sherman to the sea, culminating in the storming of Atlanta, and the first session of the South Carolina Legislature elected by the carpet baggers.

Throughout the spectacle runs a story of romance and chivalry, based upon Thomas Dixon's "The Clansman," though not following that narrative slavishly. The story is said to be one of a strong heart appeal that blends perfectly with the stirring scenes of conflict. A feature of the production is a musical score, said to be grand operatic in its sweep, using as themes various patriotic American airs and songs of love and romance from both continents. A special symphony orchestra will be brought here from New York to interpret this score.

LITCHFIELD (Ill.) NEWS-HERALD
AUG. 20, 1915

THE BIRTH OF A NATION.

The Birth of a Nation," D. W. Griffith's mighty spectacle of Civil War and Reconstruction days, will be presented at the Olympic Theater, [illegible], for five weeks, starting [illegible] night, August 29. St. Louis will see the production [illegible] presented in New York, Chicago and Boston, in each [illegible] has been a phenomenal success here, as in those cities, will be the regular theatrical scale of twenty [illegible] cents to two dollars at night, and [illegible] to one dollar at the daily matinees. A company symphony [illegible] will be brought here from [illegible] to interpret the musical [illegible] which is said to be grand opera [illegible] in its calibre, using as its [illegible] the various patriotic American airs and the folk and heart songs of this country and Europe.

"The Birth of a Nation" is in 5,000 scenes, that run before the eye in dazzling and bewildering succession. War and hate are skillfully blended with love and romance. Among the truly magnificent scenes, whose like, it is said, were never before exhibited in a theater in any form, are the battle of Petersburg, on a field five miles in extent, and involving 18,000 men in a startling realistic conflict; Sherman's march to the sea, culminating in the storming of Atlanta; the wild rides of the Ku Klux Klans on their errands of revenge and mercy; an exact reproduction of Ford's Theater on the night of the assassination of President Lincoln, showing the crowded auditorium, the stage and the President's box and detailing every move of the saddest tragedy in American history; and the session of the first South Carolina legislature elected under the influence of the carpetbaggers.

Thru all runs the thread of one of the most beautiful romances of love and chivalry ever staged. Critics have pointed to Mr. Griffith's spectacle as "the great American play last."

(N. Y.) TELEGRAM
AUG 21 191

Theater und Sommerga

Olympic.

Im Olympic-Theater wird vo Sonntag, den 29. August, ab D. W. Griffiths großartiges Kriegsspiel „The Birth of a Nation" gezeigt und zwar für die Dauer von fünf Wochen. Der musikalische Teil wird von einem Symphonieorchester ausgeführt, das aus New York hierhergebracht wird. Die Preise rangieren zwischen 25 Cents und $2.00 für die Abendvorstellungen und zwischen 25 Cents und $1.00 für die täglichen Matinees.

„The Birth of a Nation" hat den Bauernkrieg zur Grundlage und bringt unter seinen zahlreichen Szenen die Schlacht bei Petersburg, Shermans berühmten Marsch, eine genaue Reproduktion des Ford Theaters in der Nacht, da Präsident Lincoln ermordet wurde, und die erste Sitzung der Staatsgesetzgebung von Süd Carolina, die unter dem Einfluß der „Carpetbaggers" stand.

Die Vorführung dieses grandiösen Schauspieles hat in New York, Chicago und Buffalo ganz riesige Erfolge erzielt und wird jedenfalls auch in St. Louis gebührend gewürdigt werden.

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PORTLAND (Me.) PRESS
AUG. 20, 1915

"BIRTH OF A NATION" COMING TO PORTLAND

Portland is to have an opportunity to see "The Birth of a Nation," the spectacular motion picture drama which has entertained Boston audiences for many weeks, and had as great a vogue as the foremost dramatic attractions. Manager Harry Smith of Keith's theatre completed arrangements for the production of "The Birth of a Nations at the local theatre, Thursday by long distance telephone. For a number of days Mr. Smith has been in touch with the men who are responsible for this tremendous production, the greatest known to motion pictures, in order to secure its presentation in Portland and the matter was brought to a satisfactory conclusion Thursday.

The presentation of this wonderful film here will mark the apex of motion picture achievement in this city. "The Birth of a Nation," in the first place, is the only motion picture ever given in Portland for which seats are sold at prices equal to those of the finest dramatic productions. A special orchestra of 20 musicians will be employed during the engagement of this film drama, for all the music is of a character adapted to the theme of the piece, and is an indispensable accompaniment.

"The Birth of a Nation," as all followers of the motion picture drama know, is a play depicting the scenes of the Civil war, the movements of the Ku Klux clan, and other incidents that had to do with the most momentous period in this nation's history. In the scenes thousands of actors are employed, more than have ever appeared in a motion picture production before and the play was staged at an expense so enormous that the figures are positively staggering.

"The Birth of a Nation" is to be seen at Keith's for the entire week of Aug. 30, bridging over the gap between the closing of the Keith stock company and the opening of the Royster-Dudley opera company at the house.

ATLANTIC CITY (N. J.) PRESS, 1915

...th of a Nation on Sun-
...y, Aug. 29.

...With the arrival of the ...in this land, the forces ...to the main story of "The ... Nation," to be unfolded to ...heater goers at the Olympic, ...ight, Aug. 29, and following ...ing lesson, range through the ...es of American history.

...first rumblings of the abolition ...ent are heard ominously. The ...sign States, in their claims to the ... to maintain the institution of ...very, reach the climax of their dis-...tent in the election of Abraham Lin-...oln. The new President issues his first ...all for troops, and the Civil War, so ...long dreaded, comes to be a tragic real-...ity. The story of the mighty conflict ...is told vividly in the works of the best historians, but D. W. Griffith, producer of "The Birth of a Nation," is credited with a new vividness. Sherman marches to the sea before the eyes of the spectator, and the storming of Atlanta excites the veteran in the audience to the wildest pitch of enthusiasm. The battle of Petersburg is fought on a stage five miles in width, and the veteran recognizes the tree or the clump of bushes whose shelter he heroically abandoned to meet the bayonet charge of the enemy.

While the men of the North and the South are engaged in the fearful struggle, Griffith flashes before the eyes of the spectator the woman's part in the war. She is at home praying, or is ministering to the wounded in the hospitals, or is scanning with dreadful anxiety the lists of the slain. Then comes Appomattox Courthouse. Gen. Lee and Gen. Grant draw up articles that are to put an end for all time to strife in this nation, and when they walk toward each other and stretch out their hands for a brotherly clasp, the spectators, according to reports from the Eastern amusement centers, fairly rise to their feet and yell and cheer as if they were present at the actual scene of reconciliation.

Though the war is over, the nation must still go through some bitter throes before it becomes the wonderful reality it is today. Lincoln is assassinated; the enemies of the South in Congress, undeterred by the strong hand of the great leader, make possible the rule of the carpetbagger. The newly liberated race, under the influence of pernicious politicians, go to such excesses that the Aryans of the South are forced to band together secretly for their preservation. This gives rise to the Ku Klux Klans, and their wild rides on their errands of vengeance and mercy are among the most thrilling scenes.

The spectacle is rendered still more realistic by thousands of sound and electrical effects, especially devised for this production, and by a musical score blending patriotic and sentimental themes into an operatic whole, interpreted by a special symphony orchestra.

LILLIAN GISH IN "THE BIRTH OF A NATION" OLYMPIC — AUG. 29

Pittsburgh Chronicle Telegraph Aug 21, 1915

"THE BIRTH OF A NATION" IS COMING TO THE NIXON

"The Birth of a Nation" will commence a run of five weeks at the Nixon Theater beginning Wednesday night, September 1, and continuing twice daily thereafter. Nearly 100 people are required to present this spectacle. Musicians, electricians and operators, men to handle mechanical effects and men in other departments make up this roster.

MIRIAM COOPER

Pittsburgh Sun Aug 21, 1915

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at the Nixon theater on Wednesday evening, September 1, and continue twice daily thereafter for a limited engagement of five weeks.

The first part of the picture covers the entire period from 1861 to 1865 with massive battle scenes. The second half Mr. Griffith devotes to the soul-stirring drama of reconstruction.

N.Y. Sun Aug 21, 1915

LIBERTY—"The Birth of a Nation" starts in next week on the seventh month of its run. The week will mark the 460th performance of Griffith's spectacle in Greater New York. With its 18,000 people and 3,000 horses moving through a drama that links romance with the vital periods of American history in a series of thrilling scenes to the number of over 5,000 it is easy to estimate the reasons for the wonderful success the work has achieved.

Journal of Commerce Aug 21, 1915

"The Birth of a Nation" begins its seventh month at the Liberty Theatre next week. The week will mark the 460th performance of D. W. Griffith's masterpiece. With its 18,000 people, 3,000 horses and more than 5,000 scenes, it is without doubt the greatest motion picture ever shown and the indications are that it will remain at the Liberty for a long time.

MOTION PICTURE WORLD (N. Y. City)

George Bowles, manager of "The Birth of a Nation," has made the following statement regarding the leasing of the Colonial theater by the Epoch Producing Corporation: "The Colonial theater has been leased for a year. It has been taken over for the purpose of presenting Griffith attractions, including 'The Birth of a Nation,' owned and presented by the Epoch Producing Corporation, and also the future releases of that company, the general manager of which is J. J. McCarthy. I shall manage the Colonial and all the attractions that play there during the time that it remains under the control of Mr. Griffith, Mr. McCarthy and their associates. As for arrangements with other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out." It is said that "The Birth of a Nation" will close its run at the Illinois theater Saturday night, August 21, and that the first presentation will be given at the Colonial the following Sunday afternoon.

CLIPPING FROM BROOKLYN, (N. Y.) TIMES

STATE RIGHT OWNERS OF "NATION" ... CHAIN OF MA BOOK ON COMMISSION BASIS

ATLANTIC CITY (N. J.) JULY 18, 1916

GRANT AND LEE AT APPOMATTOX AS SHOWN IN "THE BIRTH OF A NATION" ... NEW NIXON SUNDAY NIGHT.

ATLANTIC CITY (N. J.) GAZETTE AUG. 15, 1916

Miriam Cooper in "The Birth of a Nation"

22, 1915

irth of a Nation.

Gish, a former St. Louis
Northern heroine in The
ation, which opens a five
ment at the Olympic The-
night, August 24.
a member of a family that
amous in the realm of silent
nother and her sister Doro-
ppearing frequently on the
Lillian was introduced to
ith by Miss Mary Pickford.
ediately discovered her tal-
moted her rapidly. She has
d in The Battle of the Sexes,
t Home, and Enoch Arden.
n The Birth of a Nation has
her former efforts.
of a Nation is based upon
of reconstruction days writ-
omas Dixon, though the plot
nsman, which forms the out-
story, is not followed slav-
ith, in conceiving and exe-
gigantic spectacle, had always
he accurate portrayal of the
he days before, during and im-
following the civil war. His
as far more comprehensive
n's, and the result is declared
ork of act to which fiction can
e to attain in magnificence and

rth of a Nation is a colossal
comprising 3000 scenes of love,
chivalry; a musical score of
ambitions, whose themes are
m songs of patriotism and re-
nterpreted by a symphony or-
to be brought here from New
nd thousands of sound effects,
tally to the flitting phantoms of
en. The battle of Petersburg,
's march to the sea, the assassi-
f Lincoln and the wild rides of
Klux Klans are among the sen-
features.

LILLIAN
GISH
THE NORTHERN HEROINE IN
THE BIRTH OF A NATION
OLYMPIC

ttsburgh Leader Aug 22, 1915

THE PITTSBURGH GAZETTE TIMES

"THE BIRTH OF A NATION COMING."

The magnitude of David W. Griffith's feat in stating "The Birth of a Nation" is almost appalling. Instead of scenery for his background Griffith has used nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan 3,000 riders and horses sweep over the dusty roads.

No wonder that this historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestra score perfectly synchronized to the action. It has also created a tremendous sensation because of its forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of reconstruction are made to live again and the nation reborn is apothesized. Mr. Griffith, pioneer among directors, managed this achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of 50 years ago.

"The Birth of a Nation" will open at the Nixon Theater the evening of September 1 and will continue twice daily thereafter for a limited engagement of five weeks.

THEATER OPENINGS.

The first definite news of what theatergoers may expect for the season of 1915-16 here in Pittsburgh is found in some of the official announcements appearing today in the newspapers. It is declared that the Nixon will be first in the field with a five weeks' season of moving pictures at maximum prices for this class of entertainment. This means, of course, that D. W. Griffiths' much-discussed photoplay, "The Birth of a Nation," will come to that house with top prices at $2.

Pittsburgh Gazette Times Aug 22, 1915

[illegible] (N. Y.) TELEGRAPH

AUG 2 1 191

[illegible]TY THEATRE

NIXON OPENING

"The Birth of a Nation" Film Booked for Five Weeks

D W Griffith's master production "The Birth of a Nation" will be the attraction at the Nixon Theater beginning Wednesday evening, September 1, and continuing thereafter twice daily for a limited engagement of five weeks.

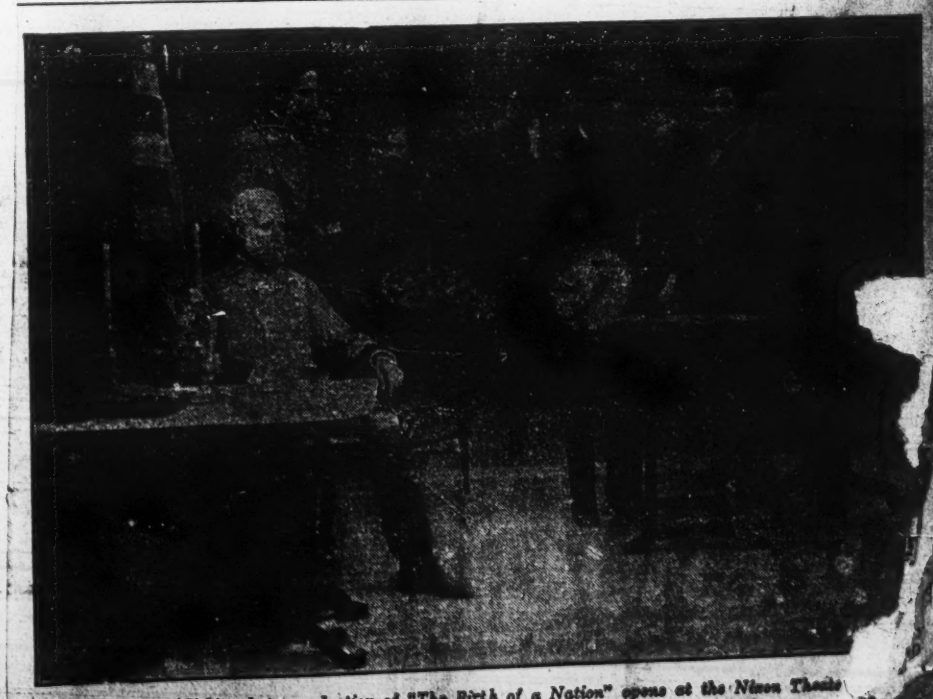
It will be brought here in exact reproduction of the great attraction which is now in New York where it has broken every record of the American stage. Those achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its development sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. Ten thousand yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple human story of love and romance weaves through the vast spread of the action, and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action, and lends a potent force to the drama.

HOSPITAL SCENE IN "THE BIRTH OF A NATION"
~ NIXON SEPT 1 ~

THE PITTSBURGH SUNDAY POST, AUGUST 22, 1915.

BIRTH OF A NATION," photoplay with scene of Lee's surrender to Grant, to be shown in the Nixon Theater beginning September 1.



David W. Grifith's photo production of "The Birth of a Nation" opens at the Nixon Theate evening, September 1st, continuing twice daily thereafter for five weeks.
"Ben Hur" and "The Blue Bird," supposed to be the high-water mark of stage spectacles, a overshadowed by this spectacle of 5,000 scenes, 18,000 characters, 3,000 riders and 300,000 of eight months of labor and the expenditure of half a million dollars. The night riding of the " like a company of messenger spectres along the moonlit roads.

LILLIAN GISH
In "The Birth of a Nation, Nixon, September 1.

W. Griffith's mighty spectacle, "Birth of a Nation," will be seen the Nixon theater beginning Wednesday evening, September 1, and continuing thereafter twice daily, exactly it is being given in New York and eral other cities where it has made ord-breaking runs.

his new force in the art of stage ertainment is perhaps the most ly discussed production ever made America. It is above all else the atest thing that has been achieved one producer. Imagine condensing living details of the most strenuous periods of American history into evening's entertainment of less than e hours. You are not told about it is your imagination tested by orical descriptions of what took Instead you see it by lightning upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies, and with tthis framework they make these wonderful characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It beg'ns with the importation of the first African slave and it ends with the settlement of the question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife, and the high lights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horses [illegible] wild rides across bloodstained [illegible] the human race weaves

ATLANTIC CITY ... 22, 1915

...mmer Gardens and ...houses Running Full ...st and Most of the Winter ...usement Places Either Just Opening or Getting Ready to Open, Mr. First-Nighter Has a Varied Menu Before Him.

THE sensational and freakish success of "The Birth of a Nation" in the various great amusement centers of America, such as New York, Chicago, Boston and San Francisco, indicates that this film spectacle, which is to be unrolled before the eyes of St. Lous for the first time at the Olympic Theater next Sunday night, has reached the highest point yet attained in the comparatively new art of the screen.

D. W. Griffith, the producer, who was the first man to take his courage in hand and charge $2 for a phantom drama, predicts that the $5 motion picture is a possibility of a future not very remote. He points to the phenomenal advance the art has made in five or six years. Formerly 5 cents was the price of admission, and $500 the outside cost of production. "The Birth of a Nation" cost approximately $500,000 to produce, and that $2 is not too much for a sight of it has been demonstrated everywhere the spectacle has been exhibited, where it has been presented to capacity houses. When the cost of production runs into the millions, Mr. Griffith believes, the $5 picture will come as surely as the $5 grand opera.

For "The Birth of a Nation," Mr. Griffith took as the skeleton the story of Thomas Dixon's "The Clansman," but he had in his head a far vaster conception than Dixon. It was his aim to reproduce an epoch in American history so vividly that the spectators would actually be carried out of the present and live for three hours in a past that is becoming remote and hazy. But he did not make the mistake of desiring to depict this period of the past in a naked and horrid realism. He was determined from the start to throw about it the glamour of romance that would soften the picture without distorting it. Whether or not he has succeeded, will soon be left to the judgment of St. Louis playgoers. The epoch Mr. Griffth chose is the most thrilling in American history.

The story is told in 5,000 scenes. Mr. Griffith has animated his screen phantoms by providing sound effects for almost every moment of the play, and combining them with a musical score made up of patriotic and sentimental themes in such a manner that the spoken word is not missed. The meaning, it is said, is never obscure, and the audience files out of the theater under the impression it has actually known the characters of the play and heard them talk.

Among the gigantic scenes of "The Birth of a Nation," to which much of its sensational effect is due, are the battle of Petersburg, fought by 18,000 men on a field five miles across; the march of Sherman to the sea, culminating in the burning of Atlanta; the assassination of President Lincoln in the crowded Ford's Theater, the entire interior of which, on that fatal night, is reproduced; the wild rides of the Ku Klux Klans, and the session of the South Carolina Legislature made up of members elected under the direction of the carpetbaggers.

Mr. Griffith was eight months in putting his spectacle together.

N. Y. American Aug 22, 1915

"The Birth of a Nation" starts in next week on the seventh month of its run at the Libery Theatre. The week will mark the 460th performance of Griffith's spectacle in greater New York. With its 18,000 people and 3,000 horses moving through a drama that links romance with the vital periods of American history in a series of thrilling scepes to the number of over 5,000, it is easy to estimate the reasons for the wonderful success the work has achieved.

Date ... Chicago, Ill. 8-21-15

"Birth of a Nation" Moves

This evening's performance at the Illinois theater closes a prosperous run of "The Birth of a Nation" at that playhouse, and to-morrow David W. Griffith's film epic will be flashed on the screen at the Colonial theater, resuming its uninterrupted engagement in this city. The admission price remains the same. The Colonial theater has been altered to accommodate this mammoth production.

Russian war pictures will be shown at the Studebaker theater all of next week, beginning to-day.

At the Fine Arts theater "The Melting Pot" is rapidly coming to a close. The picture with Walker Whiteside in the leading role has had five successful weeks at this playhouse and to-day enters upon its sixth week. Following "The Melting Pot" George Beban will be seen in a film adaptation of his dramatic vaudeville pla let entitled "The Sign of the Rose." Thomas H. Ince produced the picture under the title of "An Alien," in eight reels.

CLIPPING FROM NEW YORK MAIL

Date ... AUG 21 1915

'Birth of Nation' Starts 7th Month at Liberty

"The Birth of a Nation" starts in next week on the seventh month of its run at the Liberty Theatre. The week will mark the 460th performance of Griffith's spectacle in Greater New York.

The indications are that it will remain at the Liberty for the longest run in the history of the New York stage.

N. Y. Tribune Aug 22 1915

"The Birth of a Nation" starts in next week on the seventh month of its run at the Liberty Theatre. The week will mark the 460th performance of Griffith's spectacle in Greater New York. With its 18,000 people and 3,000 horses moving through a drama that links romance with the vital periods of American history in a series of thrilling scenes, it is easy to estimate the reasons for the wonderful success the work has achieved.

N. Y. Times Aug 22.

"The Birth of a Nation" starts in next week on the seventh month of its run at the Liberty Theatre. The week will mark the 460th performance of Griffith's spectacle in Greater New York. With its eighteen thousand people and three thousand horses moving through a drama that links romance with the vital periods of American history in a series of thrilling scenes to the number of over five thousand, it is easy to estimate the reasons for the success the work has achieved.

CLIPPING FROM Providence Journ

Date ... 8-21-15

pin, will make up an excellent bill promised for Thursday, Friday and Saturday.

"The Birth of a Nation."

With the approach of half a century after the actual scenes of the Civil War, this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flight it brings back to a younger generation with a newborn realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right.

The dramatic form has often been employed by the greatest minds of the world to express underlined truths and as regards the usages and the sufferings of war, no pen has been able to make as impressive a picture as Griffith has encompassed in this masterpiece. A born realist he cuts into the quick of facts that he may establish his dramatic plot. He has not been concerned with factions of propaganda but with the unerring view of the master of the new art he has made his impress upon our times in a way which is startlingly original and a force to be reckoned with in the future. He masses great armies upon a historic plane to reproduce the records of a mighty struggle and by the human interest of two families makes a great nation's efforts a topic of a dramatic construction which appeals to the heart and the sympathies as no bald narrative of facts could hope to do. To attain these results he employs the passions, the loves and the conflict of essential drama. He writes history by flashes of lightning and with it all has built up a spectacle that thrills the human soul, brings tears to the eyes, mingles pathos with laughter, and above all else, does something fine upon the most tremendous scale that was ever undertaken by a dramatist in the world's history.

It is well worth while and when one has seen it, it is easy to understand why it has created such a stir.

CLIPPING FROM Journal Date ... 8-21-15

Prov. Opera House

"The Birth of a Nation," D. W. Griffith's epic in photo dramas, which opened at the Providence Opera House this week, will me continued next week. The attraction drew capacity audience afternoon and evening all of the week and owing to the extraordinarily large demand for seats which could not be filled, Colonel Wendelschaefer decided to run the photoplay another week, opening with a special matinee Monday afternoon and continuing twice daily thereafter.

"The Birth of a Nation," a Civil War drama, which attracted wide attention everywhere it has been shown met with instant success in this city. A historical drama, founded on "The Clansman" by Thomas Dixon it has taken the city by storm as the lines at the box office of the theatre every day will testify.

The attraction employs more attendants and workers in front and behind the curtain than 75 per cent of the legitimate attractions. It requires 25 men behind the scenes to produce the roars of battle, the pounding of many horses hoofs and appropriate noises as the pictures are flashed on the screen. Ten more men are required as clearers. The orchestra, which plays specially written music for the pictures, is larger than that carried for the big musical shows. Fifteen musicians were brought here from Boston because they were familiar with the music which goes with the pictures and 10 local men were added to these.

Griffith has taken for his theme the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy of a nation, one and indivisable. The action begins with the introduction of slavery into the colonies and then the start of the abolition movement and the stirring times leading up to the secession of the Southern States and the outbreak of the Civil War. The audience is carried through the four years of strife to the death of President Lincoln in Ford's theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion the like of which has never been revealed here before. Its termination in in an allegorical picture of the coming of permanent peace and the settlement of all local differences.

To get these varied incidents into his absorbing drama, the producer used 18,000 people and 3000 horses. He has written history in a spectacular way which was never dreamed of before.

CLIPPING FROM PHILADELPHIA, (Pa.) TELEGRAPH

AUG 19

BIRTH OF A NATION COMING

Big Griffith Spectacle to Open at Forrest September 4.

Samuel F. Nixon, managing director of the Forrest, Broad and Garrick Theatres, makes the important announcement that he has secured D. W. Griffith's great spectacle, "The Birth of a Nation," as the opening attraction for the regular fall and winter season at the Forrest Theatre, beginning Saturday night, September 4. "The Birth of a Nation," which is conceded to be one of the world's greatest achievements in motion photography and enterprise, is now in its seventh month at the Liberty Theatre, New York, and is enjoying long runs in Boston, Chicago, Milwaukee, San Francisco, Los Angeles and at the new Nixon Theatre, Atlantic City.

So great has been the success of "The Birth of a Nation" wherever presented that all Philadelphia will be on the qui vive for the advent of the greatest of all photo spectacles. It will be splendidly displayed with all its original magnitude and beauty at the big Forrest Theatre, where it will be the precursor of other big things arranged for by Mr. Nixon for the new season. After the opening on September 4, performances will be given twice daily. The sale of seats will be opened at the box office of the Forrest Theatre at 9 A. M. Thursday morning, September 2.

Movies at $2 a Throw Will Be Offered St. Louisans for the First Time Next Sunday—"That's Nothing," Says Promoter, "We'll Have a $5 Reel Next."

CLIPPING FROM Journal Date ...

GRIFFITH FILM AT $2 PER SEAT

...n D. W. Griffith's spectacle, "The ... of a Nation," is presented in ... this coming season, this ... the same elaborate ... it has just turned ... of the run at the ... the preparation necessary ... the great spectacle is ... that can be understood ... it is known that Mr. Griffith's ... arranging for two cars ... the mechanical equipment necessary ... presentations on tour. ... before the attraction ... the advance guard of the ... will be on hand. The ... to be scientifically ... the novel lines invented ... Mr. Griffith. These arrangements ... upon plans which ... of final requirements for the ... of the great story ... in minute detail. The ... carries its own booths and ... improved machines, which ... of those now in use in ... It requires from three to four days' work to complete the details in each theater for the proper presentation of the spectacle. With the company is a symphony orchestra to play the accompanying score and nearly 100 members of the organization who look after the effects of the production. In addition to the two cars of equipment, the company will travel in special sleeping cars, as all the jumps will be made at night. Griffith is a great stickler for detail and the silent forces which contribute so much to the perfect presentation of his spectacle, equal in numbers some of the largest of the touring musical organizations.

And Muskogee theatergoers had better begin now saving their pennies and nickels for this great movie production is booked for the Hinton at "two dollars per." Did you get that?

Aug 23, 1915

WO WEEKS NIXON FILM

a Nation" On Lap of Remarkable Run

of a Nation," bringing for- W. Griffith's wonderful new rialized spectacle with music, ing its last two weeks of its engagement at the New Nix- is the great offering that new era in the theatres of Boston, Chicago, San Fran- Los Angeles, where it ran ely in as many productions many months. Despite great the play has never been sup- t has met the approval of cen- , judges, municipal authori- icists, editors and clergymen

t half of the spectacle, which ted by Thomas Dixon's "The " exhibits the salient events of etween the States. In the sec- the South's "second uprising" e against the carpetbagger re- shown in a thrilling story of ction days. The romance of le Confederate Colonel," Ben with the Northerner, Elsie , and that of the Union captain Stoneman, with Margaret Cam- South Carolina lasse, main- threads of continuous love-in- roughout the story.

e great out-of-doors is Mr. Grif- pecial field. Tremendous battle and the wild rides of the Ku Klan are staged with thousands icipants. Eighteen thousand hu- tors and 3,000 horses were em- in the making of the picture, cost half a million dollars and ght months to produce.

he musical side Mr. Griffith at- d what was previously unheard of ection with motion pictures. This synchronizing of a complete sym- score with the appearances of the ant characters and the enactment principal scenes. This magni- instrumental music is played by a orchestra of exjerts who are car- on tour is the traveling company

Pittsburgh Leader Aug 23, 1915

"The Birth of a Nation"

ning Wednesday evening, Sep- 1, the attraction at the Nixon will be D. W. Griffith's won- production, "The Birth of a Na- which will be seen here for the me. This spectacle holds the stance runs in New York, Bos- hicago, Los Angeles and San co. It is a story of American showing the rise and fall of in this country and the terrible g that was endured before a n of this problem was reached. not so much history as it is and romance in a new form of sion with an operatic accom- nt in the way of a symphonic Nothing like it was even seen Nothing its equal is likely to complished again until D. W. h has time to select another for his genius of expression.

Pittsburgh Sun Aug 23, 1915

PRODUCTION COMING.

g Wednesday evening, Septem- attraction at the Nixon The- be D. W. Griffith's "The Birth tion," which will be seen here rst time. It is a story of Ameri- ory, showing the rise and fall of n this country.

"BIRTH OF NATION" CANNOT BE STOPPED

Chancellor Walker Restrains City Commissioners from Stopping Picture Show

Trenton, August 24—The Commissioners of Atlantic City were permanently enjoined by Chancellor Walker today from further interfering with the production of the moving picture film, known as "The Birth of a Nation," which is being shown at the New Nixon Theatre in that city. A temporary injunction was granted by the court August 14 restraining the Commissioners from prohibiting the production.

In an affidavit of William F. Hanstein, president of the Hotel Men's Association, read before the Chancellor today it was stated that the picture was an object lesson, beneficial to the colored race as showing what might befall them in the hands of unscrupulous politicians.

Emerson L. Richards, who appeared for the managers of the theatre read several affidavits from business men and colored preachers of Atlantic City commending the production and disclaiming that it was likely to create riot and disorder on the part of colored persons. In these affidavits it was denied that the picture had been productive of racial prejudice.

After hearing the testimony Chancellor Walker said it seemed peculiar to seek to restrain the production because they anticipated it might create disorder or riot. He pointed out that the position of the commissioners was in effect asking the court to censure a play without showing that the sense of propriety of the community had been outraged and without establishing legal grounds for judicial action.

PROVIDENCE (R. I.) NEWS-DEM. AUG. 21, 1915 723

AMU

NEW YORK (N. Y.) TELEGRAPH AUG 21 1915

AT THE LIBERTY THEATRE

"Birth of a Nation" Nears Its Seventh Month

"The Birth of a Nation" started on the seventh month of its run at the Liberty Theatre. The week will mark the 460th performance of Griffith's spectacle in Greater New York.

With its 18,000 people and 3,000 horses moving through a drama that lifts romance with the vital periods of American history in a series of thrilling scenes, it is easy to estimate the reasons for the wonderful success the work has achieved.

Three of the Principals in "The Birth of a Nation," which is to be retained at the Providence Opera House Next Week.

SAN FRANCISCO (Cal.) BULLETIN JUL 10 1915

ELMER CLIFTON IN "THE BIRTH OF A NATION" OR "THE CLANSMAN" AT THE ALCAZAR

CLIPPING FROM NEW YORK MAIL

"Birth of a Nation," Holds Show Record Despite Broadway's Gloomy Prediction

By THEODORE MITCHELL.

A passing comment upon prevalent conditions is not interesting without including that motion play sensation, "The Birth of a Nation" in the summing up. Here is the concrete illustration of what can be done when you hit upon something the public likes.

In the dead of last winter vague rumors crept out that somewhere out of the wild West, where they make these screen-thrillers, a fellow had come to New York with a few cans full of celluloid opera and was going to unload it upon dear little old New York at $2 per seat.

We can hear yet the raillery of the Fortysecondstreetites. Groans and jeers mingled in the typical anvil chorus. "What they'll do to that poor boob" was the prevalent sinister reception. It didn't matter much that nobody along the Wise White Way knew a blessed thing about this condensed drama the western producer had tucked away in his trunks, nor did it make any further impression when this aforesaid "comeon" secured the services of one of the best-known showmen in the uptown district to handle his production.

Broadway, with that marvelous wisdom it possesses in prophecy, had said it would not do, and Broadway always knows until it finds out differently.

That motion picture production was christened "The Birth of a Nation." Pretty soon the greatest advertising campaign that Broadway had ever seen for a new show was turned loose, and in the natural course of events "The Birth of a Nation" was launched upon its career of "certain failure." D. W. Griffith was the man who had produced the picture and had taken care of the preliminary work of presenting it in New York.

Of course people in the drama did not know that this man Griffith had been turning out pictures which were the sensation of the world. His only trouble lay in the fact that his other material had never been promoted outside of a limited sphere.

It was late in February that "The Birth of a Nation" crept into New York heralded as the epoch-making achievement of the American stage. It started right off the bat to prove this assertion. It's still there, and every day, if you stroll by the Liberty Theatre, you will see the healthiest and most robust-looking line that ever clogged the lobby of a local theatre for six months without let-up.

Cold figures are unassailable. "The Birth of a Nation" has played for performances in the Liberty to more than 400,000 people. Its gross receipts climb up dangerously near to the $300,000 mark. Broadway still insists that it won't make any money because it cost too much. When told that it has already paid for itself, they say, "We'll never get another one." So the case rests. Meanwhile the big epic in epic form has been creating more and fuss than all the other plays of the year combined. Everybody knows about it, and there are 5,000,000 people in Greater New York who have been able to get seats to see it.

Since its metropolitan "failure" it also been a "failure" in Boston for twenty-one weeks, where it has played to over 200,000 people; for seven weeks in San Francisco, and a record run of sixteen weeks in Los Angeles, where it played to over two times the total population of the city at the rate of 5,000 people a day for months. In addition Chicago and Milwaukee are piling up record-breaking runs to prove that Americans will pay $2 to see a motion-picture production. We understand that five companies are being arranged to go on besides those already mentioned and the other two companies which are playing special engagements at Brighton Beach and Atlantic City.

This phenomenal record only proves one thing: The lucky showman is the one who has something the people wants. The style of entertainment, the manner in which it is given and a lot of things that go to make a successful secondary considerations. It is the first law of nature, the survival of the fittest, applying itself once more in the run of life.

Here is, however, the greatest attraction we know of. It never had a chance. We know this because we were told it so often we had to believe the statements. It seems that it hasn't had a chance to cease being the greatest thing th stage has known in the way of theatrical productions in this

COURT SAYS NO LAW MAKES HIM PICTURE CENSOR

Chancellor Walker Today Allows Permanent Injunction Restraining Commissioner Bartlett From Stopping "Birth of a Nation" at the New Nixon

Says No Evidence to Support Allegation of Race Riots

TRENTON, Aug. 24.

Declaring that there was no law making him a censor of moving picture films, Chancellor Walker today allowed a permanent injunction restraining Commissioner William Bartlett, of Atlantic City, from stopping the exhibition of the "Birth of a Nation," a film that involves the negro race. The film was to be shown at the New Nixon Theatre on the Boardwalk and a delegation of negroes asked Commissioner Bartlett to prevent.

It was charged today that the agitation against the production was largely worked up by Mayor Riddle to win him the colored vote of Atlantic City. There was a denial of any prejudice against the negro race or attempts to stir up race hatred. Affidavits were read averring that some of the scenes showed the negroes in a very bad light and were calculated to cause riots. Chancellor Walker ruled that the plaintiffs had not made out a case and there was no evidence that any such direct results would follow the exhi-

THE BIRTH OF A NATION

Produced under the personal direction of

D. W. GRIFFITH

THE MOST STUPENDOUS AND FASCINATING

Motion Picture Drama Created

IN THE UNITED STATES

Lillian Gish, Star of "The Birth of a Nation."

Congressman Austin Scott

Eva Nineman, the Northern Heroine

THE great stir of opposition that "The Birth of a Nation," the great motion picture drama founded upon Thomas Dixon's story, "The Clansman," and produced under the direction of D. W. Griffith, has stirred, is in itself evidence that here is a great dramatic work. People do not become so aroused over insignificant productions. More than that, it has been believed heretofore that motion picture dramas without the power of the human voice could not deeply sway human emotions. With this great production, D. W. Griffith has demonstrated that movie dramas can be created with the verile strength that moves men and women deeply. This is no ten-cent entertainment. The seats are sold at from $2 to 50 cents, the prices that have long held for first-class legitimate dramatic productions. The remarkable thing about this is, not that the management is asking that price (it was absolutely necessary to get such prices for a production that was made at so great expense) but that people are gladly paying it, going away satisfied, eager to urge their friends to see the play.

David Wark Griffith, Creator of "The Birth of a Nation."

[illegible] the [illegible] have been so stirred [illegible] against the play [illegible] not [illegible] and [illegible] so [illegible] will [illegible] give [illegible] consideration [illegible] to condemn [illegible] knowledge of what was [illegible] A[illegible] the Negro is concerned [illegible] must be remembered always in this [illegible] the Reconstruction [illegible] designed and there [illegible] white [illegible] as well as black men. It [illegible] the purpose of the photo-play to [illegible] Negro as typical of the whole race [illegible] give rise to the belief [illegible] were evil [illegible] were [illegible] We must [illegible] that [illegible] period of American his[illegible] as [illegible] was concerned and [illegible] not [illegible] stirred up even though [illegible] agree[illegible]

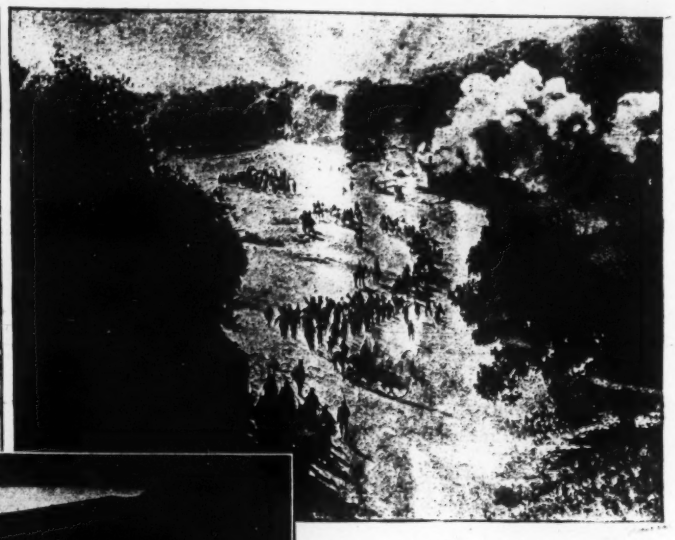
A[illegible] must [illegible] forget that Southerners [illegible] loyal [illegible] they have seen their mistakes, the terrible [illegible] that brought on the Civil war. Never [illegible] will [illegible] try to break the Union. This [illegible] of their struggles leading up to and [illegible] the Civil war gives a sympathetic insight into these people of the South. The story shows that they were wrong, but it is fair to them. It is because it is fair and sympathetic that the photo-drama story is great, is worth the serious attention that it is being given by the press of the country and by educated audiences who are crowding the theaters where it is being shown. It is a play worth seeing if you get a chance to see it, or well worth reading about if you have no chance to see the actual production.

The first ship that brought a cargo of African slaves to North America started the series of troubulous events preceding "the birth of a great nation." Abolition was subsequently advocated, but the idea of social equality was never considered. The South declared it would secede if in 1860 a Republican president was elected. That president, Abraham Lincoln, is-

PATRIOTISM

WITH WHICH IS COMBINED THE CANDLESTICK MAGAZINE

Bayonet Charge in the Civil War.

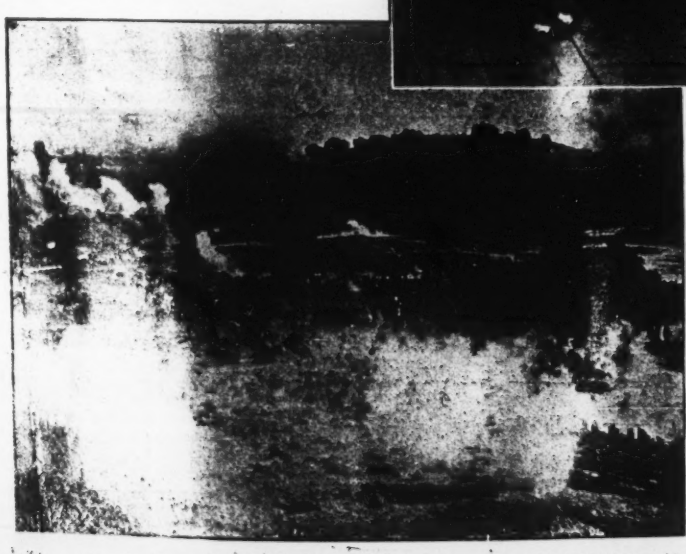


Battle of Atlanta.

sued a call for 75,000 volunteers. For the first time in American annals he used the Federal power to subdue individual states.

The Stoneman boys of Pennsylvania had been house guests at Piedmont, South Carolina, of their boarding-school chums, the Cameron boys. Phil Stoneman and Margaret Cameron, fair as a flower, had looked, longed and loved. Ben Cameron had never met Elsie Stoneman, yet the daguerreotype of her he had pilfered from Phil seemed about the dearest, sweetest thing in the world. The younger lads of the two houses—too young for sentiment and romance—frolicked like friendly young colts. Most charming and lovable of all the Cameron clan was the Doctor and Cameron's youngest daughter Flora.

When war cast its shadow over the land, Phil and Tod Stoneman were summoned to fight for the Stars and Stripes; Ben Cameron and his two younger brothers, for the Stars and Bars. The grim years drag along. Piedmont gayly enters the conflict, but ruin and devastation follow. The town gets a foretaste of rapine and pillage in the raid of a mixed body of white and black guerillas against it. The scale of events inclines to the Union cause. Southern wealth and resources are burned or commandeered by Sherman in his march to the sea. Meanwhile two of the Cameron boys have perished in battle, one of them face to face with his dying chum, Tod. Grant is pressing the Confederacy in the famous campaign around Petersburg. When Confederate supplies are running low, one of their provision trains is cut off and the "little Colonel, Ben Cameron, is called upon by Gen. Lee to lead a counter attack and thus, by diverting the enemy, aid in the rescue of the train. We see the panorama of a battlefield flung over many miles of mountain and valley, the opposing intrenchments and the artillery fire, Col. Cameron and his men forming for the advance, their charge over broken ground, the grim harvest of death that swept most of them away, the bayonet rush of the devoted few right up to the trenches, the physical hand-grapple with the enemy, and Cameron, sole survivor, gaining the crest of the Federal works and falling wounded into the arms of Capt. Phil Stoneman, U. S. A., his erstwhile bosom friend. Prisoner in a Washington hospital, Ben Cameron slowly recovers from his wound. Like an angel of mercy Elsie Stoneman, Phil's sister, appears in the role of a volunteer nurse. Poor Ben falls desperately in love with her whose picture he had carried about for years. She and Ben's mother visit Lincoln, "the Great Heart," who clears the "little Colonel" of an odious charge and hands Mrs. Cameron the boy's papers of release [To page 84.



Great Battle of the Civil War.

President Abraham Lincoln Giving a Pardon to Col. Ben. Cameron's Mother.

SHAMOKIN (Pa.) DISPATCH
JULY 29, 1915

The Rialto has moved from Broadway to Los Angeles, according to William A. Brady, the theatrical manager, who, in a condensed and picturesque statement, describes the flight "as" from the speaking stage to the "canned" drama in response to irresistible offers of cash. It is not merely that this alien invitation has caused the desertion of Robert Mantell, for whom Mr. Brady has made Shakespeare pay on the speaking stage for years, but, in the words of the wailing manager, "the big salaries of the motion pictures are drawing all our actors away from us." Mr. Brady even goes so far as to say that "the motion picture industry is going to kill the drama in the twelve months."

According to this authority, seventy-five per cent. of the actors of the stage are now in California, where is centered the business of the large photo-play producers. In addition to their ability to purchase the talents of the best actors and playwrights, the picture-play men can draw freely on the literature of thousand years. "They can go to the public library," says Brady, "and get a thousand old books, from Shakespeare to Marie Corelli and 'John Halifax, Gentleman', and put them bodily on the screen. We have to dig up the raw material which, in turn, they can use later at no expense."

Mr. Brady makes it clear that the speaking stage has fallen on evil days and that its managers are laboring at a disadvantage, but he does not explain why all this has happened. Why were so many of the theatres "dark" during the past season and why were those still open doing business to half-filled houses? Why have the motion-picture people made so much money that they only need to beckon in order to see the best dramatic talent come running, dazzled by the offer of fabulous sums? In the beginning the success of moving-picture shows was explained on the ground that the "common crowd" could not pay theatre prices when it could get entertainment at all for ten cents, but now the best seats at Griffith's motion-picture production, "The Birth of a Nation," are $2, and the people who go to the opera one night are at a high-class photo-play the next. Why is this?

The unavoidable answer is that the photo-play is more than a mere novelty, that in its highest development it has become fully as artistic as the speaking stage itself, that it can furnish a variety of a hundred scenes where the speaking stage can furnish but one, that its possibilities—especially in out-door representations—are far in advance of what the speaking stage can accomplish. These superior assets, together with unlimited funds wherewith to secure the best talent, tend to offset, or more than offset, the speaking stage's two lone remaining advantages of color and the sound of the human voice.

In view of all this, the judicial public will hesitate to join the theatrical managers in deploring the success of the picture play as a calamity. If the speaking stage is to maintain anything like its former dominion (it will survive, of course), it must prove its superiority by further development, and it must meet deadly competition by accepting a smaller remuneration through the box office.

"The Birth of a Nation" has broken all records at Asbury Park, where it was booked for this week to play a special date at the Savoy Theatre. The house was entirely sold out for the week by Thursday morning and in order to accommodate his patrons, Manager Walter Rosenberg, induced the managers of the big spectacle to put in a special performance beginning this morning at 10 A. M. The announcement of this extra performance was made Thursday night and by noon yesterday every seat in the Savoy was sold. The company playing Asbury Park will be at Long Branch the first half of next week and then goes into the Forrest Theatre, Philadelphia, for a limited engagement.

MILWAUKEE (Wis.) NEWS
JULY 27, 1915

BADGER WITNESSES ONCE AGAIN TRAGEDY THAT PLUNGED WHOLE WORLD IN MOURNING

Herbert Nogle, Who Saw Lincoln Shot

Herbert M. Nogle, a veteran of the civil war, 76 years of age, Mondovi, Wis., the only resident of Wisconsin who witnessed the assassination of President Lincoln in Washington fifty years ago, came to Milwaukee to see the motion picture depiction of the tragedy in "The Birth of a Nation" at the Davidson. Few persons are now alive who witnessed the historic tragedy.

"This is a wonderful scene," he said after the light had faded from the screen blotting out the Lincoln tragedy. "The circumstances are exactly as I remember them, and if I hadn't seen the pictures I wouldn't have believed it possible to get such realistic effects. I never realized before that such things could be done."

Mr. Nogle came to the city with his son, Grant Nogle, expressly to see the pictures, and he was so pleased over them that he attended several performances. He served through the whole war with a Pennsylvania regiment and nearly lost his life in the battle of the Wilderness. He was shot through the right lung and eleven days elapsed before he received adequate treatment. He is a retired farmer and has lived in Mondovi and vicinity thirty-five years.

Questioned about his military record he explained that he entered the army when he was 21 years of age in response to the first call for volunteers in April, 1861. He served three months and re-enlisted in Co. A of the 143rd. regiment of Pennsylvania.

"I enlisted," he said, "in Gouldsburg, Pa., where I worked in a tannery run by Jay Gould. But he wasn't a millionaire capitalist then and I've still got $17.50 coming as wages."

He said that he fought in a dozen important battles, including Fredericksburg, Chancellorsville, Gettyburg and the long battle of the wilderness. He was wounded in the Battle of the Wilderness. He was shot through his right lung and his recovery amazed the doctors and surgeons who treated him.

"They sent me to Douglas hospital in Washington and I arrived there eleven days after I was shot. That was how I happened to be in Washington when Lincoln was shot. Washington was jubilant over the surrender of Lee to Grant and a gala performance in Ford's theater was planned. Laura Keene was playing in 'Our American Cousins.' The papers stated that President Lincoln would be there and I wanted to see him. So I went to the theater with Sergt. Joe Lambert. We sat in the middle of the house and we could see the president plainly.

"The crowd cheered him when he came in and he bowed like a courtly gentleman. At first he attracted a lot of attention. Then the play began and all eyes were turned toward the stage. I wasn't thinking of the president when he was shot. I was looking at the stage. The theater was quiet. A shot rung out sharply and people screamed. The crowd seemed to be dazed for a few seconds. Then came the realization that the president was shot. In a dazed way I remember the commotion in the president's box, the sight of a water pitcher carried up to it, and the man with wild, staring eyes and high-pitched voice who leaped upon the stage and said something in Latin which I didn't understand. 'Wilkes Booth!' the crowd shouted. With a common impulse, the people surged toward the exits, but soldiers were stationed in the corridor and cavalrymen were stationed outside. No one was allowed to depart for what seemed an eternity. Then it was learned Wilkes Booth had fled across Long Bridge and the terrified crowd was permitted to disperse."

MILWAUKEE (Wis.) SENTINEL
JULY 11, 1915

BIRTH OF A NATION IN SECOND WEEK

Griffith Film of Historic Interest Is Shown at Davidson for Hundred Nth.

JANE COWL AT BUTTERFIELD'S

Majestic, Strand and Alhambra Interesting Offerings for Coming Week.

"The Birth of a Nation," at the Davidson theater, will be seen in Milwaukee for an indefinite period. Seats are now on sale for four weeks in advance, and large houses are assured at every performance. Those who have seen this spectacle do not hesitate in acknowledging it a striking presentation of history of the reconstruction period. There is a prologue showing the seeds of dissension being sown, the first slaves were brought to America. Then comes the anti-slavery agitation, the slaves on the plantations of their masters were well treated. The anti-slavery is finished, and then the emancipation proclamation, the declaration of war; the opening moments; the siege of Petersburg; from Atlanta; Sherman's march to the sea; the surrender of Lee and the assassination of Lincoln. In the closing story, follows the aftermath of the reconstruction days—the organization of the Klux Klan, the Freedmen's Bureau, control of black authority, the carpetbag rule; the riots in South Carolina, pitched battles between negroes and whites, and, finally, the closing battle in the streets of Piedmont and the triumph of the "white knights" in the

July 3

LA OPENING FOR "BIRTH OF A NATION"

Spectacle Arouses Great Enthusiasm at Brighton Music Hall.

DISTINGUISHED AUDIENCE.

Dramatic Production Is Finest Of Its Kind—Creates Profound Impression Here.

Brighton Beach was something than its old self last night, the most remarkable theater ance assembled in Brooklyn in al seasons journeyed to the sea to see the initial presentation of D. W. Griffith's magnificent on picture production, "The of a Nation." The whole proing, including a military re before the performance, were tial in tone and the marching sol of the Twenty-third Regiment, Old Guard of Civil War Veterans the ushers, all in uniform, be jumbled in the general effect uced by the showing of the most ing of war dramas, and made a ng impression. Certainly no ation could have been more auspisly started, and the enthusiasm sed by the picture itself was tremdous, the general effect being that urprise and bewilderment at what undoubtedly the most remarkable duct of the motion pictures to date. n the absence of the Mayor and rough President Pounds, Public rks Commissioner Edmund W. rhies represented the city's omldom at the special performance , in a brief speech, voiced the apciation of the audience for the vilege which had been extended it being first to welcome the spectato Brooklyn.

When the history of motion picres is written, "The Birth of a tion" must head the chapter of the t great development in film protions. It is the first picture to ce the work of the camera on a ne where it commands considera n as a distinct art, combining the entials of dramatic and pictorial , and revealing possibilities almost believable a few years ago. Still re significant is the fact that "The rth of a Nation" has been shown regular theater prices, in comition with the best the stage has ered, and has proved more successl than a majority of current plays. This is as it should be. Mr. Grifh's epic picture drama contains re action, suspense, thrills and nes capable of arousing all the otions than any play seen in New rk in several seasons. In addition has scope, elements of beauty and fects only possible to produce in s way, and then only when conved and executed by a man of re rkable ability, if not genius. As historical spectacle, the thousands feet of living, breathing his nstitute perhaps the greatest hiry of the Civil War ever attempted. ith the familiar touches of theatalism almost entirely lacking, the enactment of national events in ch a way as to give spectators the ling that they have seen the dratic events themselves is without rallel as an educational force.

All that the historian, the dramat, the actor, the stage manager and e scenic artist can hope to accomlish is to arouse in the spectator, by semblance of realism, a maximum sponse. This Mr. Griffith has done, agnificently. At every turn can be tected the play of imagination pon threads of fact, with the possilities [illegible] picture mechanics nplified by ingenuity, a real feeling r the fundamentals in human emoons and visual appeal. It is futile try to describe either the effects r the subjects of such a production. he subtle power of the work lies in e fact that it carries all its dynamic ppeal direct to the mind without nguage.

A curtain is drawn and the events half a century are unfolded. Dim storical personages that had but a my place in the memory, step forth mpletely visualized, and go through ir parts. Lincoln and Lee and ant; Petersberg's battlefield; Sherm's march to the sea; the burning Atlanta; the assassination of Lin; the surrender of Appomattox, all the glory and all the horror, the heroism and misery of war hown with marvelous impressive There is grim tragedy, idealism, dy, tender sentiment and the gle of individual wills as well as onflict of peoples, and it is all ed in a swift moving human that holds the interest, ens the eye and plays upon the ns like a rare and splendid exe that recreates and vitalizes usness and sensibility.

rtunately, the picture is not all high plane of ideality. Based homas Dixon's "The Clansnt frequently smacks of the ensationalism that alone disd the book and play. This ote prevails only in the last the picture, where the story to the level of blatant melosten vicious in its appeal. The ight better have been drawn of these later scenes. The nsmen make superb pictthere is a basis of fact for [illegible] Klansmen in such spotless robes, to spread the sins of a portion of blacks over a whole race. The grave troubles that beset the nation during its birth sprang from ignorance, the one enemy of civilization. The ends of civilization and of justice are not to be served by perpetuating ignorance by distortion. It should be said, however, that Mr. Griffith is largely absolved from blame. The picture gives the story a dignity lacking in the original, and its weakness is all inherent in the work of Mr. Dixon and is impossible to completely overcome. Incidentally Mr. Dixon made a brief speech last night, in which he paid a richly deserved tribute to the producer.

A great sheaf of American Beauty roses was presented to Mr. Voohies after the performance, and was, in turn, passed on by him to his daughter, Miss Edna Voorhies. Three cheers for the management whose enterprise brought the spectacle to Brooklyn were then called for by the Public Works Commissioner and were given with a will.

Both before and after the presentation the merit of the picture was accentuated by the Old Guard and the Twenty-third Regiment. The latter, prior to the performance, marched in review before the Brighton Beach Hotel, and late in the evening the officers of the regiment, with the Old Guard, afforded a pleasing bit of military coloring at the reception and dance in the hotel that was tendered by the Music Hall management to its guests. The men of the Twenty-third sat in the balcony during the performance and marched away in a body at its close.

Those who saw this initial Brooklyn presentation made up an audience of considerable distinction. It included many prominent city and borough officials and some of the very well known people of the borough.

Among the guests at the performance were County Judge Lewis L. Fawcett, Magistrate Edward I. Dooley, Edmund W. Voorhies, First Deputy Police Commissioner Leon Godley and Mrs. Godley, Congressman Daniel J. Griffin, Mr. and Mrs. Ralph J. Voorhies, Mr. and Mrs. J. W. Bottcher, D. J. Laurand and Miss W. Thane, Mr. and Mrs. William H. Kemble, Mrs. Leonhardt Wall, Miss Eleanore Beahie, Miss Marjorie Gildersleeve, Leonhardt Wall, Miss Marie Furey, John J. Curtis, Dr. and Mrs. John A. Lee, Mr. and Mrs. A. G. Boennerman, Mr. and Mrs. Frank Hanington, Mr. and Mrs. Charles W. Brown, Judge and Mrs. N. J. Marsch, Albert E. Metz and Miss Madeline Van Orden, Maurice J. Metz and Miss Louise McGovern, G. F. Watley, C. R. Holt, F. A. Preston, L. J. Hommel, Miss Caroline E. Hommel, York DeVere.

Among those present of the "Old Guard" were:

Captain H. A. Kurtz, Captain W. G. Cook, Captain A. A. Calhoun, Captain W. H. Kantel, Lieutenant Wgetter, Captain A. P. Vondenburg, Captain W. D. Preston, Captain Fred L. Adler, Captain David S. Skinner, Captain Charles H. Rodwier, Captain E. R. Rodd, Captain John H. Easterdey, Captain Benjamin F. Moon, Captain Walter K. Joyce, Colonel A. L. Kline, Captain Charles D. Bernheimer, Captain A. T. Brani, Lieutenant R. A. Butler, Lieutenant James Mcholne, Lieutenant C. C. Ellex, Lieutenant Wgetter, Lieutenant L. O. Biggins, Lieutenant L. R. Walton, Lieutenant Fred D. Preston, Lieutenant John W. Wagnaar, Sergeant A. A. Gerdis, Sergeant W. H. Horsfell, Sergeant D. A. O'Mara, Sergeant S. U. Lewis, Sergeant C. H. Cutter, Sergeant C. H. Stephens, Sergeant Bernard Wall, Sergeant John W. Masterson, Sergeant Arthur C. Jackson, Sergeant Frank Langston, Sergeant M. M. Cooper, Sergeant Charles F. Wemdell and Corporal A. E. Luzzin.

Officers of the Twenty-third Regiment who were present were: Colonel Norton, Lieutenant Colonel Wells, Major Kevin, Major Blanton, Captain Addrason, Captain Coffin, Captain DeNott, Captain Walker, Captain Robbins, Captain Stoll, Captain Ward, Captain Kloer, Captain Liebman, First Lieutenant Bojardus, First Lieutenant Hall, First Lieutenant Kunzman, First Lieutenant Simonson, Second Lieutenant Enderle, Second Lieutenant Cook, Second Lieutenant Simonson, Second Lieutenant W. Hoyt, Second Lieutenant A. M. Ulrichs, Second Lieutenant Peters, Second Lieutenant Jones, Second Lieutenant Stevens and Second Lieutenant Pierce.

CLIPPING FROM
Los Angeles Examiner
Date 8-15-15

CLUNE'S AUDITORIUM—To tourists and the Los Angeles public, "The Clansman" is proving by far the most interesting attraction to ever appear on the Pacific Coast. This splendid reproduction of the days of '61 will begin its 18th successful week at Clune's Auditorium Theatre tomorrow afternoon. Thomas Dixon Jr. certainly outlined that terrible tragedy, the Civil War, in an interesting manner, but it remained for D. W. Griffith to touch a responsive chord in the sympathies of the American public, and that he has literally brought "The Clansman" to life cannot be denied. For nothing approaching the magnitude and splendid detail of this wonderful picture has ever been made. One detail alone stands out as one of the most important features of the picture, and that is the marvelous reproduction of the assassination of President Lincoln. This one scene alone is a masterpiece, and so aroused the sympathy of the audience as to cause them to fairly hold their breath at the amazing reality of it all.

Keystone Mirror
For Aug. 1915

Coming Shows

"The Birth of a Nation," D. W. Griffith's mighty spectacle of Civil War and Reconstruction days, will be presented at the Olympic Theater for five weeks, starting Sunday night, August 29. St. Louis will see the production exactly as it is being exhibited in New York, Chicago and Boston, in each of which cities it has been a phenomenal sensation for many months. The price here, as in those cities, will be the regular theatrical scale of twenty-five cents to two dollars at night, and twenty-five cents to one dollar at the daily matinees. A complete symphony orchestra will be brought from New York to interpret the musical score, said to be grand operatic in caliber, using as its themes the various patriotic American airs and the folk and heart-songs of this country and Europe.

"The Birth of a Nation" is in 5,000 scenes, that run before the eye in dazzling and bewildering succession. War and hate are skillfully blended with love and romance. Among the truly magnificent scenes, whose like, it is said, were never before exhibited in a theater in any form, are the battle of Petersburg, staged on a field five miles in extent, and involving 18,000 men in a startlingly realistic conflict; Sherman's march to the sea, culminating in the storming of Atlanta; the wild rides of the Ku-Klux Klans on their errands of revenge and mercy; an exact reproduction of Ford's Theater on the night of the assassination of President Lincoln, showing the crowded auditorium, the stage, and the President's box, and detailing every move of the saddest tragedy in American history; and the session of the first South Carolina Legislature elected under the influence of the carpet-baggers.

Throughout all runs the thread of a romance of love and chivalry. Some critics have acclaimed Mr. Griffith's spectacle as "the great American play at last."

JULY 24, 1915
SEATTLE (Wash.) POST-INTE

More Time for "Birth of

By CHARLES EUGENE B

Big Demand for Seats Makes It Imperative for Manager Griffith's Play Several More Days' Exhibition—Jack B Happy Play at Melbourne—Bessie Barriscale at A "Scandal's" Last Day at Colonial.

OWING to an unusual demand for tickets, "The Birth of a Nation" will remain for a few more days at the Clemmer. Yesterday a great many persons were turned away, unable to get seats at either matinee or evening performance.

The unprecedented run of four weeks gives this picture the premier place in the history of motion picture exhibition in Seattle. The price Manager Clemmer put on the picture here is less than one-half that charged in the seven other cities where it is being shown. It opened in Detroit this week at $2 prices.

However, it is doubtful if the price has much to do with the partronage of such a photodrama as Griffith has made in "The Birth of a Nation." It stands alone. No other theatrical entertainment has the same effect on an audience. Words are not necessary to the story. In fact, they would be a detriment. It is a colossal panorama of life in tragic action. It holds with a strange fascination. As I wrote with my first view of it, nothing except Carlyle's "French Revolution" can be compared with it for swift pageantry of tragic history. No wonder the persons that have seen it are seeking tickets for another week. Mr. Griffith has declared his picture will never be shown at popular prices. Naturally. Only a few cities have yet seen it. The life of this composition should be a long one. It is quite certain, too, that no city will give the picture a more congenial atmosphere or more fitting features by way of music and decoration than those at the Clemmer.

"Are You a Mason?" Is Funny.

There are continual ripples of merriment at the Melbourne, where Jack Barrymore is giving a fine performance of the perturbed young husband in "Are You a Mason?" He is at his best in this inimitable farce. The audiences fairly shriek at some of the situations. In the splendidly capable cast is Ida Waterman, who plays the irate mother-in-law with just the right touch of humor, and Charles Dickson, as the bogus Grand Master Mason.

"The Mating" Is a Pretty Story.

No prettier love story could be imagined than that of "The Mating," a college romance in which Bessie Barriscale is playing at the Alaska. A demure little country miss, loving her cat and her dog and longing for a woman's estate, she falls in love with the picture of a college athlete printed in a football story. How she won and the girls that poked fun at her discomfited is charmingly told in the picture.

"Scandal" Will Close Tonight.

One of the photodramas that everybody is better off for having seen is "Scandal," written by Lois Weber, which closes a good week at the Colonial tonight. Miss Weber, who has proved herself a woman of ideals and imagination first in "Hypocrites" and now in "Scandal," plays the leading role in the present Colonial offering. The story shows clearly that it is the repeater of gossip that is to be blamed most for the harm done. If every one were sure of the facts before repeating a tidbit of scandal the world would be a great deal happier, no doubt.

"The Lorelei Madonna" Coming.

The motion picture part of the Empress program next week will be a three-act photodrama made by the Vitagraph, called "The Lorelei Madonna," a Broadway star feature. The story is a drama of the South sea islands, where love runs rampant and, in its violence, often carries a life or two with it. In this piece there are several trying moments, which finally furnish a denouement that is both satisfactory and logical. At a priv showing the picture was selec against a large field of other ma Next week the management hope show "The Octopus," a terrific and ing drama which had a long New run.

Leading Features At Photoplay Ho

ALASKA—"The Mating," featu Bessie Barriscale.
CLEMMER—"The Birth of a N tion," Griffith's historic war poem.
COLONIAL — "Scandal," featuring Lois Weber, the author.
MELBOURNE—"Are You a Mason," featuring John Barrymore.

CLIPPING FROM
Los Angeles Herald
Date 8-15-15

The Birth of a Nation

Walter Sanford, manager of the Olympic Theater, announces the opening of the Broadway house, Sunday night, August 29, when what is regarded as the greatest motion picture extant, The Birth of a Nation, is to be exhibited for the five weeks then ensuing.

It is understood that the contract for this exhibition provides that the picture must be shown in first-class theaters only, and motion picture houses are barred. Nine months ago The Birth of a Nation began its sojourn at the Liberty Theater, New York. It is in its thirtieth week in Boston and its twentieth in Chicago, where, at the Illinois Theater, the time of the film can not be extended, owing to the urgent requirement of beginning the regular dramatic season of the house.

MILWAUKEE (Wis.) WISCONSIN
JULY 22, 1915

FOR THE PLAYGOER

DAVIDSON—"The Birth of a Nation," master photoproduction of the period of reconstruction, for indefinite engagement. Shown at 2:15 and 8:10 o'clock daily.
CRYSTAL—Vaudeville of five acts headlined by Mlle. Mercereau, dancer. Matinee daily.
SHUBERT — Shubert stock players in "Today." Matinee on Saturday and Sunday.
BUTTERFLY—Pictures.
ALHAMBRA—Pictures.
MAJESTIC—Pictures.

MANY FROM OUTSIDE.

Now in the third week of its remarkable run at the Davidson, "The Birth of a Nation" is still attracting large crowds of Milwaukeeans and visitors from cities in the state every afternoon and evening. In fact, many persons have attended several performances to get the full enjoyment of the entertainment. Visualizing the slave problem and the Civil war, the photoplay is a powerful appeal to emotion intensified by an inspiring musical score interpreted by an orchestra of forty skilled musicians. The war pictures are said to be true depictions of history, setting forth the conditions of the times and the trials of the north in subduing the rebellious south.

AUG. 10, 19

Clune's Auditorium

Last night "The Clansman," at the opening of its seventeenth week at Clune's Auditorium Theater, proved that it had not lost its power to attract, for a capacity audience gathered to witness that most wonderful of motion pictures.

In every particular, "The Clansman" maintains its marvelous heart interest, and it seems that one never wearies of its splendid array of battle scenes, its delicate touch upon life's lighter side, and its magnificent interpretation of a question that is ever before the American people—the race problem. Teaching a great lesson, teeming with that something quite indefinable, yet almost within one's grasp, "The Clansman" is creating for itself a place in the world's history, and it will be a long time before the memory of this remarkable production takes its place with the almost forgotten events of the past.

At this time, with so many tourists in Los Angeles, "The Clansman" will prove to be one of the most interesting attractions here, for its fame has spread throughout the world, and everyone is anxious to witness what is acclaimed the most truthful, most extravagant reproduction of that darkest blot on our nation's progress.

ALAMEDA (Cal.) TIMES-STAR
APR. 12, 1915

MACDONOUGH

The Macdonough ... twice daily at ... W. Griffith's ... spectacle, "The Birth of a Nation," or as it is more generally known, "The Clansman," based on Thomas Dixon's well known story.

This spectacular motion picture production marks a new epoch in the art of the photo-drama.

More than $500,000 was expended in the production of "The Birth of a Nation," and eight months were required to stage it. No opportunity was overlooked to make it historically and technically correct. A well known professor of history in one of California's leading universities worked four months delving through history to secure exact data for staging the spectacle. The battle fields were laid out according to the most authentic war maps that could be secured. Seven old grizzled war veterans, who took part in the original battle, at siege before Petersburg, assisted Director Griffith in staging this battle scene. Three West Point army officers and several companies of State militia also assisted in the staging of the battle scenes.

BERKLEY (Cal.) GAZETTE
AUG. 11, 1915

"THE CLANSMAN" CONTINUES TO DRAW BIG CROWDS

"The Birth of a Nation," or as it is more generally known, "The Clansman," D. W. Griffith's spectacular motion picture production in twelve reels, based on Thomas Dixon's well known novel, continues to be greeted by audiences that tax the capacity of the Macdonough theater, where the production is now being shown.

"The Birth of a Nation" marks a new epoch in the art of motion picture photography. No care or expense was spared in making the production historically and technically correct.

Showing the faithfulness of accuracy with which Director Griffith has religiously maintained through the formation of this national drama, the announcement of the assassination of Lincoln is made by a reproduction of the front page of a southern newspaper located in the region of the home of the characters shown.

In order to direct the myriads of men, Griffith had to resort to the modern field telephone so that on the immense stage of the plains and valleys of the combats he could order a corps to advance or retreat and supervise in detail all the movements and artillery firing.

Two exhibitions are given daily, a matinee at 2:10 and the evening exhibition at 8:15.

SAN FRANCISCO (Cal.) CHRONICLE
AUG. 12, 1915

Next week the Chaplin ... appear in "The Prince of ..." with Chaplin in the leading role.

MACDONOUGH

The ... history of the period of ... tion in the South.

Many well-known episodes are shown in the film, including the assassination of Lincoln by Booth, the famous raids of the Ku Klux Klan, the call for volunteers, the ... and burning of Atlanta, ... of Sherman ...

OAKLAND (Cal.) TRIBUNE
AUG. 12, 1915

MACDONOUGH

D. W. Griffith's marvelous photo-drama in twelve reels, "The Birth of a Nation," or, as it is more generally known, "The Clansman," based on Thomas Dixon's well-known novel, continues to be the attraction at the Macdonough theater, where it is being shown twice daily to enthusiastic audiences that tax the capacity of that playhouse. A daily matinee is given at 2:10, with the evening performance at 8:15.

Although "The Birth of a Nation" is now in its fifth week at the Macdonough, its popularity continues unabated.

In the production of this remarkable motion picture production Mr. Griffith has framed an epochal photo-drama, which pictures as no history or drama, or no poetry can make vivid, as so many can depict, the trilogy of that period—the era previous to the war, the war time and the reconstruction epoch.

But leavening all this marvelous pictorial history with romance, Mr. Griffith has, with consummate skill and a vocabulary of throbbing poetical phrases, interwoven with the history of the nation, a history of individuals, a love story of ardent nature as thrilling as any and as romantic as any which have ever graced the great dramas of the stage. Dovetailed in and out of all the great events of history.

This romance begins before the first shot on Sumter; it blooms at Appomattox; it is forced to cast its die of consequence; it suffers and survives with the destruction of Atlanta.

MILWAUKEE (Wis.) NEWS

SETS UP NEW RECORDS WHEREVER IT IS SHOWN

...rman Brown, manager of the ...avidson theater, where "The Birth of a Nation" is an exceptional motion picture attraction, has been informed by ... W. Griffith, the producer, that in every city in which the photoplay of the slave problem and the civil war has been exhibited they records of attendance have been established. All classes of theatergoers in Milwaukee have seen the wonderful pictures for large crowds that have witnessed performances every afternoon and evening.

The pictures reveal a double romance between young men and women of the North and South, the estrangements caused by war and the reconciliations followed after peace was de-...

...a spectacular and historic point ... the camera drama is rated as ...nt production ever offered to ...ic. All phases of war are de-... Martial music is played by an ...a of forty pieces and the music ...s the emotional appeal of the ...iews.

MILWAUKEE (Wis.) WISCONSIN
AUG. 11, 1915

...S CLOSE AUGUST 20

...irth of a Nation" Will Have Been ... ...mes.

... Birth of a Nation," now in its ... week at the Davidson theater, ...bly will establish a record for ...films in the middle west that will ... in unequaled for many years to ... The run continues until August ... last performance being given on ...ight. On August 29 the regular ...son of the house is inaugurated ...h Bantley in "All Over Town." ...ll make a complete engagement ... weeks, two performances daily ... time, or an actual total of 114 ...ces given continuously, a rec... theatrical engagement ... ...lwaukee.

BERKELEY (Cal.) GAZETTE
AUG 11, 1915

"THE CLANSMAN" CONTINUES TO DRAW BIG CROWDS

"The Birth of a Nation," or as it is more generally known, "The Clansman," D. W. Griffith's spectacular motion picture production in twelve reels, based on Thomas Dixon's well known novel, continues to be greeted by audiences that tax the capacity of the Macdonough theater, where the production is now being shown.

"The Birth of a Nation" marks a new epoch in the art of motion picture photography. No care or expense was spared in making the production historically and technically correct.

Showing the faithfulness of accuracy with which Director Griffith has religiously maintained through the formation of this national drama, the announcement of the assassination of Lincoln is made by a reproduction of the front page of a southern newspaper located in the region of the home of the characters shown.

In order to direct the myriads of men, Griffith had to resort to the modern field telephone so that on the immense stage of the plains and valleys of the combats he could order a corps to advance or retreat and supervise in detail all the movements and artillery firing.

Two exhibitions are given daily, a matinee at 2:10 and the evening exhibition at 8:15.

Clune's Auditorium.

"The Clansman" appears to be without limit as regards its drawing power. So great is the demand for seats that it will be necessary to show the film again next week.

Special attention has been paid to the musical programme, which sustains the emotional intensity of the film throughout.

Date .....

and Emilon.

BRIGHTON BEACH MUSIC HALL.

Entering upon its sixth week in this city, D. W. Griffith's wonderful $500,000 spectacle, "The Birth of a Nation," which is being presented at the Brighton Beach Music Hall, has proved to be the greatest drawing attraction in the film field. Already more than 125,000 Brooklynites and visitors to Brighton Beach have viewed the picture, which presents before the audience those stirring times of the Civil War, including the days preceding the outbreak and the reconstruction period following. The battle scenes, one of which shows the famous march of General Sherman to the sea, and another the last stand of the Confederates as their cause was lost, have won the admiration of hundreds of veterans who fought in the struggle and who are members of Grand Army Posts in this borough.

There has been so much commendation of "The Birth of a Nation" by educators and historians who have seen it that the D. W. Griffith interests have received request from all sections of the country for its production. In several cities the school authorities voiced their approval of its educational value by taking all the pupils of an entire school at the same time to witness the photo-drama.

"BIRTH OF NATION" A WONDERFUL SPECTACLE

The Music is Not the Least of the Great Array of Feature in Film Play

The success of D. W. Griffith's wonder spectacle, "The Birth of a Nation," at the New Nixon Theatre, is the talk of the Boardwalk. So many telephone orders are being received at the box office that it has been found necessary to employ an extra telephone operator to answer inquiries and take orders for seats. The attendance is so large that it is advisable for patrons to make their reservations well in advance.

Theatre-goers who have wondered what historical basis there was for the Southern clans pictured in "The Birth of a Nation" may be interested to learn that they were an indirect outgrowth of the Highland clans of Scotland. David W. Griffith is a Southerner and has been a close student all his life of the Civil War and reconstruction periods. The facts given herewith are the results of his studies in that field.

Thousands of Scottish Highlanders, with their families broken by the Stuart wars, emigrated and settled in the Carolinas in the eighteenth century. The traveller today can find quaint villages nestling in the Appalachian foothills where nearly all of the inhabitants are of Scottish descent. To ride swiftly and to shoot straight is the distinguishing mark of the men. The tradition of clannish union for defense rules as strongly as ever. The rite of upholding St. Andrew's Cross is vividly remembered and in many localities preserved.

The clans sprang into life during the reconstruction struggles of 1869-71. General Nathan Bedford Forrest, the dashing cavalry leader, was the organizer and first leader. John W. Morton, afterwards Secretary of State of Tennessee, was Adjutant-General. The incident in "The Birth of a Nation" of the North Carolina clansmen massing to aid their South Carolina brethren is actual fact. Often parties of clansmen rode fifty to sixty miles by night on such secret errands, carrying terror to evildoers.

Henry Walthall, who plays the role of the Ku Klux Klan leader, is the son of a clansman. The rites used are taken from the ritual book of the order, which was secretly published at Pulaski, Tenn. The "underground railroad" was an important part of the system. Later, when Federal prosecutions were instituted, many reached the west and today many clansmen and their descendants are prominent citizens in Texas, Arkansas, Missouri and Oklahoma. A general amnesty finally removed the ban of secrecy and since that time the stories of their doings and thrilling escapes have developed into tales like those that Sir Walter Scott wrote of their ancestors.

Ball at Piedmont, South Carolina, celebrating the battle of Bull Run as shown in "The Birth of a Nation," now showing at the New Nixon.

ST. LOUIS (Mo.) POST-DISPATCH
Aug. 15, 1915.

ST. LOUIS WILL SOON SEE FIRST MOVIES AT $1.50

"Birth of a Nation" to Open at Olympic Aug. 29, at Regular Prices.

St. Louis is to have its first taste of $1.50 moving pictures, when "The Birth of a Nation" opens at the Olympic Theater Sunday night, Aug. 29.

"The Birth of a Nation" is generally recognized as the most elaborate motion picture ever made, and it is to be exhibited throughout the United States, as it has for months past been shown in Eastern cities, only in high-grade theaters, and at the regular scale of prices prevailing in those houses.

The action of "The Birth of a Nation" deals with American history, in and after the Civil War period. The play is in part founded on Thomas Dixon's novel, "The Clansman." This novel, and the dramatization of it, have been condemned as unjust to the negro race, and as historically untrue. The same charge has been made against "The Birth of a Nation," and an unsuccessful attempt was made, in Boston, to prevent the production of the film on this ground.

AUG. 12, 1915
MILWAUKEE (Wis.) WISCONSIN

TREMENDOUS BATTLE SCENES IN "THE BIRTH OF A NATION"

What is said to be the most tremendous battle scene ever staged, is shown in "The Birth of a Nation," the Griffith photoplay, now in its sixth week at the Davidson, when the siege of Petersburg, Va., is depicted. This final stand of the Confederacy was, it will be remembered, strongly contested. For weeks the battle waged and finally Lee's half-starved men gave in. The scenes are shown in an area of five miles, and were taken from the top of a 60-foot tower. More than 10,000 men and 3,000 horses are shown at one time. Both Union and Confederate trenches are to be seen, and mortars, artillery, and all of the paraphernalia of war, complete the scene. The offering will remain at the Davidson until August 29, when the regular season opens.

TACOMA (Wash.) TRIBUNE
Aug 12-1915

BIRTH OF NATION FILM MAY BE HERE ANYHOW

Tacoma Theater May Bring It Next October.

Manager Herald Goes Ahead With Plans in Belief That the Much-discussed Drama Is Within the New Law.

Charles Herald, manager of the Tacoma theater, is conducting negotiations for the appearance here of "The Birth of a Nation" in the belief that it will not come under the ban of the "movie" censor ordinance adopted by the city council yesterday. Mr. Herald expects to close a contract with the producers for the appearance of the spectacle here next October, the earliest date open. Such a rivalry has developed among theater managers that the producers of "The Birth of a Nation" have put the booking on a higher basis and are accepting only the best offers. Mr. Herald said he believes the offer of the Tacoma theater will be accepted.

It was rumored at the city hall today that the colored people have obtained legal advice and will attempt to prevent the pictures being shown. They are not relying entirely on the new city ordinance for a basis of action but are said to have been advised that there is other authority [illegible] action.

CLIPPING FROM Tribune
Oakland Cal
Date 7-11-15

Date Portland Ore
8-12-15

NIXON OPENING

"The Birth of a Nation" Booked for Five Weeks

W. Griffith's master production "The Birth of a Nation" will be the attraction at the Nixon Theater beginning Wednesday evening, September 1, and continuing matinee and evening daily for a limited engagement of five weeks.

It will be brought here in exact reproduction of the great attraction which is now in New York where it has broken every record of the American stage. Its achievements alone have aroused comment upon the subject of this story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. Ten thousand yards of cloth were worked into the costumes worn by the women while 5000 yards of white muslin were used in the regalia of the Ku Klux Klansmen. And yet with all this a simple human story of love and romance weaves through the vast spread of the action, and wins the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action, and lends a potent force to the drama.

Date Portland Ore
8-13-15

"THE BIRTH OF A NATION"

Shows may come and shows may go, and picture films may be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" continues on its triumphant way and will be shown at the B. F. Keith theatre in this city the entire week beginning Aug. 30. Besides the film spectacle itself, "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil war and includes also much elaborate orchestration in a more modern mode. For out-of-town patrons the matinee performances will be found attractive the same as night and more convenient to attend.

"The Birth of a Nation" is the biggest production so far made in the entire world. There were over 120,000 feet of film when the cameras finished their work in the West and South, but the process of selection, which plays such a telling part in these productions, has reduced this to 12,000 feet. The spectacle as it now stands takes about two and three-quarters hours to

PPING FROM Oregonian
Date June Mail
8-14-15

...ued.

Thousands See Picture.

Both in number of persons in attendance and in gross ceceipts, "The Birth of a Nation," which will remain [illegible] week at the Clemmer, may be counted on to set marks which will stand a long time in film circles here.

Probably the first two weeks will total between 20,000 and 25,000 people, who have bought tickets. The third week should have half as many more. This, with a scale of prices considerably above what is usual, shatters records made by "The Spoilers," "The Last Days of Pompeii," "Cabiria," "Neptune's Daughter" or "Hypocrites."

Whatever may be thought of the Griffith film as propaganda, it can not be denied first rank as a great drama and a great drawing card.

(Wash.) CHRONICLE
AUG. 13, 1915 881

STAGE STUFF

"BIRTH OF A NATION" TO RUN THIRD WEEK AT THE CLEMMER

Management Decides to Exercise Its Option — Sale of Seats Is Heavy.

"The Birth of a Nation," now in its second week at the Clemmer theater, will continue its run next week, according to an announcement made by the management today. Seats will be placed on sale immediately for the remainder of the engagement.

The original booking of the picture for Spokane, Manager H. S. Clemmer declares, was for two weeks, with the option of a third week. It is this option which is to be exercised.

"The demand for seats has been so great that all who want to see the picture can not be accommodated in the two weeks," stated Manager Clemmer. "We are receiving hundreds of letters and telephone calls, including many from parties out of the city, and the attendance is close to capacity at all performances."

Delays Portland Run.

The decision to keep "The Birth of a Nation" in Spokane next week will hold up the showing of the picture in Portland, where it has not yet been seen.

The Portland booking has been made by James Q. Clemmer, owner of the Clemmer and other houses in Seattle and a brother of the local theater head. It provides for putting the film into the Heilig theater in the Rose city to run four weeks.

Show Film to Doctors.

Invitations are being sent out by the management of the Casino theater for a pricate run of the picture, "Dr. Rameau," to physicians and clergymen of Spokane.

The special performance is to be Saturday at 9:15 a. m. The picture is a Fox production and is booked to be shown at the Casino Sunday, Monday and Tuesday.

Send Grifnith Film to Portland House

James Q. Clemmer of Seattle, instrumental in bringing "The Birth of a Nation" to the northwest, who has booked it for a Portland showing.

CLIPPING FROM Tribune
Date Oakland (Cal.)
8-15-15

MACDONOUGH

Popular demand makes it necessary for the management of the Macdonough theater to continue D. W. Griffith's spectacular motion picture production, "The Birth of a Nation," or, as it is more generally known, "The Clansman," for another week, commencing tomorrow.

The exhibitions are given daily, including Sunday, a matinee at 2:10 and the evening exhibition at 8:15. It is estimated that more than 85,000 people have seen this remarkable film production during its five weeks here, but its popularity continues unabated. Many people see the play several times, so great is its wide appeal.

While it is an epic of pictures it is always intimately human; the great tragedy it depicts is illumined by constant natural comedy, and illuminated by a beautiful romance which threads the series of historical events.

There is a mastery of detail shown which is novel to the stage and this is combined with absolute fidelity to historical fact.

Lincoln's decisive act of signing the call for volunteers is as exact as if the audience had been present.

FF

AUG 15 1915

OAKLAND (Cal.) TRIBUNE
Aug. 15, 1915.

"Silent Drama" Is Now Great Industry

FF

Five years ago the motion picture industry was in its infancy. The total amount of capital invested in motion pictures at this time was approximately $10,000. No picture made involved an expense of more than $500. Today the motion picture industry ranks third in the amount of money invested and is exceeded only by the United States Steel and Standard Oil corporations. Five years ago the largest motion picture made did not exceed one reel, or 1000 feet.

The average person of intelligence was ashamed to be seen coming out of a theater where motion pictures were being exhibited. The characterizations in the pictures were crude, the actors and actresses possessed seemingly no dramatic ability whatever. The director, as a usual thing, was simply a stage hand.

Since this time the motion pictures have gone ahead by leaps and bounds.

BIG PICTURES OUT.

Feature pictures of from six to ten reels are now released almost daily. Thousands of dollars are expended in the production of one picture alone.

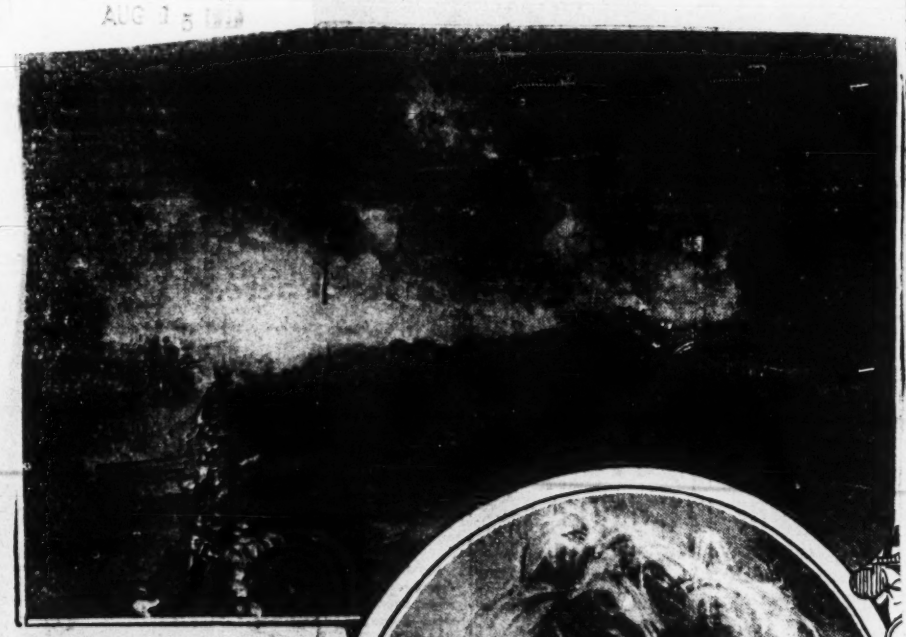
Perhaps no greater illustration can be drawn showing the wonderful progress made in the movies during the past few years than in citing "The Birth of a Nation, or The Clansman," D. W. Griffith's wonderful film production, now having a record run at the Macdonough Theater. "The Birth of a Nation" has already been shown for six weeks and has played to approximately 85,000 people. No drama of the spoken stage has ever before had such an extended run in Oakland. This proves the great hold that motion pictures have on the general public.

Six years ago Director Griffith started in the motion pictures. He was told to keep the expense of producing his picture down to $400, including salaries, cost of building the stage settings and all other expenses incidental to the taking of the picture. Mr. Griffith wanted a company of soldiers to appear in the picture, and he hired about twenty-five young men to appear before the camera for several days. When the studio manager heard of the extra expense, which amounted to $120, he waxed very indignant. Griffith came very near being discharged on the spot and was retained only after he agreed to make up this amount out of his own pocket and by economizing on his next picture. Gradually the cost of producing pictures was increased.

EXPENSES ENORMOUS.

In staging "The Birth of a Nation" no expense was spared in making the production historically and technically correct. Eight months were consumed in staging it and more than $500,000 was expended in its production. When the producers found that the public wanted good pictures for which they were willing to pay a good price of admission, the producers then awoke that to make a success of the industry they must spend money on the production end of the game.

Mary Pickford was one of the extra girls at the Biograph studio when Griffith found her. She was earning $5 a day when she worked. Today Miss Pickford is probably the highest paid actress in the silent drama with a yearly income of $[redacted]



BATTLE SCENE IN "THE BIRTH OF A NATION" AT THE BRIGHTON BEACH MUSIC HALL

LILLIAN GISH IN "THE BIRTH OF A NATION" AT BRIGHTON BEACH MUSIC HALL

BRIGHTON BEACH MUSIC HALL.—Because of the tremendous success of the run of D. W. Griffith's spectacle "The Birth of a Nation" at the Brighton Beach Music Hall William N. Kemble, the managing director, and his associates declare they have been able to pay the Griffith interests the $65,000 they guaranteed for the privilege of presenting the great film in Brooklyn. In paying this price Brooklyn not only saw the picture before Philadelphia and other big cities, but Mr. Kemble obtained the exclusive right to present it in this borough.

The film, which is a picture history of the days of the civil war and shows the likenesses of the great man of those times, including President Lincoln, General Grant and General Lee, vivid battle scenes and Sherman's march to the sea, has drawn crowded houses at the Brighton Beach Music Hall even in rainy and unseasonable weather.

Many film producers expressed the opinion that the manager of the music hall paid an exceptional amount for the privilege, but the attendance and the receipts have more than justified the venture. Mr. Kemble was certain that "The Birth of a Nation" would prove a sensation in Brooklyn, as it has in Manhattan.

The receipts for the performance would be even larger but for the fact that on a number of occasions Mr. Kemble set aside half of the house for the accommodation of hundreds of orphans. The orphans, who came from Brooklyn homes, were taken to the music hall in special cars and were served with orangeade and fruit.

"The Birth of a Nation" will be presented at the music hall for the rest of the season. Many educational and patri-

Brooklyn, (N. Y.) Standard-Union

AUG 17 1915

AUG 17
MILWAUKEE (WIS.) WISCONSIN

"The Birth of a Nation," Griffith photofilm, wh[redacted]ontinue at the Davidson until August 28, is the only offering of the kind ever played in this city at theater prices, and the only offering of any kind to run for eight consecutive weeks in Wisconsin. More than 112 performances will be given when the run ends. Seats are now on sale for all performances, and reservations may be made at the box office. Performances start at 2:15 and 8:10 o'clock.

"THE BIRTH OF A NATION" AT BRIGHTON MUSIC HALL

The spectacle, "The Birth of a Nation," which will remain for the summer season at the Brighton Beach Music Hall, continues to lure large audiences daily. In fact, the story of the Civil War which is told on the screen in a very impressive manner not merely holds uninterrupted attention, but the scenes are thrilling and make the spectators feel that they are witnessing realities instead of mimic representations. The popularity of the production may be gauged by the fact that large parties of educational, civic, patriotic, historical and other associations are viewing the spectacle as fast as reservations can be made.

BERKELEY DAILY GAZETTE
AUG. 16, 1915

"CLANSMAN" FILM BEGINS SIXTH WEEK IN OAKLAND

D. W. Griffith's mighty spectacle in twelve reels, "The Birth of a Nation," or "The Clansman," will enter upon its sixth and final big week at the Macdonough theater today.

Although this spectacular motion picture production has been shown at the Macdonough for five weeks, during which time more than 85,000 persons have seen it, its popularity continues unabated.

"The Birth of a Nation" marks a new epoch in motion pictures. Never before has the time and care been taken with the production of any film as was accorded by Director Griffith in staging "The Birth of a Nation." More than $500,000 was expended in staging the film and eight months were required to complete it.

Director Griffith utilized the services of more than 25,000 people and 3,000 horses in making "The Birth of a Nation." Romance, comedy, history and drama are artistically blended together in the film.

The most spectacular battle scenes ever enacted before a camera are shown. Other notable features are the rise in power of Thaddeus Stevens, the great commoner, the assassination of President Lincoln by Booth, the formation, motives and raids of the famous Ku Klux Klan and the problems of the south during the reconstruction period.

Two exhibitions are given daily, including Sunday, matinee at 2:10 and the evening exhibition at 8:15.

"SURRENDER OF LEE TO GRANT"

From "Birth of a Nation," at the Savoy Next Week.

Aug 17

When David W. Griffith started the [illegible]oor staging of the civil war and [illegible]truction scenes in "The Birth of [illegible]tion," showing at the Savoy thea[illegible] next week, he was confronted by [illegible]ingly insuperable obstacles. An [illegible] about as large as the corner of [illegible]ium occupied by the Anglo-French [illegible]es was required; thousands of cav[illegible]men had to be shown in an his[illegible] raid by the North Carolina clan, [illegible]ir run was to be over many miles [illegible] typical southern sandy roads. The [illegible] acknowledged wizard of the films, [illegible] Griffith is not a "war lord" with [illegible] to command.

[illegible] this emergency the authorities of [illegible]untry in which "The Birth of a [illegible]" was being produced were ap[illegible]d to. They finally consented to [illegible] off an area of 10 square miles for [illegible] of Director Griffith for one day. [illegible] roads in this section were clos[illegible] traffic during the day, and the cameras were at work on this scene from sunrise to sunset. The roads themselves did not look like the old southern roads, and Mr. Griffith with the permission of the county official remade such of the highways as would come within the camera eye. Tons of sand was spread, and tons of gravel, too. Landscape engineering changed the appearance of the landscape to the rounded hills, piney woods and deep gullies of North Carolina.

The race of the Clansmen to rescue their South Carolina brethren took place on the appointed day without a flaw or accident. After it was all over Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course.

It cost about $25,000 to do this trick, but it was worth it, as those who have seen this wonderful spectacle will cheerfully testify.

PROVIDENCE (R. I.) JOURNAL-DEM.
Aug. 17, 1915

Prov. Opera House

As an historical film as well as in the splendor of its scenic effects and the realistic acting of its principal character, "The Birth of a Nation," seen yesterday for the [illegible] publicly in this city at the Providence Opera House, after its spectacular run in Boston, surpasses any motion picture of its kind ever produced. It is, perhaps, the first realistic picture of the terrible days of the four years of Civil War, followed by the worse than anarchy of the crippled South during the 10 years following the surrender of Lee at Appomatox. D. W. Griffith, the author of the play and the director in charge of its stupendous production, has surpassed every other production of the kind in presenting, for the first time in the history of photoplay production, an authentic tale of the terrible days from 1861 to 1875. Artistically as well as historically speaking, the photoplay is without a peer in photoplaydom today.

Although there was a smaller audience last evening than usual those who witnessed the 12 reels of film depicting the Civil War and the period of the Reconstruction were kept in a state of intense interest from start to finish. The special music played by an orchestra of 22 pieces, most of whom are from Boston, together with the property management at the rear of the curtain lent realism to the stirring war and love and historical scenes.

The plot of the play is taken almost bodily from the "Clansman" by Dixon, the novel which, when it came out several years ago, made such a stir by reason of its realistic description of the reconstruction period.

Together with a charming and convincing love story, which is in reality a double love romance, there is woven the stirring scenes of the pre-Civil War period, the days of the war, including Sherman's famous March to the Sea, the Surrender of Lee to Grant at Appomatox Court House, the Assassination of Abraham Lincoln and many other scenes of historical interest, all produced as accurately as possible at this present day

Then the first half of the big production ends the audience has been carried through the stirring scenes of four long years of Civil War. With the second part begins the real pathos of the whole play. The bitter and grinding poverty of the white elements in the south, who have given all for the lost cause of "states' rights" which melted to thin air when Lee's "Flower of the Confederacy" was washed away on the tide of overwhelming adversity and overpowering numbers, the struggle of the whites against the insults of the negroes, influenced by the "carpet baggers" and the lower class of whites of the period, as influenced by men high in the authority of the land; the terror of the women, the ravages of the power crazed whites and blacks who plundered the state; and finally, the advent of the famous Ku Klux Klan that wonderful "Invisible Empire" which stretched over the leading states of the Southland and whose ravages finally compelled the authorities to grant the franchise once again to the whites who gained control of their land once more.

Perhaps no parts of the whole production so stir the blood of the audience as the dashing night riders of the Ku Klux Klan, summoned to the duty of guarding the ever sacred honor of the white race by the fiery cross which in days of old was used by their ancestors in the highlands of Scotland.

The Providence public will be well repaid for the time and money spent in viewing this production. It presents for the first time on the screen an historical facsimile, trfue to life and detail, of what this nation really underwent, in order to become the great power it now is. The gross selfishness of that little gnot of so-called statemen in Washington, who through four long years of Civil War made the overburdened heart of Abraham Lincoln sink sometimes to utter despair with their slander and hectoring and threats are here shown in their true light, restroying in wanton selfishness the efforts at peace and prosperity which he had tried to realize at the close of the war.

PROVIDENCE (R. I.) EVE. TRIBUNE
AUG. 17, 1915

[illegible] of the expedition that has been made to it here and elsewhere by representatives of the colored people. As shown here might the pictures offer nothing to offset or even match the most [illegible] of the negro race [illegible] reasonably take offence. The pictures were witnessed by the large audience, with no exhibition of feeling antagonistic to North or South, white or black, and it is difficult to imagine how any feeling along those lines could be aroused.

"The Birth of a Nation" is decidedly worth seeing. It has marked historical value. The scenes give a vivid and accurate view of happenings before, during and succeeding the Civil War, and in that respect the photo play is highly educational. It also gives a marvelous picture of the horrors of war and the impression it made strong and deep that war is not simply hell, as Gen. Sherman said, but a thousand or a million of hells. Battle scenes are reproduced with a minuteness of detail that is marvelous, and with all the accompaniments of the roar of great guns, the roll of rifle fire, the clouds of smoke, the charges of cavalry and infantry, the death of fighters and the destruction of property until it seems as though one was fairly in the midst of the big conflict. These pictures are particularly impressive at this time when almost all Europe is in the throes of a terrific struggle and this country is hovering on the brink of the precipice. There is also in this photo play the intense lesson of patriotism, of love of a united and not a divided nation that is well worth while in these trying days.

The play is inspiring, too, in that it shows at the end how the negro race has risen from slavery to citizenship, from ignorance to knowledge, from poverty to prosperity. These closing views form a bright contrast to the darkness of those which have preceded it, and should stir pride, patriotism, honor and ambition in the heart of every member of the race whose progress is thus depicted.

Throughout the play runs the thread of a love story which knits together two families, one in the North and one in the South, and that adds the flavor and color of romance to the stirring and sometimes sombre effect of the war scenes. The parts of the noted men of the day in government and in war are assumed with pleasing fidelity to features, dress and manner and an enlarged orchestra plays special music arranged in a most effective way so as to add greatly to the effectiveness of the pictures. The most startling and impressive scenes are the surrender of Lee, the assassination of Lincoln, the march to the sea, the burning of Atlanta and the Ku Klux raids.

The cast in the play includes:
Col. Ben Cameron.....Henry Walthall
Margaret Cameron, the elder sister.. ..... Miriam Cooper
Flora, the pet sister.....Mae Marsh
Mrs. Cameron.....Josephine Crowell
Dr. Cameron.....Spottiswode Aiken
Hon. Austin Stoneman, leader of the House .....Ralph Lewis
Elsie, his daughter.....Lillian Gish
Silas Lynch, mulatto Lieutenant Governor .....George Seigmann
Gus, a renegade negro.....Walter Long
Abraham Lincoln.....Joseph Henabery

"The Birth of a Nation" will be presented at the [illegible] daily, afternoon and evening, and [illegible] interested in the history of the country in war should not miss seeing its vivid and forceful presentation of some of the most stirring scenes of these most stirring days.

CLIPPING FROM
BROOKLYN, (N. Y.) TIMES

LOS ANGELES EXAMINER

Date .....

"The Birth of a Nation."

Managers of several orphan asylums have requested William H. Kemble, manager of the Brighton Beach Music Hall where D. W. Griffith's $500,000 production, "The Birth of a Nation," is playing, to accommodate at some of the matinees except on Saturday and Sundays, several hundred boys and girls. The managers have been moved to make the appeal because the heads of the Hebrew Orphan Asylum and other institutions whose wards Manager Kemble had as his guests have informed them that the children enjoyed the pictures, which depict the most historical incidents of the Civil War period, more than they did a trip to the seashore.

Mr. Kemble, who has made it a practise to invite orphans to his theatre, has had several thousands this season to view "The Birth of a Nation." Because of its educational value, depicting in picture the stirring days of the Civil War period and showing such illustrious characters as Lincoln, Grant and Lee, Mr. Kemble thought it advisable to give the children an opportunity to see these notables portrayed in the sensational events of which they study in school.

Clune's Auditorium

Eighteen weeks of "The Clansman" and still showing to crowded houses. Remember, showing to crowded houses at Clune's Auditorium Theater means 2000 persons at a performance.

There are many good plays, dramas and comedies, books, paintings, operas and songs, but only here and there one that can stand repetition, and when it can it will go down in history as a masterpiece.

Last evening a demure little old lady remarked to her friend that it was the fifth time she had seen "The Clansman," and each performance was just as thrilling and stirring as the last.

Where else could one so safely witness a battle of 25,000 soldiers with 5000 cavalrymen and fifty companies of artillery, shelling and burning the city of Atlanta? The most amazing impersonations of Grant, Lee, Lincoln and Sumner and the gripping scene of Lee's surrender?

From the moment the curtain rises upon an old Southern home, the atmosphere of the South prevails. And until the last flash on the screen the audience is held [illegible]

SHERMAN'S MARCH TO THE SEA

Scene From "The Birth of a Nation" at Savoy—Extra Matinee Tomorrow Morning.

Owing to the tremendous demand for tickets for the "Birth of a Nation" picture at the Savoy theater, the management has decided to give an extra matinee tomorrow morning at 10.30. The picture has created no end of favorable comment and has been witnessed by thousands here. For those who are unable to attend any of the performances while the picture is being shown in this city, the announcement is made that they may see it at the Broadway theater, Long Branch, on Monday, Tuesday and Wednesday of next week. Without a doubt this picture has been witnessed by more people in this city than any other picture ever presented here. The sale of tickets has been almost continuous and times has nearly overwhelmed the attendants at the office. In addition to this have been hundreds of telephone reservations for seats.

BOSTON TRANSCRIPT
AUG. 18, 1915

"BIRTH OF A NATION" TO REMAIN

Extra Weeks Added to Long Engagement at Tremont Theatre

"The Birth of a Nation" announces an extra fortnight for its Boston engagement at the Tremont Theatre, and will not leave the house Saturday night, as had been intended. The limit of the engagement had been positively fixed and for four weeks announcement had been made that the photo-play would be seen for the last time at the Tremont Saturday evening. The demand for seats was so great, testing the capacity of the theatre at both afternoon and evening performances, and mail orders from out-of-town were so numerous, that it was seen that many thousands would be disappointed by the closing of the engagement this week. After protracted negotiations between Boston and New York an extra fortnight was arranged, but that was practically all that could be obtained, as it is imperative that bookings for the regular season at the Tremont, beginning on Labor Day, should be carried out. As it is, however, "The Birth of a Nation" will be able to take the record of the highest total performances given in a single engagement on the local stage. Other plays have stayed more weeks, but they were only for six evenings and two matinées, but "The Birth of a Nation" has been given every day since April 10, and the films make total receipts that take the lead on record. With the performance of tonight "The Birth of a Nation" will have been given 224 times to a total of 385,000 persons. The last performance will be given at the Tremont on Saturday, Sept. 4.

MILWAUKEE (Wis.) NEWS
AUG. 18, 1915

GRIFFITH SET RECORD IN "BIRTH OF A NATION"

D. W. Griffith, producer of "The Birth of a Nation," the great pictorial drama which visualized the civil war, now in its seventh successful week at the Davidson, is acknowledged to be one of the leading figures in the motion picture industry. It is said Mr. Griffith, Thomas H. Ince and Mack Sennett, who specialize in comic productions, are producers who receive $100,000 a year each for their services.

There is nothing in the annals of motion pictures which approaches "The Birth of a Nation," and never before was so large a company of actors employed in the production of a play. To make the battle scenes realistic 18,000 persons were employed and 3,000 of them were mounted.

Before the big cast of principals was chosen, scores of available candidates were studied and the best dramatic artists were chosen. The big company was encamped in California and in the hills of Virginia eight months and the expenditures reached a total of half a million dollars. The investment, however, is regarded as a safe one as "The Birth of a Nation" is ranked as a photoplay of sufficient historic interest to be a constant production for

MILWAUKEE (Wis.) NEWS
AUG. 19, 1915

Griffith Had City "Built to Order"

D. W. Griffith, producer of "The Birth of a Nation," the pictorial drama of the slave problem and the civil war now running at the Davidson, had a city of tents built to order in the hills of Virginia large enough to accommodate a population of 20,000 people. After he had estimated that the services of this number of people would be required to reproduce battle scenes of the civil war, with infantry, cavalry and artillery all in action, he entered into contract to have the temporary living quarters erected, with supplies of food coming in by train every day. Hotel and restaurant stewards were consulted and on the figures they furnished the food problem was solved.

All the needs of the actors were anticipated and a force of cooks, waiters, chambermaids and other servants were engaged to work in the tented city. Doctors, dentists and druggists, tailors, dressmakers and cobblers—in fact, persons of many lines of employment—were offered advantages, and they joined the camp of war players and they lived there during the eight months time required to take the pictures.

SAN FRANCISCO (Cal.) CALL & POST
AUG. 19, 1915

Mae Marsh, featured in "The Birth of a Nation," to return to the Cort next week (top), and Mrs. Patrick Campbell at the Columbia in repertoire.

OAKLAND (Cal.) TRIBUNE
AUG. 19, 1915

MACDONOUGH

D. W. Griffith's spectacular motion picture production in twelve reels, The Birth of a Nation, or as it is more generally known, The Clansman, continues to be the attraction at the Macdonough theater where it is being shown twice daily, a matinee at 2:10 and the evening at 8:15.

Although the Birth of a Nation is now in its sixth week at the Macdonough, its popularity continues unabated. In The Birth of a Nation, is a love story which arrives at a degree of poignancy unapproached in any drama of the stage. The Birth of a Nation or The Clansman will give its final exhibition at the Macdonough Sunday night.

The return of "The Melting Pot," Israel Zangwill's great play dealing in its largest aspect with the musical makeup of the United States, as a moving picture adds interest to the inspection of the new silent art. And when Walker Whiteside, one of the most skilled dramatic artists in the world, is found playing the leading role of the great Jew's stage place before the camera, the wonder grows as to when and where the possibilities of the photoplay will find a stopping place.

The Macdonough management has secured this most remarkable film attraction for one week commencing next Monday. Matinees will be given daily in conjunction with a continuous evening performance.

ST. LOUIS (Mo.) STAR
AUG. 18, 1915

BIRTH OF A NATION, $2 A SEAT PICTURE, AT OLYMPIC AUG. 29

Film Having 5,000 Scenes, 18,000 Actors, to Run Five Weeks —Other Attractions

Motion pictures at $2 for the best seats in the house will make its debut in St. Louis at the Olympic Theater Sunday, August 29, when the great film, "The Birth of a Nation," will be screened.

This film comes with a large symphony orchestra to interpret the patriotic and romantic score, which is said to be of grand opera caliber; and a special set of electricians and mechanicians is carried to produce sound effects in the battle scenes and the wild rides of the Ku Klux Klans.

The performance is three hours long. A matinee will be given daily and the film is booked to run five weeks.

The film has been heralded in St. Louis by those who have witnessed it in its long runs in New York and Chicago. It has 5,000 scenes, involving 18,000 people and is a spectacle of Civil War and Reconstruction days

7-18-15

$75,000 for "Birth of a Nation" in 14 States

The rights to fourteen states of "The Birth of a Nation" were offered for $75,000 last week.

The states are Minnesota, Iowa, South Dakota, North Dakota, Arizona, New Mexico, Colorado, Utah, Wyoming, Idaho, Nebraska, Kansas, Montana and Nevada. In the territory there are 565 playing points with 928 theaters and a population of 10,983,103.

The offer is made for the absolute right to present the feature in these states, the buyer to take all of the earnings up to the first $100,000, after which the original producing company is to share on the profits, receiving 33 1-3 per cent.

FARGO (N. D.) NEWS
AUG. 18, 1915

BIRTH OF A NATION COMING TO THE NIXON

"The Birth of a Nation" will commence a run of five weeks at the Nixon Theater beginning Wednesday night, September 1, and continuing twice daily thereafter. Nearly 100 people are required to present this spectacle. Musicians, electricians and operators, men to handle mechanical effects and men in other departments make up this cast.

ST. LOUIS (Mo.) TIMES
AUG. 18, 1915

Birth of a Nation.

"The Birth of a Nation," gigantic spectacle of Civil War and Reconstruction days, involving 5000 scenes projected by especially devised lenses; a musical score, said to be grand operatic in its caliber, interpreted by a symphony orchestra to be brought here from New York, and electrical and sound effects, for which a full carload of newly invented instruments is carried, will inaugurate the season at the Olympic Theater, Sunday night, Aug. 29. The engagement is for five weeks with two performances daily, each consuming three hours.

For the first time in the history of motion picture art, the $2 seats of prices, charged for first-class theatrical attractions, will prevail for "The Birth of a Nation." When D. W. Griffith, the producer, announced this price before the first performance in New York, he was laughed at by the Broadway managers. But when the Broadway managers became the [illegible] [illegible] town, and when [illegible] followed suit with [illegible]

'CLANSMAN' WILL RETURN TO CORT

"The Birth of a Nation," or the Clansman," the world's greatest motion picture, is announced for a brief return engagement at the Cort Theater beginning Monday. The popularity of this mighty photographic spectacle remains undiminished.

More than $500,000 was expended and eight months required to produce "The Birth of a Nation." It unfolds page after page of the most potent events in American history. The picture is based on the famous novel, "The Clansman," by Thomas Dixon Jr., but the noted producer of the picture, D. W. Griffith, has developed and enlarged upon the theme.

The battle scenes of "The Birth of a Nation" are the most spectacular ever staged, with 18,000 soldiers seen in action. Among the more important features depicted are Lincoln's call for volunteers, the siege before Petersburg, the bombardment and burning of Atlanta, Sherman's historical march to the sea, Lee's surrender to Grant, the assassination of President Lincoln, the rise in power of Thaddeus Stevens, and the formation of the Ku Klux Klan. The thrilling ride of the latter, in which thousands of horsemen are shown, is among the most extraordinary effects known to the screen.

KRON (O.) PRESS
AUG. 19, 1915

The Clansman of 1915

Thomas Dixon, in his book, "The Clansman," built a story around the operations of the "Klu Klux Klan," composed of men who banded together, pledged themselves to secrecy and struck horror to thousands by nocturnal raids in the south during the reconstruction period following the Civil war.

The clansman of that time wore a robe of white which covered his body, was ornamented by a bright red cross at the breast and topped by a pointed helmet. The fiery cross was the insignia of the band, which traveled by horseback in the silence of the night and bore its victims to death.

Dixon was severely criticized on the charge that he misrepresented the spirit of the south, and his story, dramatized, was barred from many cities. But if Dixon were to rewrite his story, following the lynching of Leo M. Frank, he would have to make only small changes in detail.

The clansman of 1915 used no disguise and traveled by automobile. There was no note of warning, couched in half mysterious phraseology and signed by the feared "K. K. K."

But the intent, purpose and end attained was the same.

ST. LOUIS (Mo.) TIMES
AUG. 19, 1915

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[illegible] exhibition of [illegible] feature of "The Birth [illegible]

ALAMEDA (Cal.) TIMES-STAR
AUG. 19, 1915

MACDONOUGH THEATRE

"The Birth of a Nation" or "The Clansman," D. W. Griffith's mighty spectacle in twelve reels, based on Thomas Dixon's well known novel, now in its sixth big week at the Macdonough theater will give its final exhibition at the Macdonough theater Sunday evening.

Although "Birth of a Nation" is now in its sixth week at the Macdonough its popularity continues unabated. Two exhibitions are given daily, a matinee at 2:10 and the evening exhibition at 8:15.

In the production of this spectacular motion picture production, Griffith has framed an epical photodrama, which pictures as no history can describe, as no poetry can make vivid, as no story can depict, the trilogy of that period—the era previous to the war, the war time and the reconstruction epoch.

"The Melting Pot," with Walker Whiteside as its star, will be the next attraction at the Macdonough theater. It will commence a week's engagement next Monday afternoon, Aug. 23.

EUGENE (Ore.) GUARD
AUG. 20, 1915

"World's Greatest Film Play" to Be Shown in Portland

"The world's greatest moving picture," for a sight of which hundreds of thousands of persons in eastern cities have paid as high as $2 a head, is to have a showing in Portland next week.

It is "The Birth of a Nation," made by D. W. Griffith, the $100,000 producer, and it is to be exhibited at the Heilig theatre.

"The Birth of a Nation" started out as a dramatization of Thomas Dixon's "Clansman," but it soon outgrew the original story. It worked backward from Mr. Dixon's romance of the reconstruction and included the civil war in an attempt to show that this country was not really born until it had proved its unity by a hideous time of bloodshed and rebuilding.

The film cost half a million dollars to make, employed thousands of men and horses for its action and hundreds of [illegible] for its setting. The principal players are stars whom Mr. Griffith himself [illegible] 'developed and taught the art of photoplay acting by his own standards. Mae Marsh, Henry B. Walthall, Robert Harron and Lillian Gish are in [illegible] number.

"Birth of a Nation" has had more [illegible] and newspaper publicity than any other one picture ever made. The [illegible] of Everybody's and Life are [illegible] periodicals devoting space to [illegible] this previously done [illegible]

BANGOR (Me.) COMMERCIAL
AUG. 20, 1915

RECORD PRICE FOR FILM

New England Rights Over Birth of a Nation, Which Excited Boston Negroes, Have Been Sold, According to Report.

Fifty-two thousand dollars has been paid by a small syndicate for the New England rights to the "Birth of a Nation," according to reports. The report could not be verified in Boston, the statement being made that any authoritative announcement would have to come from the New York office. In fact, the Boston manager doubted if any such purchase had been made.

This sum is probably the largest price ever paid for New England rights to a single motion-picture film. Among the purchasers, it is said, are Coleman Levin and William Mann, both of Boston, Samuel D. Kerr of Salem and Lewis B. Mayer of Haverhill. Although the purchase is understood to become effective immediately, control of the Boston rights does not go into the hands of the reported purchasers until after the close of the present engagement at the Tremont theatre. It is rumored the purchasers have been offered $35,000 for their right already. The films, it is stated, will be exhibited at Worcester, New Bedford and Providence and in other cities. Permit to show the film, with the objectionable features that caused so much discussion in Boston eliminated, has been granted in Providence.

[illegible] Scenes From the Great Griffith Production, "The Birth of a Nation" [illegible]

Left, President Lincoln to Dear [illegible]

The assassination of Abraham Lincoln is one of the stirring features of "The Birth of a Nation," which opens a five-week engagement at the Olympic Theater Sunday night, Aug. 29.

D. W. Griffith, producer of the spectacle of the Civil War and reconstruction days, built for this scene, the entire interior of Ford's Theater as it was on the night of the greatest tragedy in American history. The auditorium, crowded to its capacity, the actors who were playing, and the President's box set in its use of blue, are all reproduced from photographs and contemporary description.

The exact manner of the assassination of Lincoln is not known. Mr. Griffith, in his researches, found 17 distinct accounts, all of them differing in minor details. From these accounts he selected what he considered the most probable chain of events, and every movement made by the actors in the scene at the Olympic will be found by the student of history to be authenticated by one or other of the accounts. University professors who have seen the Griffith production have given it as their opinion that Mr. Griffith has admirably performed a difficult feat.

The care shown in staging the [illegible]

[illegible] Mr. Griffith's [illegible] of the Civil War [illegible] Ford's Theater [illegible] Abraham Lincoln [illegible] Mr. Griffith [illegible] veterans of the Civil War [illegible] principal [illegible] drama.

An Attractive Bill

The Jamestown Theater [illegible] acting week of [illegible] is made in illustrating [illegible] Petersburg, Mr. [illegible] of army engineers [illegible] said five miles [illegible] trenches and [illegible] and [illegible] and [illegible] thickets [illegible] city, and when [illegible] of [illegible] both sides, Mr. Griffith [illegible] totaling [illegible] men, and for [illegible] the action of the [illegible] was turned [illegible]

Other great [illegible] are the assassination of the President, the Ku Klux Klan [illegible] of Vicksburg, Grant's [illegible] Sherman to [illegible] storming of Atlanta [illegible] side of the [illegible] picture closes with [illegible]

Throughout the [illegible] of Thomas Dixon's [illegible] Thomas Dixon [illegible] not following the [illegible] The story is said [illegible] heart appeal that [illegible] the stirring [illegible] ture of the [illegible] scene, said to [illegible] every [illegible] American [illegible] romance from [illegible] dial symphony [illegible] herd from [illegible] score.

MILWAUKEE (Wis.) WISCONSIN
AUG. 20, 1915

[illegible] Boyne, who is well known as an Irish [illegible] are prominent [illegible] the contingent. The musical part of the show is said to be new and novel.

On Sunday afternoon "The Birth of a Nation" will enter upon the [illegible]th and last week of its Milwaukee engagement at the Davidson. Capacity houses are viewing every performance, and visitors are coming from throughout the state to see this Griffith masterpiece. Reservations may be made for any performance and good seats obtained. The engagement of the photoplay closes August 28, and Joseph Santley opens the fall season on Sunday, August 29, in "All Over Town."

SAN FRANCISCO (Cal.) CALL & POST
AUG. 21, 1915

[illegible] and happiness.

"THE CLANSMAN"—Contrasting with "The Birth of a Nation" is "The Clansman," D. W. Griffith's wonderful motion picture production, still holding attraction at the Cort for a brief period beginning with the matinee on Monday. Despite the length of its run in San Francisco, "The Birth of a Nation" would seem to possess as great drawing powers as ever, judging by the interest shown in the advance sale. It should, too, prove an ideal attraction for Exposition visitors who have heard of the wonders of this screen drama. During the engagement at the Cort the original incidental music will be given, interpreted by an augmented orchestra.

The twelve reels of "The Birth of a Nation" are based on the famous novel, "The Clansman," by Thomas Dixon, Jr., but it deals more broadly on its historical side than either the book or the well known play.

The famous raids of the Ku-Klux Klan with thousands of these white night riders in action, make for thrilling features not easily forgotten.

AUG. 21, 1915
SAN FRANCISCO (Cal.) BULLETIN

"The Birth of a Nation," or "The Clansman," [illegible] Griffith's motion picture production, will be the attraction at the Cort for a brief period beginning with the matinee Monday. Despite the length of its run in San Francisco, "The Birth of a Nation" would seem to possess as great drawing powers as ever, judging by the interest shown in the advance sale. It should, too, prove an ideal attraction for Exposition visitors who have heard of the wonders of this screen drama. During the engagement at the Cort the original incidental music will be given, interpreted by an augmented orchestra.

The twelve reels of "The Birth of a Nation" are based on the famous novel called "The Clansman," by Thomas Dixon Jr., but it deals more broadly on its historical side than either the book or the well-known play.

CLIPPING FROM Express
Date Los Angeles (Cal.)
8-21-15

the "perfect horse" will be seen [illegible]

Tennessee
Date Knoxville
8-21-15

FEATURE FILMS FIND FAVOR WITH MASSES; INDUSTRY ADVANCES

Nation-Wide Demand for Better Motion Pictures is Being Recognized.

FILMS NEW AND CLEAN

Large Number of Really Great Productions to be Released in Fall.

Feature pictures that will surpass anything yet produced is the ambition of all the big producing companies. Beginning with "The Birth of a Nation," which has had the most remarkable run of any picture ever shown on the screen, movie fans may expect some startling announcements in the near future.

Knoxville is fortunate, in that these great productions are shown here almost simultaneously with the big cities, and the films are new and clean.

The nation-wide demand for better motion pictures has had a wonderful effect on the industry. It has caused four of the oldest and largest companies in the world to combine in an effort to give the best, and they have succeeded to a remarkable degree. Like combinations of other companies also have enhanced this character and quality of screen drama.

Great feature productions and mixed programs of great merit are demanded, for movie fans no longer pay their money for the novelty of seeing a motion picture. They demand something that has worth.

During the month of September a larger number of really great productions will be released than in any one month in the history of motion pictures, says authorities. Scenes that are startling and, to the uninitiated apparently impossible, have been taken, and the greatest stars of the speaking stage have been secured to participate in these big productions.

Pictures on educational lines, that show with astonishing clearness the dangers to which American citizens are subjected and the means of prevention, are made in such an attractive manner that one marvels at the result.

Greater strides have been made in advancement by the motion picture producers than in any other industry, and the result will be felt for good from every angle.

ST. LOUIS (Mo.) TIMES
AUG. 21, 1915

Beginning with the arrival of the first slaves in this land, the forces leading up to the main story of "The Birth of a Nation," to be unfolded to St. Louis theater goers at the Olympic, Sunday night, Aug. 29, and following its impelling lesson, range through the vital pages of American history.

The first rumblings of the abolition movement are heard ominously. The sovereign States, in their claims to the right to maintain the institution of slavery, reach the climax of their discontent in the election of Abraham Lincoln. The new President issues his first call for troops, and the Civil War, so long dreaded, comes to be a tragic reality. The story of the mighty conflict is told vividly in the works of the best historians, but D. W. Griffith, producer of "The Birth of a Nation," is credited with a new vividness. Sherman marches to the sea before the eyes of the spectator, and the storming of Atlanta excites the veteran in the audience to the wildest pitch of enthusiasm. The battle of Petersburg is fought on a stage five miles in width, and the veteran recognizes the tree or the clump of bushes whose shelter he heroically abandoned to meet the bayonet charge of the enemy.

While the men of the North and the South are engaged in the fearful struggle, Griffith flashes before the eyes of the spectator the woman's part in the war. She is at home praying, or is ministering to the wounded in the hospitals, or is scanning with dreadful anxiety the lists of the slain. Then comes Appomattox Courthouse. Gen. Lee and Gen. Grant draw up articles that are to put an end for all time to strife in this nation, and when they walk toward each other and stretch out their hands for a brotherly clasp, the spectators, according to reports from the Eastern amusement centers, fairly rise to their feet and yell and cheer as if they were present at the actual scene of reconciliation.

Though the war is over, the nation must still go through some bitter throes before it becomes the wonderful reality it is today. Lincoln is assassinated; the enemies of the South in Congress, undeterred by the strong hand of the great leader, make possible the rule of the carpetbagger. The newly liberated race, under the influence of pernicious politicians, go to such excesses that the Aryans of the South are forced to band together secretly for their preservation. This gives rise to the Ku Klux Klans, and their wild rides on their errands of vengeance and mercy are among the most thrilling scenes.

The spectacle is rendered still more realistic by thousands of sound and electrical effects, especially devised for this production, and by a musical score blending patriotic and sentimental themes into an operatic whole, interpreted by a special symphony orchestra.

MILWAUKEE (Wis.) NEWS
AUG. 21, 1915

DAVIDSON—

"The Birth of a Nation"

"The Birth of a Nation," the fascinating motion picture play of the slave problem and the civil war, which has attracted large crowds to the Davidson for seven consecutive weeks, will begin the eighth and last week of its remarkable engagement with performances Sunday afternoon and evening. The demand for the play has exceeded all previous theatrical records in Milwaukee and if the bookings of the theater could be changed Manager Sherman Brown has said he would retain it for a longer period of time. Existing contracts, however, limit the engagement to eight weeks and a total of 114 well attended performances. The last performance will take place Saturday night, Aug. 28.

D. W. Griffith, the producer, is credited with the greatest success of the motion picture industry. It is said that the cost of the play was $500,000. An idea of the magnitude of the production may be gained from the fact that 18,000 persons and 3,000 horses were seen in the flashing films which cover a wide range of interest including romance, history and realistic war spectacles.

Home life is depicted, also the home and field life of the slaves. Armies are mobilized and great battles are fought with the details worked out as accurately as possible and in accord with the records of history and the testimony of men who fought for the preservation of the union.

The vivid spectacle includes the assassination of President Abraham Lincoln, Sherman's march to the sea, the battle of Gettysburg, the siege of Petersburg and the surrender of Leo to Grant at Appomattox, generals and statesmen being impersonated with lifelike realism. Other features of interest are revealed in a series of spectacles showing how the secret Ku Klux Klan of masked night-riders took justice itno their own hands in the crippled South after the war to subdue the negroes and the lawless whites who attempted to run the country. The racial differences of the whites and the blacks are depicted and by seeing these pictures one learns of the chaotic conditions which prevailed during the period of reconstruction in the South. The galloping Klansmen make a thrilling, never-to-be-forgotten spectacle.

ST. LOUIS (Mo.) STAR
AUG. 21, 1915

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Theaters An[illegible] First

"The Birth of a Nation" At Broadway House, August 29; Park Players Soon to Resume; American to Open August 29 — Attractions of the Coming Week Written of, and the Motion Picture World Discussed.

BY KATHERINE RICHARDSON.

The St. Louis theatrical season soon will be in full swing and the attractions promised for the season compare favorably with those of previous years.

The downtown season opens auspiciously with the great film, "The Birth of a Nation," at the Olympic Theater, Sunday night, August 29. This film will remain five weeks and will be the first time in the history of the city that films will be shown at $2.

The Shubert Theater will open in September and its first offering is Joseph Santley in "All Over Town," a musical comedy successful in New York and Chicago.

The American Theater announces its opening for Sunday, August 29, at the matinee, and the Park Theater announces the reopening of the Shenandoah Theater on the South Side and the resumption by The Players of production of new farces, comedies and dramas.

STORY OF "THE BIRTH OF A NATION."

"The Birth of a Nation," which will be seen in St. Louis for the first time on the night of Sunday, August 29, at the Olympic Theater, has made its producer, David W. Griffith, the most conspicuous figure, not only in the world of film plays, but in the theatrical world as well.

Not since the days of "Ben Hur" has a theatrical attraction so set the amusement world on fire, and even "Ben Hur" is eclipsed in the rapidi[illegible] of the spreading of the flame. "Th[illegible] Birth of a Nation," in other wor[illegible] may be characterized as "glorifie[illegible] motion picture drama.

Griffith chose for the theme of h[illegible] spectacle the turmoil and travail [illegible] this country in the Civil War and re[illegible] construction days, out of which a ne[illegible] and united nation was born.

Those who have seen the pictur[illegible] cease to wonder how Griffith spen[illegible] $500,000 on the film. They wonder rather, how he could stage the tre[illegible]mendous spectacle at so moderate [illegible] cost. There is the battle of Peters[illegible]burg, for example, fought on a fiel[illegible] five miles in extent, employing som[illegible] 18,000 men. The field was laid ou[illegible] exactly like the old field of Petersburg with its roads, its trenches, its clump[illegible] of trees and even its heavy woodlands Then, there is Sherman's march to th[illegible] sea, culminating in the storming an[illegible] burning of Atlanta. The city had t[illegible] be built by Griffith, only to become th[illegible] food of flames. It was necessary, too for Griffith to establish the littl[illegible] Southern town in which the romanc[illegible] of his plot is laid, with its streets, it[illegible] old Colonial mansions, its venerabl[illegible] public buildings, and its quaint store[illegible] These, too, fall victim to the depreda[illegible]tions of vandals, black and white, an[illegible] to the torch. Ford's Theater had t[illegible] be constructed, with its entire audi[illegible]torium, stage and boxes, for the as[illegible]sassination of Lincoln. Three thou[illegible]sand horses of fire and nettle had t[illegible] be secured for the mad rides of th[illegible] Ku Klux Klans.

The romantic story of "The Birt[illegible] of a Nation" is founded on "Th[illegible] Clansman," though no attempt is mad[illegible] to follow the plot of the novel litera[illegible]ly, Griffith's aim being to depict hi[illegible]tory and romance after his own con[illegible]ception.

beauties—in seal[illegible]
[illegible]—they're fresh
[illegible]rocer's.

Theaters Announce Openings and Changes; First $2 Film-Drama Comes to Olympic

"The Birth of a Nation" At Broadway House, August 29; Park Players Soon to Resume; American to Open August 29 — Attractions of the Coming Week Written of, and the Motion Picture World Discussed.

BY KATHERINE RICHARDSON.

The St. Louis theatrical season soon will be in full swing and the attractions promised for the season compare favorably with those of previous years.

The downtown season opens auspiciously with the great film, "The Birth of a Nation," at the Olympic Theater, Sunday night, August 29. This film will remain five weeks and will be the first time in the history of the city that films will be shown at $2.

The Shubert Theater will open in September and its first offering is Joseph Santley in "All Over Town," a musical comedy successful in New York and Chicago.

The American Theater announces its opening for Sunday, August 29, at the matinee, and the Park Theater announces the reopening of the Shenandoah Theater on the South Side and the resumption by The Players of production of new farces, comedies and dramas.

STORY OF "THE BIRTH OF A NATION."

"The Birth of a Nation," which will be seen in St. Louis for the first time on the night of Sunday, August 29, at the Olympic Theater, has made its producer, David W. Griffith, the most conspicuous figure, not only in the world of film plays, but in the theatrical world as well.

Not since the days of "Ben Hur" has a theatrical attraction so set the amusement world on fire, and even "Ben Hur" is eclipsed in the rapidity of the spreading of the flame. "The Birth of a Nation," in other words, may be characterized as "glorified" motion picture drama.

Griffith chose for the theme of his spectacle the turmoil and travail of this country in the Civil War and reconstruction days, out of which a new and united nation was born.

Those who have seen the picture cease to wonder how Griffith spent $500,000 on the film. They wonder, rather, how he could stage the tremendous spectacle at so moderate a cost. There is the battle of Petersburg, for example, fought on a field five miles in extent, employing some 18,000 men. The field was laid out exactly like the old field of Petersburg, with its roads, its trenches, its clumps of trees and even its heavy woodlands. Then, there is Sherman's march to the sea, culminating in the storming and burning of Atlanta. The city had to be built by Griffith, only to become the food of flames. It was necessary, too, for Griffith to establish the little Southern town in which the romance of his plot is laid, with its streets, its old Colonial mansions, its venerable public buildings, and its quaint stores. These, too, fall victim to the depredations of vandals, black and white, and to the torch. Ford's Theater had to be constructed, with its entire auditorium, stage and boxes, for the assassination of Lincoln. Three thousand horses of fire and nettle had to be secured for the mad rides of the Ku Klux Klans.

The romantic story of "The Birth of a Nation" is founded on "The Clansman," though no attempt is made to follow the plot of the novel literally, Griffith's aim being to depict history and romance after his own conception.

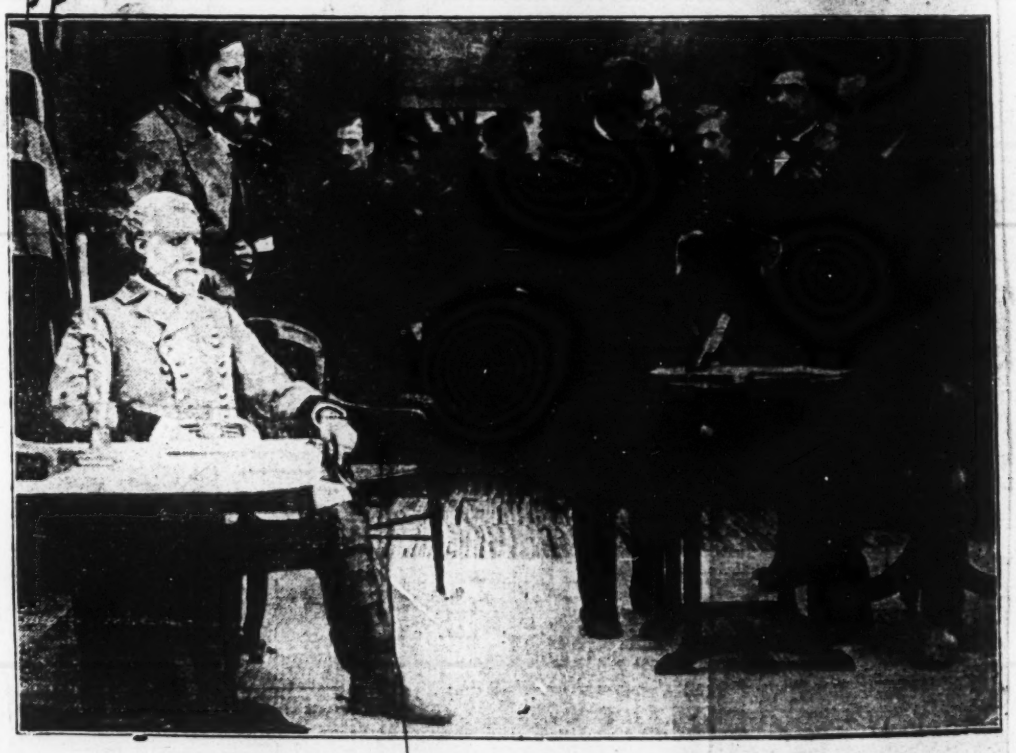
MILWAUKEE (Wis.) NEWS
AUG. 21, 1915

DAVIDSON

Scene Showing President Lincoln in "The Birth of a Nation," and Miss Lillian Gish as Elsie Stoneman.

MILWAUKEE (Wis.) NEWS
AUG. 21, 1915

AT THE DAVIDSON



Surrender of Lee at Appomattox in "The Birth of a Nation."

PAWTUCKET (R. I.) TIMES
AUG. [illegible]

Providence Opera

"The Birth of a Nation," D. W. Griffith's epic of photo dramas, which opened at the Providence Opera House last week, will be continued next week. The attraction drew capacity audiences afternoon and evening all of the week and owing to the extraordinarily large demand for seats which could not be filled Col. Wendelschaefer decided to run the photo play another week, opening with a special matinee Monday afternoon and continuing twice daily thereafter.

"The Birth of a Nation," a Civil War drama, which attracted wide attention everywhere it has been shown met with instant success in this city. A historical drama, founded on "The Clansman" by Thomas Dixon, it has taken the city by storm as the lines at the box office of the theatre every day will testify.

The attraction employs more attendants and workers in front and behind the curtain than 75 per cent. of the legitimate productions. It requires 25 men behind the scenes to produce the roars of battle, the thundering of many horses hoofs and other noises as the pictures are thrown on the screen. Ten more men are needed for the clearers. The orchestra, for which specially written music for [illegible] than that carried for the big musical shows. Fifteen musicians were brought here from Boston because they were familiar with the music which goes with the pictures and 10 local men were added to these.

Griffith has taken for his theme the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy of a nation, one and indivisible. The action begins with the introduction of slavery into the colonies and then the start of the abolition movement and the stirring times leading up to the secession of the Southern states and the outbreak of the Civil War. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion the like of which has never been revealed before. Its termination is in an allegorical picture of the coming of permanent peace and the settlement of all local differences.

To get these varied incidents into his absorbing drama, the producer used 18,000 people and 3000 horses. He has written history in a spectacular way which was never dreamt of before.

SAN FRANCISCO (Cal) CALL & POST
AUG. 2, 1915

Behind Footlights and Screens

[illegible] illustration can be seen showing the cost of seemingly trivial incidents in connection with the production of a big motion picture than in citing the instance where an ordinary wig worn by Ralph Lewis in D. W. Griffith's big picture, "The Birth of a Nation," [illegible] Clansman," which will return to the Cort Theater Monday for a brief return engagement, cost the Griffith company several thousand dollars.

Ralph Lewis as Austin Stoneman

Lewis, who portrays the character of Austin Stoneman (supposed to be Thaddeus Stevens), wore a dark brown wig as part of his make-up. The wig was of a peculiar shade and had been carefully trimmed to conform with the pattern of the artificial masculine hair dressing, as practiced by the men who were somewhat more or less bald-headed, during the period of the Civil War and reconstruction epoch.

More than half of the scenes in which Lewis appeared, wearing the wig, had been taken.

While awaiting his cue to appear before the camera, Lewis sat on the curbing near a manhole. A gust of wind came along at this time and wafted the wig directly into the opening.

Lewis worked diligently for several days to find an identical wig, but was unsuccessful.

The audience would easily have detected that the wigs worn in some of the scenes did not correspond with the one worn in the other scenes. There was only one alternative. All the previous scenes in which Lewis had worked had to be retaken in the new wig he secured.

The forthcoming appearance of William H. Crane with the famous Five Star Aggregation at the Cort Theater on Monday, September 6, in "The New Henrietta," recalls the long stage partnership of Crane and the late Stuart Robson, for it was in Bronson Howard's "The Henrietta" that the two toured the country for twelve successful years. "The New Henrietta" is a modernization of this well-known medium by Winchell Smith and Victor Mapes, and with Crane will appear Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham and Mabel Taliaferro.

Wm. H. Crane in "The New Henrietta.

When Crane was recently here, on his Expositional vacation, he told many good stories in which his old partner Robson figured.

"It was in September, 1889, that Robson and I severed our stage partnership for purely business reasons, but in the best of friendship," said Crane.

"A reporter came to see me about it in Omaha at the time—one of those cock-sure fellows. I explained the situation to him fully, but he wouldn't be convinced and insisted that there had been some quarrel.

"'This is just between you and me?' I asked, and he eagerly assured me it was, getting his pencil ready to write at the same time.

"'Well,' I told him, 'Robson is older than I am but you'll remember that I always have to play his father.' Now Robson has a daughter. Of course, I didn't mind that, until I went to Chicago and found she had two children. Then I made up my mind I simply wouldn't go on playing father to a man with grand-children!'"

PEACE ALLEGORY IN "THE BIRTH OF A NATION"

At the Savoy All Next Week, Afternoon and Evening

The Ku Klux Klan, whose deeds are so generously celebrated in Mr. Griffith's "The Birth of a Nation," at the Savoy all this week, occupy a peculiar position in history somewhere between the California Vigilantes and the Molly Maguires of odorous Pennsylvania fame. The marvel of it is that to the spectators they are naught but heroes. The tide of enthusiasm begins to rise with the initial appearance of these spectral southern horsemen on the screen, and as their gallant deeds crowd one upon the other, applause becomes practically continuous and even shouts and huzzas at their final triumph and rescue of the "downtrodden whites" from their carpet-bagger enemies.

Of course, the Ku Klux in Mr. Griffith's play are conventionial heroes. No one who sees a lot of white-clad horsemen racing like mad, performing thrilling mounts and dismounts, saving captive maidens and rescuing beleaguered folks in a cabin from attackers armed with shotguns can help applauding for all he is worth. Another and more unfavorable side of the Ku Klux is given in Judge Tourgee's novels, "Bricks Without Straw" and "A Fool's Errand." The Klans undoubtedly saved the southern people from the horrid fear of African massacre. But to those northerners who came to settle in the south after the Civil war, as well as to the luckless negroes, many of their clannish acts must have appeared as little else than outrages.

There are always "two sides of the shield" concerning secret force organizations which are outside the pale of the law. History distributes praise or blame according to the justification such secret societies had for their violence and also whether they were "able to get away with it." Most people suppose the Sicilian Mafia to be wholly brutal and murderous. But Marion Crawford informs us it was an "unwritten" organization of all the Sicilian masses to fight the grinding tyranny of the Bourbons. Only in later days did it degenerate to blackmail, holdups and bomb-throwing. Even the famed Neapolitan Camorra has some striking points of likeness with New York's Tammany of Tweed and Sweeney days.

The Klan was a sort of southern Mafia—a banding of the native sons against all the ills real and imaginary that were brought upon the southern people thru reconstruction. The fact that so many thousands of "good citizens" and even distinguished men belonged to the order, and the further fact that the good women of the south were their most ardent supporters, have lent a tinge of romance and chivalry to their history. Of these facts Producer Griffith took full account in making them the protagonists of "The Birth of a Nation" story.

SAN FRANCISCO (Cal.) EXAMINER
AUG. 22, 1915

KU-KLUX PICTURE AT CORT.

"The Birth of a Nation," or "The Clansman," D. W. Grifith's celebrated motion-picture production, will be the attraction at the Cort for a brief period beginning with the matinee to-morrow. Despite the length of its run in San Francisco "The Birth of a Nation" seems to possess as great drawing powers as ever, judging by the interest shown in the advance sale. It should prove an ideal attraction for exposition visitors who have heard of the wonders of this screen drama. During the engagement at the Cort the original incidental music will be given, interpreted by an augmented orchestra. The battle scenes, with 25,000 soldiers in action, the burning of Atlanta and the thousands of white-costumed riders of the Ku-Klux Klan, are among the features.

PPING FROM
NEW YORK SUN

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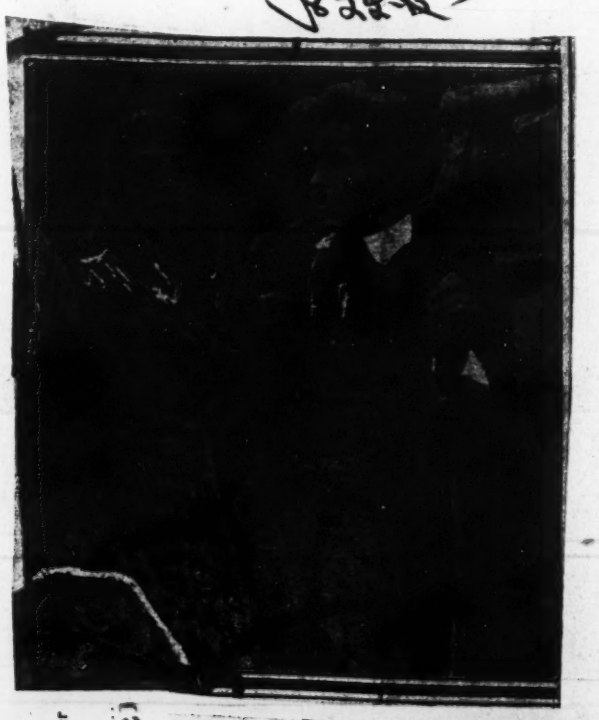
tures include an educational feature, more war pictures and Percy Richards, "the man in white," who will sing.

LIBERTY THEATRE—"The Birth of a Nation" starts this week the seventh month of its run at the Liberty Theatre. The civil war spectacle with its views of the Ku-Klux Klan and other points of interest in the reconstruction period of the South bids fair to have one of the longest runs of any picture yet produced.

CLIPPING FROM
Times
Los Angeles (Cal)
Aug 22-15



Philadelphia, (Pa.) Public Ledger
Date ..... AUG 22

"Birth of a Nation" Coming Here

A stupendous pictorial narrative of War and the period of reconstruction in the South, which has aroused comment in New York, Atlantic City and elsewhere, "The Birth of a Nation," will be seen in Philadelphia, beginning Saturday evening, September 4, at the Forrest Theatre. Few, if any, motion picture dramas on a large scale have been staged on such lines as "The Birth of a Nation." It is said that $500,000 was expended in preparing it for the films—in building towns, in laying out reproductions of the vast battlefields of the Civil war, in reproducing in detail Ford's Theatre in Washington, D. C., where Abraham Lincoln was killed.

No less than 18,000 persons and 2000 horses took part in the scenes enacted in this spectacular visualization of history. Fighting in the trenches at Petersburg, Sherman's march to the sea, Lee's surrender at Appomattox and dramatic events in the South after the war are all so he thrown upon the

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NEW YORK WORLD
Date ..... AUG 22 191
week

BRIGHTON BEACH—The one hundredth presentation at Brighton Beach to-morrow of the photo play, "The Birth of a Nation," will be the occasion of congratulations from his many friends of William H. Kemble, manager of the Brighton Beach Music Hall. Mr. Kemble had confidence, when no one else had, that the great photo play would be appreciated in Brooklyn. It was argued that but a small percentage of the many persons making up the great crowds that fill all corners of Coney Island would turn from lighter amusements to witness a presentation of "The Birth of a Nation." Manager Kemble insisted the picture would draw from Coney Island crowds and also bring many persons to the beach. He took a long chance. It is said he had to deposit $65,000 before he sold the first seat. Probably he had to, as 18,000 actors and 2,000 horses appear in the 500 scenes of the play which D. M. Griffith, its producer, says cost $500,000 to stage. That the picture has been presented

by Manager Kemble to 100 crowded houses proves his judgment good, and among those that will congratulate him to-morrow will be not a few who predicted disaster for the venture.

The Coney Island season is drawing to a close, and but few more presentations of the historic drama are possible there, but as Manager Kemble has the sole right to show it in Brooklyn, the picture may have as long and as prosperous a run in the heart of the borough as has been its summer run at Brighton Beach.

NEW YORK TRIBUNE
AUG 22 1915
ate .....

LONG RUN FOR FILM

"Birth of a Nation" Begins Seventh Month.

"The Birth of a Nation" starts in next week on the seventh month of its run at the Liberty Theatre. The week will mark the 400th performance of Griffith's spectacle in greater New York.

With its 18,000 people and 2,000 horses moving through a drama that links romance with the vital periods of American history in a series of thrilling scenes in the [illegible]

NEW YORK TELEGRAM

Date .....

AUG 22 1915

AT THE LEADING MOVING PICTURES

A new policy will be inaugurated at the Vitagraph Theatre to-day, when the pictures comprising the programme will be run continuously from one o'clock to eleven o'clock at night. For this week a three part drama, "To Cherish and Protect," will head the list of pictures. It was written by William Vaughn Pettit and produced by William Humphrey, with a cast including Harry Morey, L. Rogers Lytton, Bobby Connelly, Harry Northrup, Gladden James, Denton Vane and Estelle Mardo. Comedy will dominate the balance of the program.

"The Birth of a Nation" starts in next week on the seventh month of its run at the Li[redacted] week will mark the 460th performance of Griffith's spectacle in Greater New York. With its eighteen thousand people and three thousand horses moving through a drama that links romance with the vital periods of American history in a series of thrilling scenes to the number of over five thousand, it is easy to estimate the reasons for the success the work has achieved.

Date Portland (Me)
8-22-15

...ved seats.

FF

"THE BIRTH OF A NATION."

Shows may come and shows may go, feature films may be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" continues on its [redacted] way and will be shown at the R. F. Keith theatre in this city the entire week beginning Aug. 30. Besides the film spectacle itself, "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil war and includes also much elaborate orchestration in a more modern mode. For out-of-town patrons the matinee performances will be found at... the same as night and more ...dent to attend.

"The Birth of a Nation" is the biggest production so far made in the entire world. There were over 120,000 feet of film when the cameras finished their work in the West and South, but the process of selection, which plays such a telling part in these productions, has reduced this to 12,000 feet. The spectacle as it now stands takes about two and three-quarters hours to present.

The production cost over $500,000 and the first presentation was given in Los Angeles, since which the production has been shown in New York City, Boston, Chicago, San Francisco, Seattle, Philadelphia, Pittsburg, Atlantic City, Brighton beach and Long Branch for a long run and playing to the house capacity at each performance.

While it was not at first thought that "The Birth of a Nation" would be seen in this city, owing to the tremendous demand for this mighty film spectacle all over the country in the largest cities, local theater-goers may thank Manager Smith of the Keith theater for his energy and effort to secure this mighty screen masterpiece for his patrons. Those who see "The Birth of a Nation" will never forget the wonderful spectacle as long as they live. For the first time in the history of art the spectator will see the great historical conflicts pass before him or her. There is the burning of Atlanta; Sherman's march to the sea; victory of the north;

PPING FROM Press
...iladelphia
8-22-15

"Birth of a Nation" Seen [redacted]

D. W. Griffith's spectacular motion picture "The Birth of a Nation" will be the opening attraction for the regular Fall and Winter season at the Forrest, beginning Saturday night, September 4. "The Birth of a Nation," which is universally acknowledged to be the world's greatest achievement in motion photography and interest, is now in its seventh month at the Liberty Theater, New York, and is enjoying long runs in Boston, Chicago, Milwaukee, San Francisco and Los Angeles. This gigantic film production has intense dramatical and educational value. The unparalleled [illegible] of this [illegible] ...

BROOKLYN (N. Y.) EAGLE

Date .....

AUG 22 1915

[redacted] ENJOY WAR SPECTACLE

[redacted] of several orphan asylums have requested William H. Kemble, manager of the Brighton Beach Music Hall, where "The Birth of a Nation" is playing, to accommo[redacted] some of the matinees (except on Saturdays and Sundays), several hundred boys and girls. The managers made the appeal because the heads of the Hebrew Orphan Asylum and other institutions whose wards Manager Kemble had as his guests, have informed them that the children enjoyed the pictures, which depict historical incidents of the Civil War, more than they did a trip to the seashore. Mr. Kemble, who has made it a practice to invite orphans to his theater, has had several thousand this season to view "The Birth of a Nation."

NEW YORK SUN

Date .....

AUG 22 1915

Farce by Paul Dickey and Charles W. Goddard, begins his month [illegible] at this theatre [illegible] full of action from beginning to end. Every situation spells a laugh and there are many of them. FF

LIBERTY—"The Birth of a Nation" starts its next week on the seventh month of its run. The week will mark the 460th performance of Griffith's spectacle in Greater New York. With its 18,000 people and 3,000 horses moving through a drama that links romance with the vital periods of American history in a series of thrilling scenes to the number of over 5,000 it is easy to estimate the reasons for the wonderful success the work has achieved.

[illegible] OREGONIAN
AUG 22 1915

FF

"THE BIRTH OF A NATION" IS CALLED WORLD'S GREATEST FILM

Thousands of Men and Horses Required in Staging Thrilling Performance, Which Deals With Critical Period of American History—Picture, Which Cost $500,000, Will Be Shown at Heilig Theater for Three Weeks.

Scene in "The Birth of a Nation"

THE world's greatest moving picture, for a sight of which hundreds of thousands of persons in Eastern cities have paid as high as $2 apiece, is to have a showing in Portland next week.

It is "The Birth of a Nation," made by D. W. Griffith, the $100,000 producer, and is [illegible] at the Heilig Theater for the next three weeks. "The Birth of a Nation" proves out to be a dr[illegible] ... original story and worked backward from Mr. Dixon's romance to the reconstruction and included the Civil War in an attempt to show that this country was not really born until it had proved its unity by a hideous time of bloodshed and rebuilding.

The film cost $500,000 to make and employed thousands of men and horses for its action and hundreds of acres for its setting.

"The Birth of a Nation" has had more magazine and newspaper publicity than any other one picture ever made. It is declared nothing previously done in motion pictures anywhere near approaches the massiveness and pictorial value of "The Birth of a Nation." To bring the film spectacle to the Heilig Theater is costing $12,000, the largest price ever paid for a motion picture in the Northwest. It is asserted. A battle was fought employing 18,000 men and 3000 horses, over miles of ground. To make it accurate it was mapped out after plans drawn by military experts. More than 200,000 feet of film were used in the taking of this picture, which for an evening's entertainment was cut down to 12,000 feet. The performance lasts three hours. Two performances will be given daily, a matinee starting at 2 P. M. and an evening performance at 8 P. M., accompanied by an augmented orchestra.

The play takes two families, one Southern and one Northern, through the war, interlinks their interests, and finally unites them by two marriages. After the war these two love stories are further tangled up by the political troubles brought on by giving the vote to the freed slaves, and the rising of the Ku-Klux Klan to set them right. The hero suffers many injustices from the mulatto who is elected Lieutenant-Governor of the state. He organizes the Ku-Klux Klan, which performs two dis[illegible]

Harvey Cramer & Dave Cameron

BROOKLYN (N. Y.) EAGLE

Date .....

FF

LILLIAN GISH
In "The Birth of a Nation, Nixon, September 1.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be seen at the Nixon theater beginning Wednesday evening, September 1, and continuing thereafter twice daily, exactlty as it is being given in New York and several other cities where it has made record-breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead, you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies, and with tthis framework they make these wonderful characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It beg'ns with the importation of the first African slave and it ends with the settlement of the question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife, and the high lights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across bloodstained plains. The human note weaves in and through the entire thread and lends itself to the mightiest story ever unfolded.

CLIPPING FROM
Examiner
Date Los Angeles (Cal)
8/22/15

SCENE FROM "THE CLANSMAN"

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...UG. 22, 1915
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in the number of performances given before it wears out its metropolitan welcome. To date over 400,000 people have attended the local presentations. The big attraction more than held its own in the face of the terrific weather last week and the returns were in keeping with its wonderful record made since it began its stay here.

With Summer Gardens and Playhouses Running Full Blast and Most of the Winter Amusement Places Either Just Opening or Getting Ready to Open, Mr. First-Nighter Has a Varied Menu Before Him.

FF

THE sensational and ... success of "The Birth of a Nation" in the various great amusement centers of America, such as New York, Chicago, Boston and San Francisco, indicates that this fifth spectacle, which is to be unrolled before the eyes of St. Louis for the first time at the Olympic Theater next Sunday night, has reached the highest point yet attained in the comparatively new art of the screen.

D. W. Griffith, the producer, who was the first man to take his courage in hand and charge $2 for a phantom drama, predicts that the $5 motion picture is a possibility of a future not very remote. He points to the phenomenal advance the art has made in five or six years. Formerly 5 cents was the price of admission, and $500 the outside cost of production. "The Birth of a Nation" cost approximately $500,000 to produce, and that $2 is not too much for a sight of it has been demonstrated everywhere the spectacle has been exhibited, where it has been presented to capacity houses. When the cost of production runs into the millions, Mr. Griffith believes, the $5 picture will come as surely as the $5 grand opera.

For "The Birth of a Nation," Mr. Griffith took as the skeleton the story of Thomas Dixon's "The Clansman," but he had in his head a far vaster conception than Dixon. It was his aim to reproduce an epoch in American history so vividly that the spectators would actually be carried out of the present and live for three hours in a past that is becoming remote and hazy. But he did not make the mistake of desiring to depict this period of the past in a naked and horrid realism. He was determined from the start to throw about it the glamour of romance that would soften the picture without distorting it. Whether or not he has succeeded, will soon be left to the judgment of St. Louis playgoers. The epoch Mr. Griffith chose is the most thrilling in American history.

The story is told in 5,000 scenes. Mr. Griffith has animated his screen phantoms by providing sound effects for almost every moment of the play, and combining them with a musical score made up of patriotic and sentimental themes in such a manner that the spoken word is not missed. The meaning, it is said, is never obscure, and the audience files out of the theater under the impression it has actually known the characters of the play and heard them talk.

Among the gigantic scenes of "The Birth of a Nation," to which much of its sensational effect is due, are the battle of Petersburg, fought by 18,000 men on a field five miles across; the march of Sherman to the sea, culminating in the burning of Atlanta, the assassination of President Lincoln in the crowded Ford's Theater, the entire interior of which, on that fatal night, is reproduced; the wild rides of the Ku Klux Klans, and the session of the South Carolina Legislature made up of members elected under the direction of the carpetbaggers.

Mr. Griffith was eight months in putting his spectacle together.

Date Pueblo (Col) 8-22-15

Scene From "The Birth of a Nation," At Keith's, Week of Aug.

CLIPPING FROM
Pittsburgh Post
Date Pittsburg (Pa) 8-22-15

HOSPITAL SCENE IN "THE BIRTH OF A NATION"

LIPPING FROM
PHILADELPHIA, (PA.) RECORD.

Date AUG 22 1915

"BIRTH OF A NATION"

Griffith Motion Picture Spectacle Open Forrest's Season.

FF

Samuel F. Nixon has secured D. W. Griffith's motion picture spectacle "The Birth of a Nation," as the opening attraction for the regular season at the Forrest Theatre, beginning Saturday night, September 4. "The Birth of a Nation" is now in its seventh month at the Liberty Theatre, New York, and is in the midst of long runs in Boston, Chicago, Milwaukee, San Francisco, Los Angeles and Atlantic City.

Many thousands of dollars were expended in building towns, an exact reproduction of Ford's Theatre in Washington, in which Abraham Lincoln was killed and in laying out the vast battlegrounds for the picture. Then there were thousands of people to be paid and many horses were brought into use. Eight months were consumed before this series of picture spectacles was perfected. Stirring events of the civil war and the period of reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's march to the sea, the surrender of Lee at Appomatox and the saving of the South by the Scottish clans are reproduced. The last act is devoted mainly to daring deeds of the Klu Klux Klan, a white array of marshalled knights on prancing horses whirling to the rescue of their women and children. In addition to the historical scenes there is a love story with a thrilling and intense romance.

After the opening on Saturday night, September 4, performances will be given twice daily. The sale of seats will be opened at the box office of the Forrest Thursday morning, September 2.

N FRANCISCO (Cal.) CHRONICLE
AUG. 22, 1915

THE CORT

VIDENCE (R. I.) EVE. TRIBUNE 72
AUG. 22, 1916

Providence Opera House

"The Birth of a Nation," D. W. Griffith's epic in photodrama, which opened at the Providence Opera House last week, will be continued this week. The attraction drew capacity audiences afternoon and evening all of the week and owing to the extraordinarily large demand for seats which could not be filled Col. Wendelschaefer decided to run the photoplay another week, opening with a special matinee Monday afternoon and continuing twice daily thereafter.

"The Birth of a Nation," a Civil War drama which attracted wide attention everywhere it has been shown, met with instant success in this city. A historical drama, founded on "The Clansman," by Thomas Dixon, it has taken the city by storm, as the lines at the box office of the theatre every day will testify.

The attraction employs more attendants and workers in front and behind the curtain than 75 per cent. of the legitimate attractions. It requires 25 men behind the scenes to produce the roars of battle, the pounding of many horses' hoofs and appropriate noises as the pictures are flashed on the screen. Ten more men are required as clearers. The orchestra, which plays specially written music for the pictures, is larger than that carried for the big musical shows. Fifteen musicians were brought here from Boston because they were familiar with the music which goes with the pictures and ten local men were added to these.

Griffith has taken for his theme the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy of a nation, one and indivisible. The action begins with the introduction of slavery into the colonies and then the start of the abolition movement and the stirring times leading up to the secession of the Southern States and the outbreak of the Civil War. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion the like of which has never been revealed here before. Its termination is an allegorical picture of the coming of permanent peace and the settlement of all local differences.

To get these varied incidents into his absorbing drama the producer used 18,000 people and 3000 horses. He has written history in a spectacular way which was never dreamed of before.

Date Pittsburg (Pa)
8-20-16

"BIRTH OF A NATION," photoplay, with scenes of Lee's surrender to Grant, to be shown in the Nixon Theater beginning September 1.

David W. Griffith's photo production of "The Birth of a Nation" opens at the Nixon Theater Wednesday evening, September 1st, continuing twice daily thereafter for five weeks.

"Ben Hur" and "The Blue Bird," supposed to be the high-water mark of stage spectacles, are said to be overshadowed by this photo spectacle of 5,000-scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of labor and the expenditure of half a million dollars. The night riding of the Ku Klux Klan looks like a company of avenging spectres along the moonlit roads.

ST. LOUIS (Mo.) REPUBLIC 808
AUG. 22, 1915

Things Are Perking Up, D

—:o:— —:o:— —:o:—

Movies at $2 a Throw Will Be O the First Time Next Sunday Says Promoter, "We'll Ha

PPING FROM
NEW YORK PRESS
Date .....
AUG 22

FEATURE FILMS IN BROADWAY HOUSES

What the Chief Motion Picture Theatres Are Offering This Week.

In the Liberty Theatre "The Birth of a Nation," D. W. Griffith's enormous spectacle, continues to draw large crowds afternoon and nights. This film is now in its seventh month, and there is no appreciable diminution in the demand for seats. It is one of the greatest spectacles ever filmed, if not the very greatest, there being thousands of horses and men in the action. Two incidents in particular cling to the memory. They are the march of Sherman's army across Georgia, with the sack of Atlanta, and the gathering of the Ku Klux Klan for the salvation of the South. Both of these incidents are probably the most dramatic ever shown on the screen.

...FROM
Gazette Times
Date Pittsburg (Pa)
8-22-16

"BIRTH OF A NATION COMING."

The magnitude of David W. Griffith's feat in stating "The Birth of a Nation" is almost appalling. Instead of scenery for his background Griffith has used nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan 3,000 riders and horses sweep over the dusty roads.

No wonder that this historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestra score perfectly synchronized to the action. It has also created a tremendous sensation because of its forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of reconstruction are made to live again and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed this achievement without aid of dialogue or speech, for motion pictures with music and [illegible] will vividly this thrilling tale of 50 years ago. [illegible] "The Birth of a Nation", will open at the Nixon theater [illegible] twice daily thereafter for [illegible] of five weeks.

PHILADELPHIA, (PA.) RECORD

Date AUG 22 1915

STRONG COMPETITION OF STAGE AND FILM

Elaborate Music Hall Enterprise in New York Is Indication of Efforts to Combat "Movies."

NEW PICTURES FOR SCREEN

Triangle Corporation's Ambitious Plans Are Stirring Producers.

Just as motion-picture producers, under the impulse of the enterprising spirits of the theatrical world, as inspired by the success of D. W. Griffith with his "Birth of a Nation," are becoming more pretentious and elaborate in offerings, so are innovators in the dramatic and musical entertainment field preparing to attract audiences by lavishness and magnitude of productions. An instance of this elaboration of presentation is in the establishment in New York by Ned Wayburn of a Continental music hall in the beautiful Century Theatre. Wayburn will establish himself in the house with a musical revue provided with a chorus of about a hundred young women and men, with a large number of supernumeries and with a formidable cast made up of such entertainers as Trixie Friganza, Vera Michelena, Blossom Seeley, Grace Field, Cross and Josephine, Lew Hearn, Bert Leslie, Will Rogers, Flanagan and Edwards and Adelaide and Hughes. One of the features of the house will be public dancing, and the numerous promenades will permit men to smoke during intermissions. A restaurant feature is also of importance in the scheme of things. It is a big undertaking and one that only generous patronage will permit to continue.

Necessarily theatrical managers will have to put forth their best efforts to compete successfully with the new output of films promised with the inauguration of the Triangle Film Corporation's season. Philadelphia may expect to see the films that this company will send forth from studios directed by Griffith, Thomas Ince and Mack Sennett, original promulgator of Charlie Chaplin as a screen comedian. The Triangle pictures are to have stars in every instance, and the stars engaged are among the foremost players in various lines on the American stage. Manner of presentation, with special orchestral accompaniment, will be an important matter, and from the fact that the pictures are to be shown at the best theatres there will be a direct competition with the spoken drama and with musical comedies such as has not yet been attempted. The effect of the Triangle activities upon the motion picture generally will unquestionably be to stir every film manufacturer to the greatest endeavor, and so it may be confidently expected that the best of the photo plays of today will soon be eclipsed by the output of the autumn, winter and spring. What seems to be presaged is the gradual elimination of the smaller picture houses, at least in big cities, unless those houses, paying more than ever before for film rentals, raise the price of admission from the one-time popular nickel. Patrons of the five-cent houses have been gradually demanding better things, and exhibitors discover that higher prices for the wanted pictures are not easily met with too small admission prices.

* * *

That there is need for improvement in the "movies" there are some patrons to affirm with positiveness. The Censor can have nothing to do with the imperative changes, for he is not empowered to demand elimination of scenes that might be merely in bad taste or slightly vulgar, nor can he go so far as to correct the spelling of captions or ungrammatical forms of speech shown on the screen. One such objecting patron was much disgusted when he saw the squirting of water from the mouth of a popular comedian into his baggy trousers, and the same patron was also perturbed at numerous screen-displayed errors in spelling. These are minor details, but they indicate that a form of criticism exists quite apart from the power of the Censor to correct. It is to be hoped that the new sort of films that will be offered this autumn in competition with the elaborate productions promised by the Triangle will take cognizance of the spirit of reform that persons of refinement and of discrimination would like to see spread.

SCENE FROM

Date Milwaukee (Wis.) 6-22-15

Slave Mart Scene in "Birth of a Nation"

Chronicle

Date

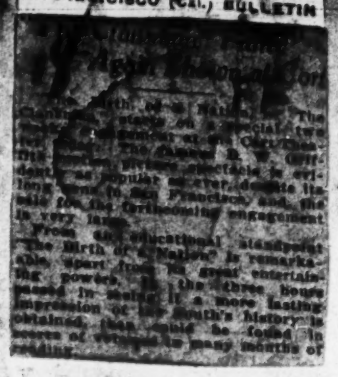
Questions and Answers on Your Favorite Screen Folks

By Emily Brown Heininger

Particular.—Yes, indeed, they use real negroes in the pictures when the parts demand it, for the simple reason that make-up shows too plain on the screen to use it as they do on the speaking stage. "Realism" is the watchword of progressive M. P. companies these days and they must have "local color," you know, and for the staging of such plays as "The New Governor," "The Birth of a Nation" and such they use the real thing when ever they possibly can; though sometimes the part requires so much dramatic ability that they have to use a white character acter or actress, but they have to be awfully good at make-up to get away with it.

PITTSBURG (Pa.) CHRONICLE
AUG. 23, 1915

AUG 23, 1915
SAN FRANCISCO (Cal.) BULLETIN



OSH (Wis.) DAILY NORTHWESTERN
AUG. 23, 1915

AMUSEMENTS.

In his never-to-be-forgotten spectacle, "The Birth of a Nation," which is scheduled for [illegible]k's presentation at the Grand opera house, opening Sunday, August 29, D. W. Griffith, the world's master-producer, has painted the grim tragedy of war in the colors it deserves. It is a thrilling and awe-inspiring revisitation of war—war in all its cruelties; we behold not only the tragedy on the field of battle, where fall the dead and dying, but in the home where wait the aged parents and little brother and sister, or daughter or son, wait the message that too often comes telling that the dear one has died for the flag—the stars and stripes, or the banner of blue with the single star. On goes the story. It pictures the departing of the boy from home—gay, light-hearted, happy. It shows him dying under the fire of the enemy in the miles of flame streaked trenches, over which bursting shells carry death to the little force so gallantly defending the line of earth works, and over which shriek the deadly shrapnel. It is all there—the desperate defense, the determined assault, the fierce charge, the disastrous retreat—the field covered with the dead, as men in gray and blue fall by scores and hundreds. Daylight fades, and still the fight goes on. The scene is illuminated by bursting shells, the blaze from the mouths of the cannon and the red glare from burning homes. The blue of the flag of the south flutters here, while there the red, white and blue of the nation's emblem shows through the smoke in the red tinge of battle flame.

ATLANTIC CITY (N. J.) REVIEW
AUG. 23, 1915

NIXON THEATER TO SHOW "THE BIRTH OF A NATION"

Beginning Wednesday night, September 1, the attraction at the Nixon Theater will be D. W. Griffiths "The Birth of a Nation." This spectacle holds the long-distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date. It is a story of American history, showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached.

MILWAUKEE (Wis.) NEWS
AUG. 23, 1915

The THEATERS

ALHAMBRA

FANNY WARD WINS HEARTS—

Fanny Ward, with her whimsical comedy and appealing beauty, won the hearts of Milwaukee movie fans Sunday when she made her initial appearance as a photo dramatic star in the comedy "The Marriage of Kitty," at the Alhambra theater. The picture will be shown Monday, Tuesday and Wednesday.

Miss Ward proved that she can delight the spectators to a screen production as well as appearing in person on the stage, where she won so many laurels as a comedienne. "The Marriage of Kitty" is an amusing production, full of comedy, but not slighting scenic effects nor losing anything of its value as a picture drama as a result of its effort to amuse.

The picture tells the story of a country girl, left penniless by the death of her father, who comes to the city to

variety entertainment.

"Birth of Nation" is Magnetic—

Numerous theatergoers from Wisconsin cities will be in Milwaukee this week to see "The Birth of a Nation," the great motion picture play of the slave problem and the civil war, at the Davidson. This is the eighth and last week of the production. Performances will be given every afternoon and evening, and the final one will take place Saturday evening, establishing a new record of theatrical attendance in Milwaukee.

Reservations have been made for inmates of the National Soldiers' Home, who have been told by their comrades that seeing the realistic war pictures is almost like fighting the enemy again. Old soldiers have sat in the theater and cheered when the pictures were flashed upon the screen showing the Union troops in triumphant conflict with the Confederates.

LAST TWO WEEKS FOR NIXON FILM

"Birth of a Nation" On Last Lap of Remarkable Run

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, is now playing its last two weeks of its all-summer engagement at the New Nixon. This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman" exhibits the salient events of the war between the States. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the [illegible] characters and the movement of the [illegible] scenes. This score, [illegible] all instrumental music is played by a [illegible] orchestra of eighty, who are [illegible] in the traveling [illegible]

SCENE FROM

[illegible] periodicals [illegible]

[illegible] time.

[illegible] in the [illegible] before [illegible] welcome. [illegible] have atte[illegible] The big at[illegible] own in the [illegible] last week [illegible] ing with [illegible] who is [illegible]

[illegible] will be opened at Forrest Thursday [illegible] ber 2.

FRANCISCO CHRONICLE
AUG. 23, 1915

Marguerite Clark Coming to the Tivoli

Some of the attractive stars of the films who will be seen projected upon the screens of local motion picture houses next week.

"Clansman" Will Return to the Cort Next Week; "Marriage of Kitty" at the Imperial

THE dramatization of Anna Katherine Green's story of mystery, intrigue and adventure, "The Millionaire Baby," is proving an attractive offering this week at the Portola Theater. Harry Mestayer plays an important part in the success of the film. Besides "The Millionaire Baby" there is being shown a two-part Keystone comedy crowded with laugh provoking scenes.

Beginning tomorrow, the Portola will offer as one portion of a strong feature bill, the Aylesworth films of wild life and hunting big game in the Canadian rockies. Aylesworth is a well-known sportsman, who headed the expedition which provided these great motion pictures.

The pictures are not only entertaining, but very instructive as well, and are said to appeal to the sportsman as well as all who love the great outdoors. Other features will make up the strong programme.

✿ ✿ ✿ ✿

Another great double-header is announced to follow George Beban in "An Alien" at the Tivoli. Many requests have been made for a second week of Beban in "An Alien," but previous bookings necessitate a termination of the engagement tonight.

Marguerite Clark comes to the Tivoli next week in a Paramount production, "Helena of the North," which tells a story of intense dramatic appeal. As a second part of the programme, Harry D. Carey, a distinguished Broadway player, will assume the leading role in "Just Jim," a story of the San Francisco underworld. Picturesque and familiar settings about San Francisco, the bay and San Quentin, together with a powerful [illegible] part provide on a plane far above the average "convict" story.

✿ ✿ ✿ ✿

"The Birth of a Nation," or The Clansman, [illegible] to be the greatest motion picture ever produced, will be returned to the Cort Theater for a brief engagement, beginning next Monday and following the engagement of Tully's "Omar, the Tentmaker," which will be seen and heard at the Cort for the last time this afternoon and tonight.

The popularity of "The Clansman" remains undiminished, and its marvels as a photo spectacle are sufficient to attract all classes of theater patrons time after time. Over $500,000 was expended in producing the spectacle, with its mammoth battle scenes and its tremendous ensembles, involving the presence of upward of 20,000 persons.

COLUMBIA (S. C.) STATE
AUG. 23, 1915

BROWN SECURES PLAYS OF MERIT

Manager Announces List for Season.

"BIRTH OF A NATION"

Forbes-Robertson to Make Final Appearance—"It Pays to Advertise" is Coming.

The 1915-16 season at the Columbia theatre as outlined last night by F. L. Brown, manager, has a large number of the best class of attractions in store for the theatregoing public of the capital city and nearby towns. A number of contracts have been signed, including some with the foremost actors and actresses of the American stage.

The season of 1915-16 in Columbia will open Tuesday night, September 7, with the production of "When Dreams Come True," which is described as a "musical play of youth." For the past year it has been appearing in New York, Boston, Chicago and Philadelphia, earning an opinion from a Chicago critic that it is "clean in theme and action."

Manager Brown last night announced the following plays and actors, who have been booked to appear in Columbia during the approaching season: "The Only Girl," "Daddy Long Legs," "A Pair of Sixes," Al G. Field, "Potash and Perlmutter," "The Red Rose," "Damaged Goods," Howe's pictures, "The Yellow Ticket," Sir Johnston Forbes-Robertson, "It Pays to Advertise," Mrs. Patrick Campbell, DeKoven's opera, "Robin Hood," "Twin Beds," "A Fool There Was," "Omar the Tentmaker," "Under Cover," "The Birth of a Nation" (moving picture), Henry W. Savage in "The Prince of Pilsen," "A Modern Cinderella," "September Morn," Elsie Ferguson, "The Garden of Allah," Louis Mann, William Faversham, "Sari," Adelaide French in "The Law of the Land," Neil O'Brien, John Drew, William H. Crane, Boston English Opera company, Ethel Barrymore, "Ben Hur," On Trial," Margaret Illington.

"The day of cheap stuff," said Mr. Brown, "has passed and theatregoers are demanding and the booking agencies and managers are sending out only the better class of shows—shows which will last and which are certain to have a success on the road. In order to obtain these better shows it is necessary, however, that the people pay the price and I believe that the theatre clientele of Columbia will gladly come forward in the support of shows which have made good on Broadway and on the road."

Sir Johnston Forbes-Robertson, who is making the third and final lap of his final American tour, will play in repertoire, the plays being "Hamlet," "The Light That Failed," which is a dramatization of Kipling's novel of the same title, and "Passing of the Third Floor Back." Forbes-Robertson has taken three years to complete his farewell tour, and it is said that under no circumstances will he ever appear again in a city to which he has said farewell. In the season of 1913-14 he was in New York and last year played the cities of the West, Middle West and Canada. The final lap of his tour will commence at Richmond, October 11.

"Another big feature in the bookings is the moving picture, "The Birth of a Nation," the spectacle produced by D. W. Griffith and which has been widely discussed in America. Special machinery and technical equipment [illegible] carried along with the picture; a [illegible] phony orchestra will play the [illegible] panying score.

"The Only Girl," one of the earlier bookings at the theatre, was written by Henry Blossom, while the music was composed by Victor Herbert. These men have been successful before in combination as with "Mlle. Modiste" and "The Red Mill." Zoe Barnett will star in "The Red Rose." Eol Cooper Megrue is the author of "Under Cover" and "It Pays to Advertise."

ENCE (R. I.) NEWS-DEM. 723
AUG. 23, 1915

[illegible] Opera House

The Birth of a Nation," bringing forth [illegible] W. Griffith's new art of musical [illegible]ctacle, with matinee and evening performances daily, will be repeated at the [illegible]ovidence Opera House this week. The [illegible]traction drew capacity audiences all of [illegible]st week and the management of the [illegible]hotoplay was prevailed upon by Colonel [illegible]Wendelschaefer to stay another week [illegible]here. The first half of the great picture [illegible]exhibits the salient events of the Civil War, which came to a close at Appomattox just 50 years ago. Lincoln's call for [illegible]troops, Sherman's march, the Battle of [illegible]Petersburg, Lee's surrender to Grant and [illegible]the awful tragedy at Ford's theatre live [illegible]before the spectator of the Griffith drama. The second half the South's "second uprising," this time against the carpetbag [illegible]egime, is shown in a thrilling story of [illegible]econstruction days. The romance of "The [illegible]Little Confederate Colonel," Ben Cameron with the Northerner, Elsie Stoneman, [illegible]nd that of the Unionist Capt. Phil Stoneman with Margaret Cameron, the South [illegible]Carolina lassie, maintain two threads of [illegible]continuous love interest throughout the [illegible]tory.

The fun and frolic of the plantation [illegible]ays, as well as the heartache and pathos [illegible]f the stricken South, (are shown. The [illegible]reat out-of-doors is Mr. Griffith's special field. Great battle scenes and the [illegible]ides of the clan are staged with thousands of participants. There are [illegible] scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details.

On the musical side Mr. Griffith and Col. Wendelschafer have attempted something previously unheard of in connection with motion pictures. This is the synchronizing of a complete symphonic score with the appearance of the important character and the enactment of the principal scenes. This instrumental music is played by a large orchestra and supplemented by half a hundred singers behind the scenes.

CLIPPING FROM
Times
Detroit Saturday
8-23-15

It is probable that the Empire will feature D. W. Griffith's "Birth of a Nation," when it is released for this state. The management is already negotiating with the Griffith forces for the production. This is the notable screen success now running for seven months in New York at $2.00 prices. The players include Henry Walthall, Lillian Gish, Mae Marsh, Spottiswood Aitken and hundreds of others. The first part of the picture shows the midst of the Civil War and the latter part the famous Ku Klux Klan period.

Tulsa Daily World
8-23-15

It is probable that the Empire will feature D. W. Griffith's "Birth of a Nation," when it is released for this state. The management is already negotiating with the Griffith forces for the production. This is the notable screen success now running for seven months in New York at $2.00 prices. The players include Henry Walthall, Lillian Gish, Mae Marsh, Spottiswood Aitken and hundreds of others. The first part of the picture shows the midst of the Civil War and the latter part the famous Ku Klux Klan period.

CHICAGO (ILL.) JOURNAL
AUG. 23, 1915

The Colonial, long given to the uses of minor vaudeville, is the new location of "The Birth of a Nation." The swelling stream of traffic that has long been running to this great picture at the Illinois turned its course yesterday afternoon without losing volume. Indeed, the day and night attendance at the Colonial exceeded that of any Sunday at the Illinois, save one. Newly embellished, the lobby of the Randolph street theater presented a festival aspect, and the bevy of crinolined damsels who accompanied the picture from its old to its new home were anything but a blot upon the picture. "The Birth of a Nation" is the cinematographic wonder of the world. It is so vast in scope, so intimate in interest, so fraught with feeling, so believably real, so amazing as an example of courageous enterprise, and so firmly established in public interest that it would seem destined to occupy the Colonial for many months. Genuine showmanship always makes its way.

AUKEE (Wis.) NEWS
AUG. 24, 1915

"BIRTH OF A NATION" WAR SCENES MAY BE USED IN PUBLIC SCHOOLS

Union Soldiers on the Firing Line.

Men who are interested in the production of motion pictures for educational purposes have consulted D. W. Griffith, producer of "The Birth of a Nation," the great photo play of the civil war, now in its last week at the Davidson, in regard to marketing the war pictures for use in public schools. The plan is to have the pictures used in the teaching of American history. "The Birth of a Nation" is conceded to be the greatest motion picture play ever made and its tremendous run in this city has already shattered all previous records. In a series of pictures made at a cost of half a million dollars, with 18,000 people as actors, the civil war is fought out and the slavery problem is settled in accord with authentic reports of American history. Realistic battles are fought on a field five miles long, depicting with thrilling emotion, artillery attacks, infantry fire, bayonet clashes and cavalry charges. Some of the pitcures were taken at night by the glare of giant bombs and the effects are spectacular in the extreme. The fields are strewn with bodies of the dead and dying and the effects of hunger and disease are shown in the scenes of camp and hospital life.

Among the notable spectacles in the pictures which make lasting impressions on those who see them are the battle of Gettysburg, Sherman's march to the sea, the surender of Gen. Robert E. Lee to Gen. U. S. Grant, the assassination of President Abraham Lincoln and the scenes of riot in the South which followed the war. Musically, the play is equal to a performance of first class grand opera, being accompanied by an inspiring musical score interpreted by an orchestra of forty pieces.

AUG. 24, 1915
MARQUETTE (Mich.) EAGLE STAR

AMUSEMENTS

MARIOTTE THEATER

Dramatic Spectacle Clashes Mark the "Birth of a Nation"

"The Birth of a Nation" contains many striking battle scenes of the civil war. Long lines of fighting soldiers are revealed, coming to close quarters in desperate bayonet clashes cavalrymen dash madly over the field, and cannon belch forth fire and smoke giving the effect of fury unrestrained. The battlefields are strewn with the dead, and the injured are seen being carried to the hospitals.

In the last part of the play the scenes reveal the trials of the south- [illegible] Klux-Klan, a secret organization of men. History states that the Ku-Klux-Klan' became such a powerful organization that special legislation was enacted to disband the order.

Do not miss the showing of this wonderful reproduction, when it comes to the Mariotte Theater for a weeks, the week of September 9 to 11, it will make a better American of you—be charmed and thrilled with its manifold glories; see all its superabundant sights and hear all its grand music.

PROVIDENCE (R. I.) BULLETIN
AUG. 24, 1915

Providence Opera House.

The David W. Griffith spectacle, "The Birth of a Nation," began the second week of its engagement at the Providence Opera House before a large audience last evening. It is not often that a photoplay audience is moved to such a pitch of enthusiasm that it applauds the action, but such is the case with this picture.

The psychology of the attitude of the audience lies in the fact that sound and action are synchronized. The special music by the orchestra, and the realistic sound effects produced behind the scenes sweep the audience forward from climax to climax. To produce the effects 5000 pounds of mechanical devices, controlled from a switchboard by an expert electrician, have been installed and a force of 20 men is used to run the various pieces of apparatus. All of the sound effects are timed to the second by the electrician, who, anticipating every movement, signals to his men by an elaborate electric light system. In this way sound and action are synchronized perfectly.

The switchboard, which notifies the men who control the effects, has over 30 different keys, each one calling for a different sound. The effects used consist of cannon boom, cannon rumble, church chimes, rifle shots, rifle rattle, rush of water, horse hoofs, smashing of door, breaking of window glass, and many other smaller effects. A group of 10 men makes the sounds for the mob scenes. All of the men work in complete darkness in order to read the vari-colored electric light signals correctly.

Asbury Park
TUESDAY, AUGUST 24, 19

"BIRTH OF NATION" IS GREAT PICTURE

In the production of "The Birth of a National," which began a week's run at the Savoy theater yesterday, D. W. Griffith has scored a distinct triumph in the art of moving pictures. Abounding in spectacular scenes, with thrilling battles, burning buildings and inspiring dashes of the Ku Klux Klan, "The Birth of a Nation" also has two pretty romances interwoven thru it, and the constant stirring of the emotions provide a series of sensations seldom furnished by silent dramas. Near-capacity audiences attended both performances yesterday.

A splendid orchestra that fills the orchestra pit and one of the boxes gives excellent interpretation of the various scenes, and adds realism to the production. Thousands of persons are engaged in the presentation of the two-act historical drama based on Thomas Dixon's story "The Clansman" and the leading parts are taken by movie artists of the highest rank.

Mr. Griffith was eight months making the entire production. During that time he employed a small army of men and women to get the desired results.

Over 17 authorities were consulted to get the proper atmosphere into the scenes in which President Abraham Lincoln appears.

The portions of Ford's theater shown in the story are exact reproductions of the surroundings on the night the president was assassinated. The actual distances were faithfully followed in the scene even to the 12-foot leap which Booth made from the box after firing the fatal shot. All the reproductions for this scene were vouched for by eye witnesses of the tragedy, who retain vivid recollections of what happened that night.

In the great battle scenes which are given in the earlier portions of the production Mr. Griffith employed many novel appliances to get his effects. For the first time in making motion pictures he utilized the telephone most extensively. Imagine a stage director handling thousands upon thousands of players in one scene and directing them by telephone.

This was done by laying underground wires to all parts of the battlefields. The director had a switchboard of 10 wires directly in front of him and in this way kept in touch with every part of the big conflicts.

The great battle scenes were also the first ever taken by a motion picture camera at night. The scenes showing the escape of the refugees from Atlanta, the bonfire effects in Piedmont and the great red battle effects were all realized by night photography.

DENCE (R. I.) EVE. TRIBUNE 726
AUG. 24, 1915

[illegible] will play afternoon [illegible] evening throughout the week.

Union Theatre.

The leading attraction on the first of the week programme at the Union Theatre is "The Mating," one of the most [illegible] "Mutual Masterpieces" that have been shown at this theatre. The story, in five parts, portrays the strange adventures that befell a country girl in search of an education. The picture is cleverly staged in such a way as to keep the interest of the audience at fever heat until its completion, and Bessie Barriscale, the talented New York Mutual Picture Company's star, is equal to the difficult part she plays as the country girl. The leading comedy attraction is a Keystone farce comedy, "Caught in the Rain," in which the leading role is played by Charley Chaplin [illegible] clearly as ever. Another comedy which contains more than the usual number of side-splitting actions, is "The Battle of Ambrose and Walrus," a rollicking parody on the military, in which Mack Swain and Chester Conklin play the two leading roles, like several recently made scenes.

[illegible] is a crack rifle shot [illegible] the leading part in "The Noon [illegible]" in which a knitting mill girl, forbidden by her parents to receive the attentions of a young man whom they disapproved in her courtship by her [illegible] "The Ceremonial Turquoise" [illegible] the attractive Reliance star, [illegible] novel mystery and incidentally [illegible] sweetheart from life imprisonment [illegible] an unusually clever detective drama. The remaining number is the "Universal Weekly," that includes several [illegible] from the war zone of Europe; [illegible] of the steamship St. Louis [illegible] name and American flag painted [illegible] as a caution against submarines, [illegible] the prominent business and [illegible] men's army training camp [illegible] that [illegible] N. Y., where they are [illegible] tactics under army officials, [illegible] test on the big lake [illegible]

[illegible] Theatre.

[illegible] himself justice as [illegible] the comedy film of [illegible] the feature of the [illegible] at the Strand. The story is based on Schmaltz's attempt to impersonate Count Mimmeldorf, who has renounced his title and joined the Socialists. The bogus count goes along well with his impersonation until he tries to make love to the only daughter of a rich brewer. Then he meets his Waterloo in the form of the lover of the brewer's daughter. In addition Schmaltz is discovered by his sweetheart, also an ardent Socialist. Count Mimmeldorf challenges Schmaltz and a duel follows. Eventually the matter is straightened out and Schmaltz is reconciled to his first love.

Harry D. Carey in "Just Jim," presents a strong characterization of a man, just finishing a jail sentence, who takes up his life again, determined to make amends for the past. Unusual circumstances nearly return him to prison, but love and his own determination bring about a happy conclusion. Other pictures are "In the Grasp of the Law," a drama, "A Dip in the Water," a comedy, and "How Sword Fish are Caught," a scientific picture.

Providence Opera House.

The David W. Griffith spectacle, "The Brith of a Nation," began the second week of its engagement at the Providence Opera House yesterday with large audiences. Mr. Griffith has taken for his theme the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy of a nation, one and indivisible. The action begins with the introduction of slavery into the colonies and then the start of the abolition movement and the stirring times leading up to the secession of the Southern States and the outbreak of the Civil War. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion the like of which has never been revealed here before. Its termination is an allegorical picture of the coming of permanent peace and the settlement of all local differences.

The special music by the orchestra, and the realistic sound effects produced behind the scenes sweep the audience forward from climax to climax. To produce the effects 5000 pounds of mechanical devices, controlled from a switchboard by an expert electrician, have been installed and a force of 20 men is used to run the various pieces of apparatus. All of the sound effects are timed to the second by the electrician, who, anticipating every movement, signals to his men by an elaborate electric light system. In this way sound and action are synchronized perfectly.

The switchboard, which notifies the men who control the effects, has over 30 different keys, each one calling for a different sound. The effects used consist of cannon boom, cannon rumble, church chimes, rifles shots, rifle rattle, rush of water, horse hoofs, smashing of door, breaking of window glass, and many other smaller effects. A group of 10 men makes the sounds for the mob scenes. All of the men work in complete darkness in order to read the vari-colored electric light signals correctly.

The Nickel.

The Nickel Theatre has an uncommonly enjoyable programme of new photoplays for the first three days of the week. Chief in interest was Bessie Barriscale, the former star of "A Bird of Paradise," who appears in a four-reel Mutual Masterpiece, "The Reward." This is a story of stage life, its facinations and temptations. The heroine is a chorus girl known among her associates as "The Iceberg" because of her indifference to masculine admiration. At last, lonely and discouraged, she gives up the struggle of living a clean, honest life and determines to go the way of her associates. How she is saved from moral destruction by a man who cares for her, a supposed cynic and idler, and how the maternal instinct is awakened in her, makes one of the prettiest and most dramatic stories see

SAN FRANCISCO (Cal.) CHRONICLE
AUG. 24, 1915

LONG BRANCH (N. J.) RECORD
AUG. 24, 1915

BELIEVE BATTLE SCENES ARE REAL

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Lillian Gish in "The Birth of a Nation."

of thought that mistaken idea is arrived at, and were there only a single instance of it it might easily and charitably be explained by the age of the person holding it; but there have been too many instances of this opinion for a simple explanation.

After the matinee yesterday in As- [illegible] manager, and when he [illegible] she said that she had a particular favor to ask of him. She was assured in Mr. Fred Zweifel's courtliest manner, that it would be a pleasure to serve her in any way possible. Then she made this remarkable request. She wanted a photograph of the big battle scene. Manager Zweifel tried to explain to her that the photograph would have to be over 1000 feet long and would consist of a multitude of photographs each about the size of a postage stamp, but she was persistent.

"Why do you wish for the picture?" she was asked.

"My husband was in that battle," she said, "and I think if I had the picture I could pick him out, and—"she added tearfully, "the only photograph I had of him was lost when our house was burned."

Then Mr. Zweifel explained that the picture she had just seen, while historically true in detail, was nevertheless acted before the camera within [illegible] years, and that her husband, who [illegible] killed in the war, could not possibly have appeared in the film. Convinced against her will the old lady [illegible] departed, her last hope dead.

SAN FRANCISCO (Cal.) CALL & POST
AUG. 24, 1915

CLIPPING FROM [illegible]
Date [illegible]

'BIRTH OF A NATION' AT NIXON THEATER BEGINNING SEPT. 1

THE RIDE OF THE KU KLUX KLAN.
In "The Birth of A Nation," at the Nixon theater beginning Sept. 1.

Wonderful Spectacle That Makes Vivid Civil War Days Required 18,000 Actors

"The Birth of a Nation," D. W. Griffith's massive spectacle, which comes to the Nixon theater Wednesday evening, Sept. 1, continuing twice daily thereafter, is considered one of the largest and most important productions of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, while the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part, and that the staging of this great drama cost half a million dollars.

Several of the actors are of southern lineage. Henry Walthall, who plays the heroic role of the little confederate colonel, is a member of the well known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendent of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a brigadier general of the confederate army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles.

FIRST SHOWN IN MARCH.

The premier performance was given March 3, 1915, at the Liberty theater, New York. There were subsequent productions in Boston, Chicago, Brighton Beach music hall, New York and Nixon theater, Atlantic City. All were long runs of many months and the five separate companies had a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also 17 weeks in Los Angeles and 18 weeks in San Francisco.

Some of the greatest battles of the Civil war are re-enacted in the play. It was suggested by Thomas Dixon's novel, "The Clansman."

Alfred Burkhart 8 Monmouth st.,

Lillian Gish, starring in "The Birth of a Nation," gripping film drama at the Cort Theater this week.

"THE CLANSMAN" STILL APPEALS

D. W. Griffith's spectacular film drama, "The Birth of a Nation," or "The Clansman," opened at the Cort Theater yesterday for a return engagement of two weeks.

Despite the fact that this attraction already has had a run of fifteen weeks in San Francisco, the enthusiastic audience that packed the theater last night proved conclusively that it has lost none of its appeal.

"The Birth of a Nation," based on Thomas Dixon's novel, "The Clansman," possesses a double mental perspective. One is the reality of the fearfully striving periods of just before the civil war, during that combat and the equally trying and dramatic time immediately following the surrender of Lee.

The other drama, no less distinctly shown, is that of the psychology, the emotions, the thought processes of the clashing elements. Griffith, who gives a photodrama a mingled histrionic capacity with an exalted poetic sense of the proportions, has seemed to have read the minds, learned the very thoughts of those generations who have almost entirely passed from us, those who by clashing gave life and form to our present great nation.

PAWTUCKET (R. I.) TIMES
AUG. 24, 1915

TIMES, PAWTUCKET, R. I., TUESDAY, A[illegible]

Scene From "Birth of a Nation," at Providence Opera House.

PORTLAND (Me.) ARGUS
AUG. 24, 1915

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[illegible] arrangements may be made for private parties during the afternoon hours, and these dances promise to be an attractive form of entertainment this winter.

THE BIRTH OF A NATION

This great offering is of unusual interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil war crisis, enlivened with delightful comedy and heightened by two charming love romances of the Blue and the [illegible]

The battle scenes are the greatest ever attempted by any director, the Klu-Klux "riders" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of 50 years ago.

Daily matinees will be given at Keith's during the entire engagement [illegible] the production will be presented [illegible] manner as that [illegible]

AUG. 24, 1915
PITTSBURG (Pa.) LEADER

"The Brith of a Nation"

"The Birth of a Nation" comes to the Nixon theater Wednesday night, September 1, for a limited engagement of five weeks. Mail orders are now being received and filled in the order of their receipt; the seat sale opened Monday, August 30. It is the largest and most important production of a decade, yet not a word is spoken throughout the two hours and forty-five minutes' performance. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some faint idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor drama" cost half a million dollars. This city will be favored [illegible] the original production from New [illegible], where it was first shown.

CLIPPING FROM Herald
Date [illegible]

At the Colonial

The management of the "Birth of a Nation" is delighted at the throngs which have filled the theater since the opening at the Colonial on Sunday afternoon. George Bowles, the manager, said last evening that every seat was sold for the evening perfo[illegible]

[illegible] months [illegible] cents to [illegible]

DUBUQUE (Iowa) TIMES
AUG. 24, 1915

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THE CLANSMAN OF 1915

Thomas Dixon, in his book, "The Clansman," built a story around the operations of the "Klu Klux Klan," composed of men who banded together, pledged themselves to secrecy and struck horror to thousands by nocturnal raids on the south during the reconstruction period following the civil war.

The clansman of that time wore a robe of white which covered his body, was ornamented by a bright red cross at the breast and topped by a pointed helmet. The fiery cross was the insignia of the band, which traveled by horseback in the silence of the night and bore its victims to death.

Dixon was severely criticised on the charge that he misrepresented the spirit of the south, and his story dramatized, was barred from many cities. But if Dixon were to rewrite his story, following the lynching of Leo M. Frank, he would have to make only small changes in detail.

The clansmen of 1915 used no disguise and traveled by automobile. There was no note of warning couched in half mysterious phraseology and signed by the feared "K. K. K."

But the intent, purpose and end sought was the same.

UCKET (R. I.) TIMES
AUG. 24, 1915

CAT THE

"Birth of a Nation" Great Photo Play at Providence Opera House.

"The Birth of a Nation," that wonderful motion play that has so stirred New England audiences, especially Boston for the past few weeks, is on its second week at the Providence Opera House this week, and one can but marvel at the extent of its manipulations.

Being as it is a photoplay of "The Clansman," by Rev. Thomas Dixon, one would expect to see something virile. We [illegible] see it to fully appreciate it. It is powerful in its very presence and can not fail to make a lasting impression on its audience.

Surrounded by the events of Civil War period, before and after as well, there is a spectacularity about it that is notable and the mind that created it must have been of extreme brilliancy. There is nothing left to the imagination as far as technique is concerned and the way in which the film seizes upon the onlooker is something remarkable. It may possibly be that the average spectator is heartily in sympathy with the object of the play, but there probably never was such a play film so constructed as to make its subject strike home more.

Beginning back in ante bellum days the story told carries one through the great conflict into reconstruction days and until the final settlement of war troubles with the nation for the first time united and cemented into a solid unit. There is a strong thread of love carrried throughout the play that is pleasing to see although there are heart wrenchings, and the affections of strong men are shattered as though they were but the most fragile thing imaginable. There is an atmosphere of horribleness surrounding a portion of the production yet it is necessary to complete the tale and while one shivers perhaps at some of the incidents and suggestions introduced he can but see that it is all a part of the great story told.

There are portions of the production which are said to be historically correct and they are interesting. The signing of the call for volunteers by President Lincoln and the surrender of Gen. Lee at Appomattox are scenes in themselves that can not help but enthuse the spectator.

As a spectacular production the play is a monument to the inventive imagination of man. There are battle scenes that are lifelike to the extreme, that is of the old fashioned way of fighting, where the men are not hidden in the ground and are not fired at 10 or a dozen miles away but where they get into hand-to-hand conflict, and the flashing sabre and the sharp pointed bayonet are brought into play in a deadly manner. There are the tense emotions of the fighters to be seen and as the one side or the other fights its way to victory the results are most faithfully portrayed. The work of the principals in the play is most admirable they filling every detail to a nicety.

The whole play revolves about the work of a fanatic in the days of reconstruction of the South to put the negro above the white man there and the way the proud Southerners resisted such efforts. The Ku-Klux Klan proved to be a mighty factor in this resistance and is called the saving grace of the South at that time. It is a production that one should not miss, not only because of its being an interesting one but what can be learned in the historical sense.

AUG. 25, 1915

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Lillian Gish in "The Birth of a Nation."

matinee yesterday in Asbury Park an old lady inquired for the manager, and when he appeared she said that she had a particular favor to ask of him. She was assured in Mr. Fred Zweifel's courtliest manner, that it would be a pleasure to serve her in any way possible. Then she made this remarkable request. She wanted a photograph of the big battle scene. Manager Zweifel tried to explain to her that the photograph would have to be over 1000 feet long and would consist of a multitude of photographs each about the size of a postage stamp, but she was persistent.

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BROOKLYN (N. Y.) TIMES
AUG. 25, 1915

BIGGS. Grand

Scene in "BIRTH of a NATION." Brighton Beach

ATLANTIC CITY (N. J.) REVIEW
AUG. 25, 1915

CHICAGO (Ill.) TRIBUNE
AUG. 25, 1915

"Birth of a Nation" Thrives at Colonial.

THOSE of its management assert that now at the Colonial "The Birth of a Nation" is enjoying the finest presentation it has had any time in the country, excelling even the New York showing. The last week, spent in renovating the theater, saw every inch of its lofty foyer gone over, a new projection box installed on the first floor, much gold leafing, hangings, and lightings fixed. Twenty-five hours and a fleet of lenses were used in securing the most perfect adjustment of the screen.

The acoustics are particularly suitable to the orchestral needs of the production. The orchestra pit, modeled after the Wagnerian one at Baireuth, Germany, in which small orchestras were quite lost, is just the thing for this one.

The number of ushers has been doubled, for this house seats some 1,400 people, and the bright lights along the stairs balconywards twinkle even after the "sold out" sign is displayed.

In the center of the lobby the quiet eyed portrait of D. W. Griffith, maker of the picture, looks down on all comers.

This, according to the management, is the first time a house ever played a film without a picture in front. Not a sign of a picture or poster is showing. It is what is technically known as a "banking front," with the announcements printed in heavy gold leafed letters. A time [illegible] scenes [illegible] and

RICH COMEDY IN BIG SPECTACLE

Quiet, Refined Comedy in "Birth of a Nation" of Sure-fire Order

A great detal of big comedy is horseplay, but David W. Griffith in "The Birth of a Nation" which enters upon the last two weeks of its engagement at the New Nixon after an all summer's run, proves that quiet refined comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is on the "sure fire" order for never does an audience miss the rapt attention of the sentinal and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bertharde before going out to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the Civil War portraits in the magazines and newspapers are almost double-its of this sentry figure, showing what [illegible] care Griffith has [illegible] in reproducing the Civil War type.

SAN FRANCISCO (Cal.) CALL & POST
AUG. 25, 1915

NEXT WEEK FINAL FOR "CLANSMAN"

"The Birth of a Nation; or, The Clansman," D. W. Griffith's screen masterpiece, is more than fulfilling its former success at the Cort Theater, where capacity houses are the rule at the matinee and evening performances. The audiences contain a liberal sprinkling of Exposition visitors, for the fame of the picture has travelled far.

Sunday starts the second and final week of the engagement. "The New Henrietta," with its all star cast, including William H. Crane, Thomas [illegible] Richard Bennett, [illegible] Frederick Kerr, [illegible] Gertrude Berkeley, [illegible] in "The Clansman," [illegible] the [illegible] "The Clansman" [illegible] given on [illegible] [illegible] [illegible]

EE (Wis.) NEWS
AUG. 25, 1915

TORIAL PLAY OF WAR DEPICTS HISTORIC EVENTS

Sherman's March to the Sea.

Crowds continue to throng the Davidson theater and to applaud "The Birth of a Nation," the pictorial play of the Civil War which shows a beholder how battles are fought. There are 18,000 soldiers and 3,000 cavalrymen in the stirring war scenes and their magnitude is evident from the fact that the cost of production was half a million dollars.

"The Birth of a Nation" is the first production of its kind, but it will be followed by other spectacles of great magnitude. D. W. Griffiths, its producer, is now associated with other experts in the Triangle Film corporation which will present special motion picture plays in the Knickerbocker theater in New York.

Thrilling scenes in this play of romance, history and war include Sherman's march to the sea, the siege of Atlanta, the siege of Petersburg and the battle of Gettysburg. A notable historic spectacle is the assassination of President Abraham Lincoln, every detail of which is true to history.

LONG BRANCH (N. J.) RECOR
AUG. 25, 1915

COMMUNICATIONS.

Protests "Birth of a Nation."

Eatontown, ~~Aug. 21, 1915~~.

Editor Long Branch Record:

I am sending you a copy of a petition that I have already mailed to the Board of Commissioners of Long Branch, voicing the protest of the colored citizens of Eatontown against the exhibition of the "Birth of a Nation" at the Broadway theatre, Long Branch, during the present week. We regard the proposed exhibition as being productive of more harm to the proper adjustment of relationship between the two races than can be easily determined.

At this state, when the Eastern world is at war and this nation facing the greatest crisis in its history, we believe that the ties of mutual interest should not be jarred as such an exhibition is apt to do, especially wherever those pictures are shown.

The Negro is not ashamed of the part he played in the days of reconstruction—when he was suddenly emancipated, ignorant, penniless and too trustful of those who should have been his best friends and teachers in civic responsibility. But he does protest against anything that will place him at a greater disadvantage than that under which he is at prestnt laboring.

Having in the past been helped by the "fair play" standard of your paper, we are requesting you to give us sufficient space in your valuable paper so that we may not only voice our protest to the constituted authorities, but be able to present our plea to the fair-minded public of Long Branch and its environs.

Thanking you for past favors,

Rev. WM. L. RHODES,
Eatontown, N. J.
Pastor Mt. Zion A. M. E. Zion Church

AUG. 25, 1915
CHICAGO (Ill.) DAILY NEWS

REMOVAL BENEFICIAL TO 'BIRTH OF A NATION'

Colonial Brilliant in Its New Coat; Lighting Effects Bettered.

PICTURES NOW LARGER

Lincoln Episodes Especially Stand Out, Eclipsing Drama's More Vengeful Side.

D. W. Griffith has made a "production" of the Colonial theater itself, with much the same eye for effects and attention to detail as he devoted to the making of his master work, "The Birth of a Nation." Incidentally, the removal of that historical spectacle from the Illinois to the Colonial has demonstrated that motion pictures may be the means of "bringing back" a playhouse to its former position as a theater of the first class.

The foyer of the Colonial theater is now as beautiful in gilt freshness as on its dedication night years ago. Enthusiastic Griffith aids who superintended the work of rehabilitation place it on a par with the foyer of the library of congress. Hundreds of new lights, oil painting panels, a complete new coating of gold leaf, fresh tapestries and new carpets combine in the ensemble of splendor.

Gold and Cream Ivory Tones.

Gold and cream ivory are the prevailing tones—except in a "southern bower" in the balcony. It is a garden of real roses, real smilax, real birds—and a real southern girl, dressed in the voluminous mode of the '60s. While she tosses roses over the rail an orchestra eqipped with mandolas plays dreamy melodies redolent of "befo' de wah."

The artistic rejuvenation of the Colonial theater offered less troublous problems than preparing the motion picture mechanism in a manner to suit Griffith demands. An operator's cabinet of tile and concrete was built on the first floor of the theater. Twenty-five hours of continuous effort were consumed in obtaining the right camera projection in the new surroundings. A "shadow box" which "sterilizes" the screen free of lights or shadows was built on the stage.

Projection Results Improved.

At the Colonial even better projection results are obtained than when "The Birth of a Nation" reigned at the Illinois. The pictures are larger, clearer and many details of battle and disaster heretofore unseen are now brought to notice, offering fresh wonders in the realism of Griffith minutiæ. Dying soldiers, fleeing women and children and other tragic trivialities, until now swallowed by fire and smoke, become evident.

The superior visual results secured at the Colonial make the Lincoln episodes in "The Birth of a Nation" especially effective. These impressions of the great emancipator, staged with infinite study and pains, outlast all other recollections of the spectacle, including the vengeful melodrama of the later chapters.

Notes of the Photo Plays.

A private viewing of "The Victory of Virtue," first feature production of the United Photoplays company, will be given Sept. 2. The leading players are Gerda Holmes and Wilmuth Merkl. Natural backgrounds at Starved Rock and Highland Park were utilized in the production.

Francis X. Bushman has announced in New York that he has signed Miss Beverly Bayne to appear with him in future Metro productions. Their first offering will be "Pennington's Choice."

Thousands attended the Evanston theater on its opening evening under Hamburger management. The attractions this week at the suburban outpost of Hamburger amusement control are "The Melting Pot" and "When the Mountains Call." The theater has a capacity of 1,200. The pictures are given with a large orchestral accompaniment.

Miss Stickle Mouse Kiss" is the title of the first story by James Montgomery Flagg secured for motion pictures. Mr. and Mrs. Sidney Drew are the principals in the Vitagraph production of the versatile artist's story.

Herbert Brenon, Annette Kellermann and William E. Shay, with a party of players, camera men and others, sailed for Jamaica to film a successor to "Neptune's Daughter." Miss Kellermann's first and only "movie" play. Mr. Brenon produced "Neptune's Daughter" and Mr. Shay was leading man. In the forthcoming play they will occupy similar positions. The picture is being produced for the Fox Film company.

Saturday's children matinee performance at Orchestra hall was favored with the usual good attendance of children and grownups. The Strand Theater company program for this occasion consisted of "Pinnochio," a fairy tale; "Emmy Jane Makes Good," a juvenile comedy; "The Runaway Leopard," a nature study of jungle life; and violin selections by little Miss Nellie Wulf.

Post Aug. 26

THEATER MANAGER WILL DEFY MAYOR

Announces "Birth of a Nation" Film Will Be Shown Despite Prohibitive Order.

Although Mayor Joseph G. Armstrong yesterday declared the "Birth of a Nation," billed for a five-weeks' run in the Nixon Theater, would not be permitted to be shown in Pittsburgh, Thomas F. Kirk, Jr., manager of the theater, asserted the picture would be shown despite the mayor's ban, and a legal controversy is anticipated.

The mayor, acting in response to overtures made to him by representatives of negroes and others, directed Police Superintendent W. N. Matthews to notify the theater management the police would not permit the presentation of the film, which is based largely on the story of "The Clansman." In his statement the mayor said in part: "I take this stand for the reason that I do not think this picture or any other picture which tends to stir up racial feelings and rehash events in history, the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city." He continues that representations made to him by various "prominent citizens and a delegation" satisfied him the picture was of the character mentioned.

Manager Kirk in response to the mayor's decision, said the film would be presented as advertised. He cited the decision of Chancellor Walker of New Jersey, handed down yesterday, in the form of a permanent injunction restraining the Atlantic City commission from interfering with the film's appearance in Atlantic City. The picture was being shown there under a temporary injunction against the city authorities. Affidavits presented in that proceeding, according to Mr. Kirk, showed no disorder or ill-feeling was caused by the picture among the negroes employed at the coast resort.

St. Louis Star
Date 8-26-15

"Birth of a Nation," Olympic.

Many of the critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last, in the wonderful spectacle-drama, "The Birth of a Nation," the unique offering at the Olympic Theater next Sunday night.

For many years American dramatists wrote able plays of particular States, cities or localities, ranging from Alabama to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots,' and "The Clansman" and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. He staged the great battles, struggles and critical events of 1861-70, under natural conditions as nearly as possible similar to the original. Griffith carries the magnificent story from the introduction of African slavery down through Civil War and Reconstruction days to the union of South and North in the bonds of love and peace.

...to the doors.

Wild Animal Pictures Are Hit at Portola

Pictures of Aylesworth's Wild Animal Expedition in the Canadian Rockies and Alaska are proving a big hit at the Portola this week. There are many exciting moments to these pictures, notably that of the capture of the bear in the improvised trap, and the animal's attempt to crush the hunter. A two-part Keystone comedy is a big laugh provoker.

Commencing with next Sunday the Portola will offer the filmatization of Cosmo Hamilton's sensational drama, "The Blindness of Virtue." Edna Mayo will appear in the leading role.

...r such deliberat...

six months ...
cents to ...

CLIPPING ..... Date 8-25-15

[illegible] WINDRICH, SCENE IN THE BIRTH OF A NATION AT THE NEW MENDOW THEATRE THIS WEEK.

MILWAUKEE (Wis.) NEWS
AUG. 26, 1915

"BIRTH OF A NATION" IS AN ENLIGHTENING WAR PLAY

Procession in Atlanta at beginning of war.

When the civil war broke out and armies were mobilized by the north and the south, the confederates were confident of their ability to win and the demonstration in the streets of Atlanta and other large cities indicated that victory and a continuance of slavery were anticipated.

The feeling in the south is depicted in "The Birth of a Nation," the great motion picture play based on the war, which is offered at the Davidson in its eighth and final week of its successful run.

When the southern troops were mustered into service brilliant military balls and banquets took place. These events are reproduced in the fascinating play and the decline of the confederacy is shown with the development of hunger and poverty after the resources of the south have reached a dwindling state.

Later scenes of interest reveal the historic Klu Klux Klansmen, the masked nightriders who organized a secret order to subdue the negroes and unscrupulous whites who attempted to run the country after the war. Thrilling acts of rescue are performed in the pictures by the shrouded Klansmen. The play is regarded as an education in the hazards and horrors of war.

NEW YORK DRAMATIC MIRROR.
AUG. 5

BOOSTING THE PRICE HIGHER

DOES the memory of many film men go back to the time, a little over a year ago, when the business was in the throes of a crusade for higher admission prices? It's only a twelvemonth past, but it comes as considerable of a shock to remember that what most picture men so recently meant by "higher" was the 10-cent admission. The struggle was not for the 25 cent or higher scale—the bitter battle was waged to pull the 5-cent house up to the 10-cent level.

Shades of the penny-in-the-slot days! And last week's newspapers tell us of a picture exhibition that will ask from 25 cents to $2 for the privilege of seeing its productions. Where is the man who foresaw the death of the motion picture if we dared aspire to more than the nickel price? There were plenty like him—only a year ago, when the trade papers were massing weighty arguments in favor of the crusade to raise the prices. The 5-cent show still exists—but it is the exception; the 10-cent house is the rule, and the 10 to 25 cent theater is becoming common.

It remains for the next few months to show what measure of success shall be accorded the producers who are seeking to boost the admission price still one notch higher. New York has paid the top price for "The Birth of a Nation" for almost five hundred performances, but "The Birth of a Nation" is the exceptional film, and New York the unusual city. The [illegible] production could probably secure the higher scale in any city, at least for a limited period, while New York may be trained to pay higher prices for any entertainment it considers above the ordinary. "The Birth of a Nation" [illegible] the future outcome of these [illegible] higher prices must come [illegible] of competition with the [illegible] feature programmes that are being shown at the lower prices.

But the answer of the medium sized cities will tell the tale—and time alone can give the answer. The kaleidoscopic rapidity with which conditions change in the picture field should be enough to deter any daring one who feels tempted to offer a prophecy. "Change alone is eternal," says the philosopher, and, in the picture field, "sufficeint unto the day is the fruit thereof, for the next few minutes may prove you either a wise man or a fool." If you must talk of the future, confine your remarks to centuries—because—like the poor—censorship shall have with us always.

ST. LOUIS (Mo.) TIMES
AUG. 25, 1915

'BIRTH OF NATION' OPENS AT OLYMPIC ON SUNDAY NIGHT

Mabel Wilber and Louise Allen Return to Park Company Next Week in "Follies of St. Louis," a Musical Review—Other Theatrical News.

The engagement of D. W. Griffith's motion picture spectacle, "The Birth of a Nation," will begin Sunday evening, for five weeks, at the Olympic Theater. This is the production which is still making a record run of over [illegible] performances in New York, where it created one of the sensations of the season. It is estimated that more than 2,000,000 people have seen the production since it was originally brought out in the East. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3000 horses and the total cost of the work reached half a million dollars. The story is one of romance and adventure linked to the most vital periods of American history. It records facts and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme, but a myriad of details illumine the narrative. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. An orchestra of 40 travels with the attraction to handle the musical features of the presentation.

Date St. Louis Times 8-26-15

BIRTH OF NATION TO OPEN SUNDAY

Next Week Will See Most of Theaters Starting Out on Winter Season Runs.

"The Birth of a Nation," bringing forward D. W. Griffith's new art of musical spectacle, will open an engagement of five weeks at the Olympic Theater Sunday night. The first half of the picture exhibits the salient events of the Civil War, which came to a close at Appomattox just 50 years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theater live before the spectator of the Griffith drama.

In the second half the South's "second uprising," this time against the carpetbagging regime, is shown in a thrilling story of reconstruction days. The romance of "the little Confederate Colonel," Ben Cameron with the Northerner, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story. The fun and frolic of plantations days, as well as the heartache and pathos of the stricken South, are shown.

The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempts something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra.

Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gaye as Gens. Grant and Lee; Mae Marsh as Flora Cameron, Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers, Mary Alden as Congressman Stoneman, Raymond Wells Atkins and [illegible] Dixon as Wade Allen and [illegible] Cameron.

SAN FRANCISCO (Cal.) BULLETIN
AUG. 26, 1915

"The Clansman" Picture to Play Second Week

"The Birth of a Nation," or, The Clansman," D. W. Griffith's screen masterpiece, [illegible] duplicating its former success at the Cort Theater, where capacity houses are the rule at the matinee and evening performances.

Next Sunday starts the second and final week of the engagement, for the famous staged presentation of "The New Henrietta," with its all-star cast, including William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham and Mabel Taliaferro, is due at the Cort beginning Monday, September 6.

"The Birth of a Nation" is based on Thomas Dixon's novel, "The Clansman," but Griffith has developed the theme of the book in extraordinary fashion.

[illegible]

CLIPPING FROM Bulletin
Date San Francisco 8-26-15

AUG. 26, 1915
PITTSBURG (Pa.) PRESS

NIXON.

The magnitude of D. W. Griffith's "The Birth of a Nation" which opens the regular season at the Nixon theater next Wednesday night, is almost appalling, at least to the devotees of the older theater. Where now are the little group of actors, the pinch back scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" is infinitesimal. For Griffith, in staging "The Birth of a Nation," used nature for his background, 150 years of American history as his subject, 18,000 people as his actors, and no less than 3,000 mounts of cavalry in the celebrated "rides" of the Ku Klux Klan. After it was all completed, he had an operatic score prepared and provided orchestral music worthy of Wagner.

"THE BIRTH OF A NATION"

Three hundred deaths are the lot of Miss Mae Marsh, who plays "Little Flora" in "The Birth of a Nation." She has already made that character almost as famous as "Little Eva" in "Uncle Tom's Cabin," and the extraordinary death scene has been the talk of picture experts the country over.

In David W. Griffith's first play in which Miss Mae was employed as an extra, she was supposed to die. She did this so realistically and displayed such wonderful ability for the work that in almost every picture in which she has played since she has died a tragic death.

In "The Birth of a Nation" as "Little Flora" she plunges to her death over a cliff.

"I have died so many times before the camera" said Miss Marsh, "that I am getting used to it and really enjoy the experience. When I die, I believe I have all the emotions of a person who is actually on a death bed. I try to imagine I am talking to the character I represent instead of merely playing the part. This makes it seem real to me. After I do a death scene I feel bad for a short time. Then it strikes me so funny that I really have to laugh when it is all over."

PHILADELPHIA, (Pa.) TELEGRAPH

Date AUG 28 1915

With the inauguration of a season of "star stock" on Monday, the historic Walnut will be the first of the "downtown" houses to welcome the new dramatic season. The opening attraction will be "Fine Feathers," with Robert Edeson as the visiting star. The Globe will return to vaudeville after a summer season of pictures. On Saturday evening at the Forrest D. W. Griffith's photo-spectacle, "The Birth of a Nation," will have its first local showing. Keith's bill will be headed by Victor Morley, and attractive vaudeville programs are announced at the Grand, Cross Keys and Woodside Theatres. At the Stanley the early week feature will be Hazel Dawn in her latest screen part, "The Heart of Jennifer." Film dramas of merit are listed at the Palace, where "The Secret Orchard" will be shown and at the Arcadia. A new series of Lyman H. Howe's Travel Pictures will be shown at the Garrick. Burlesque will be on view at the Trocadero, Gayety and Casino.

Robert Edeson in the flesh and not in a motion picture will inaugurate the "star stock" season at the Walnut on Monday evening, in the play in which he starred last season at the Garrick, "Fine Feathers." Mr. Edeson will appear for one week, and it is promised will be followed each week by players of equal reputation and ability. The supporting company will be a permanent stock company, including Constance Mollineaux, a former leading lady of the Orpheum Players here; William Slider, former leading man with Leslie Carter and also a former stock favorite; Bernard Steele and Maude Blair, members of the Orpheum Players; Henrietta Vaders, Cecil Lugrin and others. The company has been rehearsed by Mr. Edeson personally this week, and he is reported to be enthusiastic over the work of the members. A special scenic production, it is stated, has been built, duplicating the original, so that considering the star, the company, and the scenery, the production, it is promised, will be a "two dollar" one in every particular except the scale of prices, which will be moderate. Throughout the season there will be a matinee every day at prices about one-half the evening scale. The play "Fine Feathers" is one of the most successful in which Mr. Edeson has appeared. It is well constructed, full of tense situations, and aside from its entertaining features, points a moral. The week after next, following Mr. Edeson, will come Emma Dunn, the star of "The Governor's Lady," "Mother" and Sinners," in "The Governor's Lady." Succeeding stars, it is promised, will be just as prominent.

D. W. GRIFFITH'S film spectacle, "The Birth of a Nation," will begin an engagement at the Forrest on Saturday evening. Following the local premiere there will be performances twice daily at 2.15 and 8.15 P. M. "The Birth of a Nation" has entered its seventh month at the Liberty Theatre, New York, where it has been the sensation of the theatrical world. In addition, it has record-breaking engagements to its credit now under way in Chicago and Boston as well as at other places. Mr. Griffith has aimed to present a new form of expression in this creation, combining the arts of music, drama and the cinematograph. The story is said to have the sweep and power of an epic. Basically the narrative unfolds various vital periods of American history. It begins with the advent of slavery as an issue in American politics, and then in ordered sequence it traverses the pages of history, reinforcing the interest of actual recorded deeds by lending the force of romance to their enlargement. By this device Mr. Griffith, it is said, illumines the pages of history and makes them live again before the vision. To supplement the pictorial appeal there has been provided a musical score which it is said brings an added charm to the narrative. In all, over 18,000 people were utilized to give life to the changing scenes, and 3,000 horses mounted by daring [illegible] dash of effectiveness in portions of the production. By way of vital contrasts there are moments in the action when are on view great battles in which tens of thousands of men and horses are participants, and the next instant the scene shifts to a maiden's boudoir and a teardrop glistens on the cheek of a young girl given over to silent of a young girl given over to silent contemplation of love. Bigness and care for the smallest of details are Mr. Grimth's forces of effectiveness. There has been some opposition in the presentation on the part of those who have misunderstood its purposes and its appeal, but it has passed careful scrutiny and has been given the seal of official approval.

Previous to her appearance in "The Heart of Jennifer," to be presented at the Stanley, the first half of next week, Hazel Dawn had appeared three times on the screen, in three distinct types of impersonation, each time adding appreciatly to her rapidly growing number of admirers. But in "The Heart of Jennifer" she is said to combine the qualities that distinguished each of her former creations, so that this role, it is predicted, will be her most complete screen success to date. The plot of the five-part feature from the pen of Edith Barnard Delano is described as novel and compelling. Miss Dawn, appearing in the title role of Jennifer, interprets the character, it is said, with evident understanding of its possibilities. James Kirkwood directed the production and appears as Miss Dawn's leading support. Russell Bassett as her father, and Irene Howley, as the sister of her husband, are also prominent. "The Incorrigible Dukane," described as a combination of drama, comedy and romance, announced for Thursday, Friday and Saturday, provides John Barrymore, it is said, with one of the most unusual characterizations he has yet impersonated on the screen.

LONG BRANCH (N. J.) RECORD
AUG. 26, 1915

"BIRTH OF A NATION" AT THE BROADWAY NEXT WEEK

Scene in Piedmont, S. C., "The Birth of a Nation."

It is a well-known fact that lovers of photo-plays have their favorites among the actors in the cast, and rave over their cleverness and personal charm as ardently as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron, the little pet sister in the Southern household in "The Birth of a Nation," by her successful appearance in many photo plays during her three years before the camera, has attracted a host of admirers who greet with pleasure the appearance of her elf-like face on the screen.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of her brother back from the war, the making of "Southern Ermine" with raw cotton and chimney black, for the glad occasion; the scene in the cellar with her mother and sister when the guerilla troops raid the little town of Piedmont; the garden making that follows the return from the war; and the pretty scene where she rains kisses on her brother Ben's mouth to console him for the temporary loss of his sweetheart Elsie.

There is also a touch of comedy or of pathos where Miss Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever-changing, mood-adapting face is one of the most valuable in the whole list of film favorites. She reminds a great many of our Lotta of other days, both in facial resemblance and in her method of work.

EUGENE (Or.) GUARD
AUG. 27, 1915

AMUSEMENTS

THE BIRTH OF A NATION

[illegible] The Birth [illegible] Being [illegible] James O. Clemmer, mgr. [illegible] for a motion picture in the [illegible] according to James O. Clemmer. He saw the picture in Los Angeles on a recent visit and was so impressed that he determined to bring it north, regardless of expense. [illegible] 29. This film employed 18,000 people and 3000 horses.

AUG. 26, 1915
PITTSBURG (Pa.) CHRONICLE

THOUSANDS ACT IN "BIRTH OF A NATION"

The magnitude of D. W. Griffith's "The Birth of a Nation," which is announced to open the regular season at the Nixon Theater, September 1, is almost appalling, at least to the devotees of the older theater. Griffith in staging "The Birth of a Nation," used nature for his background, 150 years of American history as his subject, 18,000 people as his actors, and no less than 3,000 mounts of cavalry in the celebrated "rides" of the Ku Klux Klan. After it was all completed he had an operatic score prepared and provided orchestral music worthy of Wagner.

LONG BRANCH (N. J.) RECORD
AUG. 27, 1915

"THE BIRTH OF A NATION" AT THE BROADWAY NEXT WEEK

The striking figure in D. W. Griffith's wonderful photoplay, "The Birth of a Nation" is Hon. Austin Stoneman, the leader of the house, the rabid Abolitionist, who may or may not be entirely sincere in his views, and who, for the purpose of the play, is made its villian.

He first comes into prominence and his true character is indicated in an interview with Lincoln, the martyred President, when, as leader of the House, he objects to the President's policy of pacification of the rebel states, and threatens to throw his influence against such a policy.

We next see him receiving the news of the assassination of Lincoln, and his face expresses the sorrow that he, in common with the nation feels at the tragedy, an expression that quickly changes to one of elation at the thought of the advance in political prestige the death of the President means to him.

Our next view of him shows him in the height of his power, in charge of reconstruction measures and having succeeded in making a mulatto Governor of South Carolina. But the natural result of his policy comes to him in a way that makes it appear forcible. The mulatto governor has fallen in love with Stoneman's daughter, she repulses him, and he goes to her father. Is not sauce for the goose sauce for the gander? He has been preaching the equality of the race but when the test comes, when his own daughter's happiness is involved, the matter is brought home to him, and sees things in different light. The mulatto's true character is revealed to him through the violence to which he is subjected and at the end we see him as a broken man whose ideals have disappeared in stern realities.

CLIPPING FROM
BROOKLYN, (N. Y.) TIMES

Date ..... Date .....

AUG 28 1915

"The Birth of a Nation."

That arrangements may be made with the Board of Education to enable the school children of the borough to see the play and also for the accommodation of the thousands of Brooklynites returning from their vacations, William H. Kemble, managing director of the Brighton Beach Music Hall, where D. W. Griffiths $500,000 spectacle, "The Birth of a Nation," is being presented, decided to keep the playhouse open until October 4.

It was the original intention of the management to give the last performance of "The Birth of a Nation" on Labor Day. Educators, veterans of the Civil War and officers of historical societies urged Mr. Kemble to continue to present the play until school opened that arrangements might be made to have the pupils of the public and the parochial schools see it.

The heads of several private Brooklyn institutions wrote Mr. Kemble advising that he keep the Brighton Beach Music Hall open until after the schools began their sessions that they might take their classes to see it in a body for its educational as well as entertaining value.

"The Birth of a Nation" has attracted the attention of educators and historians because it is a complete history of the Civil War period. It pictures the blessings of peace, the horrors of war and the famous reconstruction period through which the South passed after the conflict.

Strikingly realistic are the reproduction of the assassination of President Lincoln, Lee surrendering to Grant, Sherman's march to the sea, the Federal and the Confederate armies struggling on the battlefield, and 5,000 scenes in which more than 18,000 persons and 3,000 horses participated.

[illegible] matic work, and Suzanne [illegible] son makes herself a beautiful girl in most artistic manner.

"THE BIRTH OF A NATION."

A development no one would have believed possible a few years ago is seen in the establishment of D. W. Griffith's "The Birth of a Nation" as a first class theatrical attraction which has been crowding the houses all over the country at "two-dollar top" prices.

"The Birth of a Nation" which will be shown at the Keith theatre, week of Aug. 30, is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three quarters' hours performance. Mr. Griffith's photo-entertainment combines a picturial survey of Civil War history and of reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatant, drilled with the well known Griffith elan and realism, are particularly effective.

After seeing this marvellous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than words. Certainly the "Indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

[illegible] (Pa.) LEADER
AUG. 27, 1915

"BIRTH OF A NATION" IS BIG SPECTACLE

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will open at the Nixon Wednesday night, September 1. Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1870—the period occupied by the Civil war and reconstruction. Suggested by Tohmas Dixon's "The Clanaman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. Mail orders are now being received; the seat [illegible] Sunday morning at the [illegible]

CLIPPING FROM
NEW YORK PRESS

Date .....

[illegible] for a week in the Savoy at Asbury Park, "The Birth of a Nation" has broken its own [illegible] The house was completely sold out on Thursday for both afternoon and evening performances, and when it was decided to hold special morning performances yesterday and to-day the seats were all gone in a few hours.

SPRINGFIELD (Vt.) REPORTER
AUG. 27, 1915

[illegible] of the fine and costs imposed by the court both were committed to the county jail for a term of 10 days.

"The Birth of a Nation"

H. S. Davis of Cavendish, the manager of the Orpheum Motion Picture company that exhibited in our [illegible] hall so many times in the past, has secured the much-talked of production "The Birth of a Nation" and will run it for a week in the Shrine theatre at Rutland and from there take the show to Windsor. There are [illegible] restrictions upon it preventing it from being exhibited at a moving picture [illegible] and it can only be given in a [illegible] that takes only road shows. [illegible] great production is now [illegible] the Tremont theatre in Boston [illegible] it has packed the house [illegible] six months [illegible] cents to [illegible]

ST. LOUIS (Mo.) TIMES
AUG. 27, 191

...eat Experts Arrange ...irth of a Nation" Seats

...rts responsible for the ...s of "The Birth of a Na... ...ting at the Liberty Theat... ...rk, arrived in St. Louis yes... ...ternoon and started work at ...pic Theater. The same scien... ...thods will be used in "The Birth ...ation" engagement here. To the ... of the Olympic orchestra stalls ...ons are laying a concrete base, ...ove which steel workers will build a ...t framework for the picture booth, ... assuring the picture machines' ...fect rigidity and steadiness. The ...erts have measured to fractions of ...inch the exact distance required for ...rfect focussing. They have likewise ...lected by means of eye-tests those ...cations in the house which will af... ...rd an optometrically perfect view of ...e film spectacle. Such seats are in ...e center and rear of the ground ...or and command $2 prices. Never ...fore in the history of the theater ...s minute scientific adjustment of ...is sort been attempted. Its com... ...ete success in New York shows the ...rvelous progress of picturized ...ama from the status of a toy to the ...stance of an art.

A great deal of film comedy is horse... ...y, but in "The Birth of a Nation," ... W. Griffith proves that quiet, re... ...ed comedy is a big laugh maker and ...ages people better than the old ...le crude methods.

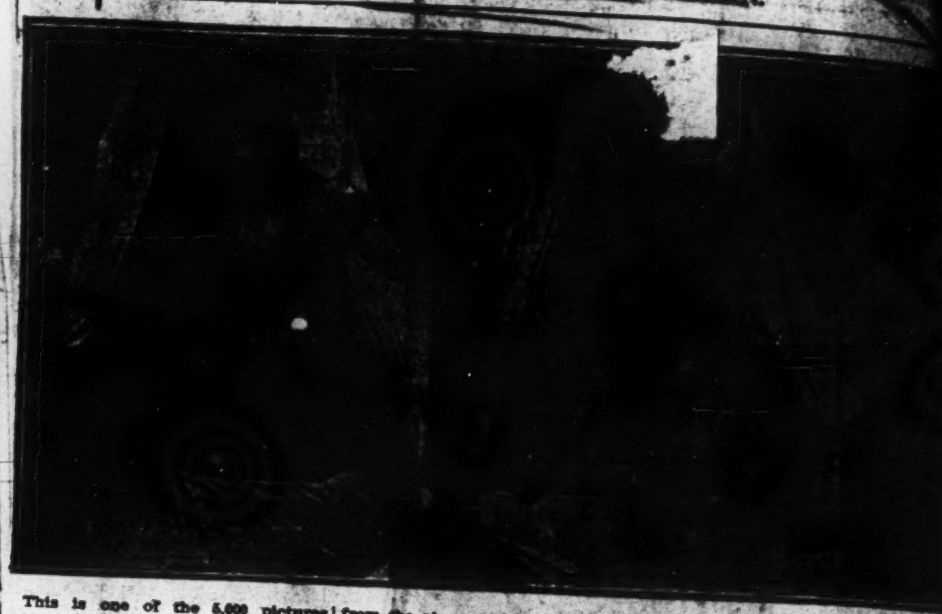
One of the best laughs in "The Birth ... a Nation" is the lovesick sentry in ...e hospital scene gazing at Elsie ...nman. This particular bit is of ...e "sure fire" order, for never does an ...dience miss the rapt devotion of the ...tinel and the haughty expression of ...e young lady rebuking him with a ...illion-miles-away look. Paul LeBlanc ... the name of the young actor who ...s made the unexpected hit in the ...rt. He is a New Orleans creole by birth and played comedy roles with Bernhardt before going to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864.

Miss Lillian Gish wears her costume of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith's skill it is said all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

"Devoted Sentry" scene in which Lillian Gish and Paul Le Blanc are featured.

Ottawa (Can.) Press
Date 8-27-15

THE BIRTH OF A NATION.



This is one of the 5,000 pictures which figure in "The Birth of a Nation," D. W. Griffith's half million dollar screen drama which will constitute the Night Shows before the grand stand at the coming Ottawa Exhibition.

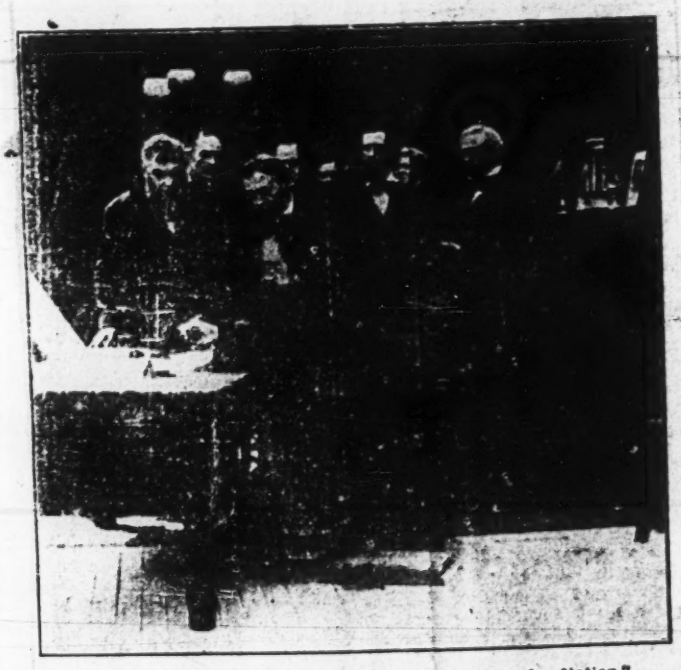
Abraham Lincoln (seated in the right) has just been shot by John Wilkes Booth, fanatical son of Booth, the great actor. The assassin is seen escaping. The prime donna rushed from the stage and was the first to bring assistance to the martyred president. He was removed to a house across the street and died in a few hours. Booth broke his leg on leaping to the stage but managed to reach a horse which was waiting for him at the stage entrance. He was tracked to a barn and was shot down resisting the soldiers.

Such an end had been expected by Lincoln for he had a drawer labelled, "assassin's letters." On the fatal night, April 14, 1865, he was attending a performance in Ford's theatre, Washington, held to celebrate the fall of Richmond, the end of the Civil War.

The Birth of a Nation abounds in such thrilling historical incidents connected with the reconstruction of the United States. The producer, Griffith has no rival in motion picture achievement and this is his masterpiece. It will be a long remembered attraction in Ottawa.

LONG BRANCH (N. J.) RECORD
AUG. 28, 1915

"The Birth of a Nation"



Lincoln Signing Call for Troops in "The Birth of a Nation."

Quite the most prominent figure in Part 1 of "The Birth of a Nation" coming to the Broadway, Monday, Tuesday and Wednesday, is that of Abraham Lincoln, the martyred President, overshadowing Austin Stoneman, the rabid Abolitionist and plotter. And it is a faithful portrait of the "rail-splitter" that one sees on the screen. The homely but kindly features are there and the tall, stooping form so familiar to readers of fifty years ago, and since.

History has been drawn upon for incident, and in the photo play he is seen in characteristic poses and engaged in kindly deeds. Here he is signing a pardon for the young Southern soldier condemned as a guerilla spy, and making glad the heart of the aged mother who has not pleaded in vain for the life of her boy; and again he is defending his policy as to the conquered South, a policy too humane for the revenegeful Stoneman. Last of all he is seen stricken to death at the moment of his great triumph, his noble head laid low by the bullet of the assassin. Were "The Birth of a Nation" to end with the ... Lincoln, its fame as a wo... would be secure, but it carries forward to the logical end the fateful story of the republic during the dark days that followed the death of Lincoln, and the failure to carry out his policy of clemency for the South. And so the great character influences the events of later days; when the folly of secession is realized and when wiser counsels prevail. "The Birth of a Nation" is and must of necessity have been the story of President Lincoln.

Not a little of the successful portrayal of the part of the President by Joseph Henabery is due to the apparent reverence with which the actor approaches his work. Lincoln was a kindly man, but far from being of morose disposition; but that part of his career with which the photoplay deals was saddened by the war and its awful sacrifices. Wonderful as is the actor's makeup which results in a portrait the counterpart of which still looks down from the walls of many an humble home in New England, more wonderful is the facial expression that indicates so surely what is going on in the mind of the great liberator. It is a tri...ph of the ac... tor's art.

...TLAND (Me.) ARGUS
AUG. 27, 191

AMUSEMENTS.

THE BIRTH OF A NATION.

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. The epic links history and romance in a way never attempted before. Its basic scenes are founded in some of the most stirring events in the nation's developments and these are contrasted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appomattox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's Theatre, Washington. The South both before and after the war is pictured in its most interesting phases. Wild rides of the clansmen lend a dash and spirit to the performances. All remains exactly as it was given originally in New York City and Boston when this marvelous picture astounded the city and created more comment than all the plays that have been seen here in a decade.

There will be two performances daily at the Keith Theatre of "The Birth of a Nation." Matinees at 2, evenings at 8.

LOUIS (Mo.) STAR
AUG. 28, 1915

"Birth of a Nation," Olympic, Tomorrow; ~~Blanche Walsh in War Skit at Col~~

Olympic and Columbia Open Downtown Theatrical Season; the Park Offers New Company in Follies of St. Louis, a Musical Comedy; New Grand Central Will Have Theda Bara in "Lady Audley's Secret" —Other Programs Are Given.

BY KATHERINE RICHARDSON.

The Olympic Theater opens tomorrow night with the long-heralded "The Birth of a Nation," the 12-motion picture film. The Columbia Theater opens Monday matinee with Blanche Walsh in a war skit.

There will be daily matinees at both houses.

The prices at the Olympic at night and Saturday afternoons will be 25 cents to $2, and at all other matinees, including Sunday, the scale of 25 cents to $1 will prevail. These prices are the same as are being charged in New York, Boston and Chicago, where "The Birth of a Nation" has runs to its credit that eclipse the career of "Ben Hur." Theaters have been leased in both Chicago and New York to continue the run for at least one year more.

"The Birth of a Nation" covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition.

Where directors of vast spectacles have dealt with hundreds in the past, Griffith employs thousands. Eighteen thousand people fill his stage which has a vast territory for its background. Three thousand horses pass before the view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail.

RIDE of the KU KLUX KLAN in "THE BIRTH OF A NATION"... Olympic

PHILADELPHIA, (Pa.) TELEGRAPH

Date ..... G 28 1915 .....

SCENE in "THE BIRTH of a NATION" FORREST

D. W. Griffith's spectacle, "The Birth of a Nation," continues to be the principal attraction of the summer season in the local theatres. The current week is the twenty-seventh consecutive one in the Liberty Theatre, and it is booked to remain there indefinitely. The run in Greater New York will reach the 488th performance at the end of the week. The great battle scenes, the assassination of President Lincoln in Ford's Theatre, the wild rides of the Klansmen, and the comprehensive manner in which the spectacle covers the most vital points of American history are the influences which keep the interest alive in this wonderful work.

CHICAGO (Ill.) DAILY NEWS
AUG. 28, 1915

observation of the [illegible] The performance is continuous from 1 to 11 p. m.

"Birth of Nation's" Begins Week.

To-morrow "The Birth of a Nation" begins its second week at the Colonial theater, which has been redecorated and renovated. It is announced that the D. W. Griffith war spectacle finishes to-day the most prosperous week since the beginning of its run in Chicago last May. This growth of business occurred despite the fact that the play was shifted last week from the Illinois theater, and such a change is not always beneficial to an attraction during its run.

FALL RIVER (Mass.) HERALD
AUG. 28, 1915

"THE BIRTH OF A NATION"

The splendid advance sale of tickets at the Savoy for "The Birth of a Nation" already assures the management that the presentation of the production here is going to prove a great success and that the Fall River public appreciate its showing here while it is still in tremendous demand in the largest cities all over the country.

Tremendous publicity has been given "The Birth of a Nation" for more than a year now, and with the presentation of the picture in each separate town there always arises the question as to whether so much publicity has not grown monotonous, whether or not the people of that particular town, although they have not seen the picture, will not think that they are going to something not quite up-to-date and turn their attention to some more recent production, even though it be less notable.

Such has not proven the case in Fall River. A bigger advance sale could not be desired. "The Birth of a Nation" is holding its own and each day claiming new admirers. The probability is that it is so essentially an American classic that it will live forever. A man who saw the production twice in Boston said last night: "I would gladly pay $10 to see "The Birth of a Nation" if I thought it was my last chance. It puts before my eyes the incidents of United States history which have interested me most ever since my first glance into my school books. It shows me war more vividly than ever I imagined it. The Klu Klux Klan becomes a living, terrible factor in the story of my country. The great men of those days become living, breathing realities to me. There runs through it all the romance which I have always associated with the South, and, generally speaking, I see as a reality the incidents which at best I have never been fully able to imagine."

"Sell out the Savoy?" he replied to a question. "The Savoy will be sold out every afternoon and evening, mark my words. You say it is going to be the full production? It will prove the biggest boost for the Savoy in a decade."

ATLANTIC CITY (N. J.) REVIEW
AUG. 28, 1915

A PRIVATE WAR MADE TO ORDER

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which enters upon the last two weeks of its engagement at the New Nixon after an all summer run, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord" with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied for. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days."

Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State, the race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day without an accident or flaw.

After it was over, Mr. Griffith's men scraped the sand off the macadam roads took down the signs, and life in the sleepy countryside resumed its normal course. It cost about [illegible] to do the [illegible]

MILWAUKEE (Wis.) SENTINEL
AUG. 28, 1915

"BIRTH OF A NATION" TO REACH FINALS SATURDAY

Joseph Santley in "All Over Town" Opens Week at Davidson Sunday Night.

The final performances of "The Birth of a Nation" are listed at the Davidson theater Saturday afternoon and night.

With the last presentation Saturday night, the engagement of eight weeks comes to a close. During that time, 114 consecutive performances of this film have been given, which is a record for a theatrical performance in this city and for a photoplay as well. All of these presentations were regular performances with the exception of the first night, when a private run of the twelve reels was given for the entertainment of the Milwaukee Press club and guests of Manager Sherman Brown, when the film was viewed for censorship.

Date ..... Daily News Chicago (Ill.) 8-28-15

MISS LILLIAN GISH.

A FILM ACTRESS IN A TIONAL CLIMAX IN "TH OF A NATION" AT THE

STORMING THE TRENCHES.

In "The Birth of a Nation" at the Savoy Theater Next Week

He plays but an insignificant part in "The Birth of a Nation," yet he always gets a laugh. His role is of so little importance that this name does not appear on the program. In fact, he is more than suspected of "doubling up" in later scenes than the one in which his appearance causes merriment. He says nothing, of course, and his sole claim to fame in this story is a look.

He is one of Uncle Sam's soldiers, a private, acting as sentry at the entrance to the room in the Washington Military hospital, where Col. Ben Cameron, the wounded prisoner, is lying in an apparently dying condition; and the look referred to is the one he bestows upon Elsie Stoneman as she enters and leaves the room. It is the same look each time, and is composed of an expression, silly and sheepish in itself, that indicates admiration of one in a lower grade of society for one far above him. Yet, there is no humility about it, and his admiration is openly expressed when he is face to face with its object.

Of course, his sickly smile meets with the only possible response from a girl in Miss Elsie's standing—a decided snub, but he is not at all abashed. The smile is one of those that "won't come off" as long as the lady is in sight, and it is the last discernable feature of the picture as it fades away. The whole scene is indescribably funny and forms an important addition to the small stock of comedy contained in Mr. Griffith's wonderful photoplay.

MOTION PICTURE WORLD (N. Y. City)

AUG 28 1915

late Sir Henry Irving, has been wooed and won by the silent drama after innumerable unsuccessful attempts. He will take the part of Eccles in "Caste."

* * *

FF Tom E. Davies, who has just become associated in the West with the new Griffith-Sennett-Ince combination and who is in business upon this side with the Western Import Company, returned this week from New York. He has brought along with him an advance copy of Griffith's "The Birth of a Nation," for the trade show next week. Arthur Northam, the sales manager of the London Film Company, also stepped ashore after a business visit to his company's American agency, the Cosmopolitan Company of New York.

J. B. SUTCLIFFE.

AUG. 28, 1915
TSBURG (Pa.) PRESS

Ku Klux Klan on Film

[illegible] which [illegible] "The Birth of a Nation" [illegible] the Nixon next Wednesday night. [illegible] organized on a secret basis in the state of Tennessee in May, 1866. The title was taken from the Greek word Kuklos, meaning circle. The third word, Klan, was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. In subsequent years when the Klan went forth to put down the depredations who deserted down from the north to grab everything in sight in the south the riders adopted the emblem of the fiery cross which the Scotch Highlanders had long used as a call to battle in the early days of wars in their native land.

MOTION PICTURE NEWS (New York City)

AUG 28 1915

WANTED TO PASS SPECIAL ORDINANCE TO BAR "NATION" FROM TACOMA; COUNCIL DEFEATS PLAN

SEATTLE'S experience with "The Birth of a Nation" was uneventful. Spokane's developed no small measure of excitement, but Tacoma's promises to be decidedly warm.

The picture, still running in Spokane and calling forth daily protests from colored congregations and prompting "Vox Populi" and "Constant Reader" to send countless letters to the newspapers, is being sought by Manager Charles Heraldn, of the Tacoma theatre in Tacoma.

As soon as it became known that the booking was being considered, Colonel A. E. Joab and others drafted and presented to the city council an ordinance forbidding the exhibition of moving pictures that "tend to excite race prejudice."

The backers of the ordinance admitted that it was intended chiefly to keep "The Birth of a Nation" out of their city.

The members of the city council took none too kindly to the proposal. City Commissioner Owen Woods expressed the opinion of many present at the hearing when he remarked:

"We ought to pass this ordinance, just to sustain Tacoma's reputation as a freak town."

Tacoma already is widely known for an ordinance passed a year or two, forbidding any person to buy a drink for any other person.

MOTION PICTURE WORLD (N. Y. City)

AUG 28 1915

Glynn.

REPORTED SALE OF "CLANSMAN" RIGHTS.

FF It has been rumored around Boston that the New England rights to "The Birth of a Nation" have been sold for the sum of $52,000. This sum is probably the largest ever paid for the New England rights to a single moving picture production. Interested persons are said to be Coleman Levin, William Mann of Boston, Samuel D. Kerr of Salem and Louis B. Mayer of Haverhill. It is stated the film will be shown in all New England cities, including Providence, R. I., where it was once rejected. It has been stated that the censoring authorities of that city are now willing to allow the film to be produced there. It will not be even subject to the expurgations which were ordered when it played the Tremont theater, Boston. It closed its Boston run on August 21.

Motion Picture News
Date .....

AUG 28 1915

"NATION" TOUCHES 400 MARK IN NEW YORK CITY

FF With the passing of the old theatrical season last week D. W. Griffith's great spectacle "The Birth of a Nation" established the year's record run for continued performances. On Friday night the 400 presentation in New York City was reached.

The new season starts this week with the big production remaining one of the most talked of attractions on the list. This starts the twenty-seventh week of the engagement at the Liberty theatre. There are so many elements of appeal in Griffith's epical treatment of the subject that it looks as if it will establish the record for all offerings in New York.

The linking of history and romance and the wealth of detail crowded into the production are qualities which assist in making this offering so popular.

Evening Star
Date Aug 28 1915

'BIRTH OF A NATION' TO START OLYMPIC SEASON ON SUNDAY

Mabel Wilson and Louise Allen Rogers in Park "Frolics" Monday Night—Bert Vaughan at Grand Opera House in Other Bills.

The opening of the Olympic Honeymoon, with D. W. Griffith's photo-spectacle, "The Birth of a Nation" and the arrival of Bert Vaughan at the Columbia on Monday, will see the 1915 vaudeville season in full swing. The other two theaters, the Gayety and the Academy, will open by Tuesday, the first production at the former to be Jerome Hastley in "All Over Town."

AUG 28 1915

"BIRTH OF A NATION" PASSES FOUR HUNDREDTH PRESENTATION

FF With the passing of the old theatrical season last week, D. W. Griffith's great spectacle, "The Birth of a Nation," established the year's record for continued performances. On Friday night the four hundredth presentation in New York City was reached.

The new season starts this week with the big production remaining one of the most talked of attractions on the list. This starts the twenty-seventh week of the engagement at the Liberty theater. There are so many elements of appeal in Griffith's epical treatment of the subject that it looks as if it will establish the record for all offerings in New York before its run is terminated.

MOTION PICTURE NEWS (New York City)

AUG 28 1915

FF Work of producing "The Fall of a Nation," a sequel to "The Birth of a Nation," will begin within a few days on the Pacific Coast. It will be made by the National Drama Corporation, of which Thomas Dixon is the director general. Mr. Dixon will be placed in film circles as the author of "The Clansman," the book which inspired "The Birth of a Nation."

"The Fall of a Nation" will deal with the invasion of America by foreign powers, a subject fertile in spectacular possibilities.

The present plan is to have five or six directors collaborate on the work of producing the picture. If this multitude of cooks can concoct a whole as good as "The Birth of a Nation" great will be the success thereof.

PITTSBURG (Pa.) CHRONICLE
AUG. 28, 1915

Nixon—"The Birth of the Nation."

David W. Griffith's extraordinary achievement with his great spectacle, "The Birth of the Nation," is announced for the opening of the regular theatrical season at the Nixon on Wednesday night, September 1. In this photodrama he has touched the high peaks of American history—slavery, the War of Secession, the surrender of Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the north and the south. These things, it would seem a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined in 12,000 feet of celluloid a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor theater," but he has also developed a new art-form far superior to the old-fashioned or historical novel. Eighteen thousand people were employed in taking the historical pictures. One sees Lincoln among his counsellors, issuing the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the south in the throes of the change, the carpet-baggers' excesses, and the famous rides of the Ku Klux Klan.

MOTION PICTURE WORLD (N. Y. City)

"The Melting Pot" continues at the Fine Arts theater.

* * *

Decorators and a large force of other workers began to prepare the Colonial theater for its reception of "The Birth of a Nation," early Monday morning, August 16. The big photoplay will be given its first presentation in the Colonial Sunday afternoon, August 22.

IPPING FROM
NEW YORK TRIBUNE

Date ..... AUG 29 19

"Birth of a Nation" Continues.

"The Birth of a Nation" begins its twenty-seventh week at the Liberty Theatre. By the end of the week the film will have been shown 125 times in greater New York. The battle scene, the assassination of President Lincoln, the rides of the Klansmen and the other bits of large scale production continue to interest large audiences.

Style

Evening Post
August 28 1915

PROSECUTOR SAYS HE'LL TRY TO STOP "BIRTH OF NATION"

He Will Issue Warrant Against Film Production Charging Conspiracy Against Morals.

Howard Sidener, Prosecuting Attorney, announced this afternoon that he would do everything in his power to prevent the film production, "The Birth of a Nation," which is scheduled to begin a five weeks' run at the Olympic Theater tomorrow night, at prices of 25 cents to $2 a seat.

He made this announcement after receiving protests from delegations of negroes, who said the play contained scenes which were unjust to the negro race, and tended to arouse race antagonism. The production has been stopped, on this ground, by the city authorities of Pittsburg, Pa., and of Springfield, Mass.

Sidener said that, if the management of the theater attempted to exhibit the film, he would issue a warrant charging them with conspiracy against the public morals. A new warrant will be issued for every time the production is repeated, he said. The management has advertised daily matinees.

Sidener said he had not seen "The Birth of a Nation," which has been running in New York and Boston for the last season, and in Chicago during the summer. He was satisfied, he said, that the complaints against it were well founded. The play is based on Thomas Dixon's book, "The Clansman," which portrayed the methods usd in the South, after the war, to deprive the negroes of political power.

The first part of the play shows Civil War scenes, ending in the assassination of President Lincoln. No objection has been made to this part and Sidener said he offered to let the first part be shown, if the later scenes, to which the negroes object, were omitted. The theater management replied that no omissions would be made.

The latter scenes of the play, Sidener said, were, in his opinion, calculated to incite disturbances of the peace, and did not represent the character of the negro of today. He said that as a peace officer, he felt obliged to act on the negroe's protests, which, he said, were seconded by a committee from the Civic League. He has asked the Police Department to have men at the Olympic tomorrow night, to make arrests if the performance is attempted.

OTTAWA (Can.) CITIZEN
AUG. 28, 1915

NIGHT ATTRACTION FOR OTTAWA EXHIBITION

Scene from Spectacular Motion Picture.

This is a scene from "The Birth of a Nation," the famous motion picture of D. W. Griffith, which the Central Canada Exhibition Association has secured for the night shows before the grand stand, at the coming Ottawa fair. The screen drama traces the reconstruction of the United States during and after the Civil War over slavery. In the picture, Austin Stoneman is visiting Abraham Lincoln after the South has been subdued. It seemed to Stoneman that Lincoln was pursuing too mild a policy with the prostrate people which had just been vanquished. Stoneman has just asked that the leaders be hanged and measures of reprisal taken.

"I shall treat them as if they had never been away," is the answer of Lincoln, called "The Great Heart" of the time.

In the 5,000 photographs, which cost half a million dollars, there are many such historic and intensely dramatic scenes.—(Advt.)

NEW YORK WORLD
Date AUG

offering [illegible] Scouts in [illegible]

BRIGHTON BEACH. [illegible] arrangements [illegible] with the Board of Education [illegible] schools children to see the [illegible] the accommodation [illegible] of Brooklynites remaining [illegible] vacations. William H. [illegible] managing director of the [illegible] Beach Music Hall, where D. W. Griffith's great spectacle, "The Birth of a Nation," is being presented, has decided to keep the playhouse open until Oct. 9. It was the intention of the management to give the last performance Labor Day. Educators urged Mr. Kemble to continue to present the play until schol opened that arrangements might be made to have the pupils of the public and the parochial schools see it. The heads of several private Brooklyn institutions want to take their classes to see it in a body for its educational as well as entertaining value.

NEW YORK WORLD
AUG 9

CHICAGO (Ill.) JOURNAL
AUG. 28, 1915

"The Birth of a Nation"

"The Birth of a Nation," mightiest and in every respect the best of the motion picture spectacles, goes into its second week at the Colonial. The earlier reels of this amazing picture show Sherman's march to the sea, the battle of Petersburg, Lee's surrender, the assassination of Lincoln and other war-time scenes on a scale of vastness and vividness new to motion pictures. Then follows a pictorial chronicle of the reconstruction period with its carpet-baggers and Ku-Klux-Klan. Through all this is woven a sentimental adventure between a soldier of the south and a woman of the north. Music points and heightens all the scenes.

PHILADELPHIA, (PA.) RECORD.

Date AUG 29 1915

Forrest—"Birth of a Nation."

D. W. Griffith's production, "The Birth of a Nation," is booked for the Forrest Theatre, where it begins the local engagement on Saturday night. Performances will be given twice daily thereafter, with matinees at 2.15 and the night presentations at 8.15.

"The Birth of a Nation" is now in its seventh month at the Liberty Theatre, New York. Simultaneous runs are credited to the Illinois Theatre, Chicago, and the Tremont Theatre, Boston.

In unfolding his narrative Griffith has utilized new plans of dramatic attack. He has linked romance and history in the appealing form of drama alive with its human interests. He has encompassed the centuries of our national growth in which the great slavery question had its birth, its failures and the final adjustment of the economic differences which had to be threshed out before either side of this historical dispute was able to recognize the great vital truths that lay behind the misunderstandings. Lincoln, Grant, Lee, Sherman, Sumner and individuals who were closely linked with those momentous days are but players in the scenes which this dramatist has utilized. Decisive battles are fought as they were fought in the days of the civil war. Cities are destroyed, Cabinet officers advise with Lincoln as to policies, statesmen meet in grave to plan secret campaigns, legislatures are shown in moments of tense gatherings, families are torn asunder by the call of war, lovers are separated. As one part of the nation is trying to rehabilitate itself you see the guiding hand of Lincoln snatched from the lever of control. Then come the days of doubts and misunderstandings and the final adjustment of the differences and the reunion and re-birth of the great Republic.

Griffith has handled the theme upon a big scale. There are times when his action ranges over ten square miles of territory, and in the next flash you see the interest focused upon a glimpse of ecstacy in the eye of a girl very much in love. Accompanying the entire action is an operatic score worked out in synchronization to each scene of the narrative. Each dominant character is pursued by a theme typical of his or her emotional relationship to the entire story.

PITTSBURGH (Pa.) DISPATCH
AUG. 29, 1915

"The Birth of a Nation"

The first attraction of the season at the Nixon Theater, beginning Wednesday night, September 1, will be D W Griffith's mighty spectacle, "The Birth of a Nation." The engagement will last for five weeks with daily matinees. This is the great production which is still making a record run of over 600 performances in New York City, where it created the sensation of the season. It is estimated that over 2,000,000 people have seen the production since it was originally brought out in the East. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its tale with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are the basic theme, but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score, which is synchronized to the drama, is in itself an incomparable work of art. An orchestra of 40 travels with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.

IS (Mo.) TIMES
AUG. 28, 1915

ST. LOUIS' 'FOLLIES' WILL BE FEATURED AT PARK NEXT WEEK

Blanche Walsh Inaugurates the Vaudeville Season at Columbia Beginning Monday—Other Bills for the Coming Week.

The opening of the Olympic tomorrow, with D. W. Griffith's photo-spectacle, "The Birth of a Nation" and the arrival of Blanch Walsh at the Columbia on Monday, will set the 1915 winter theatrical season on a sound basis. The other two theaters, the Shubert and the American will open by Sept. 12; the first production at the former to be Joseph Santley in "All Over Town."

The two favorite Park stars, Mabel Wilber and Louise Allen will return to the Park cast on Monday night. The Shenandoah will open one week from Monday and the Players, the Park dramatic company will commence their season at the Park on the same night.

Both "Ben Hur" and "The Blue Bird," which heretofore have held the record for spectacular theatrical productions, are said to be surpassed, as far as they surpassed their predecessors, by "The Birth of a Nation," which opens a five-weeks' engagement at the Olympic Theater tomorrow night.

[illegible] during [illegible]

"The Birth of a Nation" entered upon its tenancy of the Colonial with a week of sweeping success. The change from Jackson Boulevard to Randolph street has but added fuel to the fire of flaming interest in this stirring spectacle, and Manager Howles divulges that the opening matinee Sunday tops all of his attendance records for that performance. The theatre, refreshed with paint and gilding and garnished with vine-covered trellises, seemed to beam with the general rejoicing. A half-dozen more hoop-skirted girls have been added to the usher corps, and a string band tinkles merrily in the lobby. The 'Ben-Hur- of the movies" can enter upon its thirteenth week Monday with no fear of ill luck.

Pittsburg Gazette Date 8-29-15

which may be reasonably expected to pack the Grand Opera house throughout its entire week.

NIXON—After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will mark the opening of the regular theatrical season at the Nixon theater on Wednesday night, September 1, for an engagement of five weeks. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction.

Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the president in Ford's theater, and the succeeding orgy of hate and oppression of the South—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South, a struggle caused by the attempt to impose carpetbagger rule upon the conquered states. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "armies" of the theatrical boards. He shows 5,000 scenes in place of four or five; far-flung battle lines of many, many miles, and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the "Clansman" and of Mae Marsh as "Flora," in particular, rising to heights of genius.

Other marvels of the work are the 200,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theater performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes by night by a secret process; the use of 25,000 yards of cloth for Ku Klux costumes; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of out-door nature; his marvelous quiet, yet effective playing, the entire gamut of romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art form of drama-spectacle.

Pittsburg Post Date 1-29-15

"The Birth of a Nation" Comes to the Nixon

Battle scene in "The Birth of a Nation." Insets, left, Lillian Gish as "Elsie Stoneman"; right, Miriam Cooper as "Margaret Cameron."

Philadelphia, (Pa.) Public Ledger

Date AUG 29 1915

NOTES OF THE THEATRE

While planning the battle of Petersburg for the great pictorial narrative of the Civil War, "The Birth of a Nation," D. W. Griffith, who produced it, drilled his regiments as faithfully as Kitchener in England, or McClellan on the Potomac. And like them, he had militia to work with—men who knew the manual of arms, but required training. After carefully drilling them, the director took these soldiers for a month's "campaign." Trenches were dug, embankments thrown up, and real shells discharged from cannon, to reproduce in vivid detail the scenes enacted on Southern fields more than half a century ago.

NEW YORK WORLD

Date AUG 29 1915

D. W. Griffith's spectacle, "The Birth of a Nation," continues at the Liberty Theatre. The Civil War picture is now in its twenty-seventh week, and the performance Saturday night will be its 488th. Battle scenes, the assassination of President Lincoln at Ford's Theatre, Washington, the wild rides of the Ku-Klux Klansmen and other historical points are brought out.

Date Pittsburg Post 1-29-15

"The Birth of a Nation"—Nixon

St. Louis Republic Date 8-29-15

DAVID W. GRIFFITH'S most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation," comes to the Olympic Theater for a five weeks' engagement commencing Sunday evening, is that of making history live. He has touched the high peaks of American history—the introduction of slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the Restoration of the South to its own.

Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surprised the art of the "indoor" theater, but he has also developed a new art-form far superior to the old style history or historical novel. The best characterization of it so far is that of an eminent public man who has called it "history by lightning."

Mr. Griffith employed 18,000 people in the taking of these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facsimilies of important events. The spectator sees Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedman's Bureau, the carpet-baggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development the old dramatic form having been thrown away and the epic or historical form substituted. The old reproach against the 10-cent movie is forever removed.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into insignificance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the cinema replace the text-book in the public schools? Will the Walter Scotts and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the cameraman, and the still life-painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Philadelphia, (Pa.) Public Ledger

Date AUG 29 1915

"BIRTH OF A NATION" TO BE SHOWN HERE

Film Drama of Civil War Period at Forrest September 4

D. W. Griffith's stupendous production, "The Birth of a Nation," will be seen at the Forrest Theatre here, beginning Saturday night, September 4. Performances will be given twice daily thereafter, with matinees at 2:15 and the night presentations at 8:15.

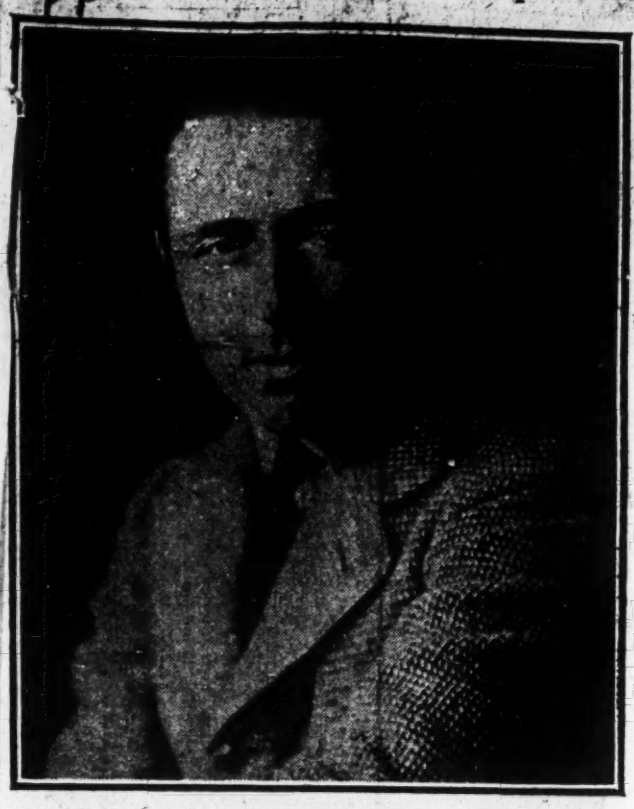
"The "Birth of a Nation" is now in its seventh month at the Liberty Theatre, New York city, where it remains one of the sensations of the theatrical world. It is said to be necessary to see this gigantic production to get any adequate idea of its magnitude. In unfolding his narrative Mr. Griffith has utilized new plans of dramatic attack. He has linked romance and history in a drama of intense human interest, it is said. He has encompassed the centuries of our national growth in which the great slavery question had its birth, its failures and the final adjustment of the economic differences which had to be threshed out before either side of this historical dispute was able to recognize the great vital truths that lay behind the misunderstandings.

Mr. Griffith has made history live again. Lincoln, Grant, Lee, Sherman, Sumner and all the individuals who were so closely linked with those momentous days of civil strife are players in the scenes which this dramatist had utilized. Decisive battles are visualized, with 12,000 men and 300 horses to add the required realism to the action.

Cities are destroyed before one's eyes; Cabinet officers advise with Lincoln as to the policies to be pursued; statesmen meet in powerful groups to plan the secret strategies behind the conflict; legislative bodies are shown in the moments of their most tense gatherings. Families are torn asunder by the inexorable call of war; lovers are separated by the conflicting viewpoints of their associations. As one part of the nation is trying to rehabilitate itself, you see the guiding hand of Lincoln snatched from the lever of control. Then come the days of doubts and misunderstandings and the final adjustment of the differences and the reunion and rebirth of the great republic.

Trade
Pittsburgh Pa.
8-29-15

Man Who Created Big Picture Spectacle



D. W. GRIFFITH

D. W. Griffith is the most talked about, and probably the most sought-after man in America. He learned how to plan things, in the making of the 5,000 scenes of "The Birth of a Nation," or he would be lost. He gallops through the myriad-and-one business details of a theatrical success without turning a hair or developing the slightest case of "nerves." When the turmoil and the tumult dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation." As a Kentucky lad, the son of Brig.-Gen. J. W. Griffith, he drank in the Civil war narratives greedily. As he grew up came the poet's vision of the entire struggle and of reconstruction days. In the prime of manhood awoke the genius to make it a reality.

While planning the "Battle of Petersburg," Griffith drilled the regiments as faithfully as Kitchener in England or McClelland on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence he commanded the whole range of mountain and valley. Right at hand was a modern telephone switchboard. From it field wires ran to his various sub-generals. Mostly these wires were in conduits under ground. They had to be or the camera would have produced the anachronism of field telephones in Civil war time.

Thus completely equipped as a modern Joffre or Von Kluck, Griffith saw everything and telephoned his instructions. In the artillery actions, real cannon were used, which discharged real shells. All were of the 1864 pattern. When the infantry got busy they used the antique Springfield muskets with the old-fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless, the clothing of others is tattered; the flags, even, have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers. It is hard, grueling, continuous work. Regiments, brigades, not companies, are employed. There's everything from the far-flung panorama of the general battle to the handgrips of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "indoor" productions.

PROVIDENCE (R.I.) EVE. TRIBUNE 726
AUG. 19, 1915

FF

Providence Opera House

"The Birth of a Nation," D. W. Griffith's sensational photoplay, will be continued another week at the Providence Opera House opening with a matinee to-morrow afternoon. This week will positively be the last week of the photoplay in this city. For two weeks it has been drawing capacity audiences and it was only by the hardest kind of work that Colonel Wendlschaefer was able to prevail upon the owners of the film to allow it to remain here another week, because cities all over New England are bidding for it.

It is not often that a photoplay audience is moved to such a pitch of enthusiasm that it applauds the action, but such is the case with this picture. The psychology of the attitude of the audience lies in the fact that sound and action are synchronized. The special music by the orchestra of 25 pieces and the realistic sound effects produced behind the screen, sweep the audience forward from climax to climax. To produce the effects 5000 kinds of mechanical devices, controlled from a switchboard by an expert electrician, have been installed and a force of 20 men is used to run the various pieces of apparatus. All the sound effects are timed to the second by the electrician, who anticipating every movement, signals to his men by an elaborate electric light system. In this way sound and action are synchronized perfectly.

The switchboard, which notifies the men who control the effects, has over 500 different keys, each one calling for a different sound. The effects used consist of cannon boom, cannon rumble, church chimes, rifle shots, rifle rattle, rush of water, horse hoofs, smashing of doors, breaking of window glass and many other smaller effects. A group of 10 men make the sounds for the mob scenes. All of the men work in complete darkness in order to read the vari-colored electric light signals correctly.

"The Birth of a Nation" is a historical drama in two parts founded on "The Clansman," by Thomas Dixon. It shows the North and South at war and the reconstruction period which was the afterwarth of the war. The story of the play is along the following lines: A Northern and Southern home are shown before the war. The call to arms comes and the sons of both houses leave for the front. Battles and battlefields are rolled out in marvellous perspective, the most striking scenes being the four years war, showing all of the principal events, including Sheridan's march to the sea. Then comes the assassination of President Lincoln, the getting into power of the men who exploited the negroes and the rise of the Ku Klux Clan. The love element is not lacking in the film. A Northern girl who visits in the South dismisses Colonel Ben Cameron, her lover, when she discovers he belongs to the dreaded Ku Klux.

The author of the photoplay would have the audience believe that the Southerners were doing the negroes a favor by supporting them in return for a little work after the war. No whipping posts are shown, no auction blocks, no brutal overseer, no mal treatment of any sort. On the contrary, the "happy cullud folk" are shown dancing and making merry in the noontime allowance for dinner.

The contrast after the war when the white carpet-baggers descended like devastating locusts upon the wretched and poverty-stricken South, when the injustice toward the Southern whites began, are shown. The Ku Klux are represented as the illegal, yet noble protectors of the honor of the South.

The principal roles are taken by Henry Walthal, Mirain Cooper, Mae March, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, Lillian Kish, George Seigmann, Josephine Hemabery, Donald Crisp and Howard Gaye.

An orchestra of 25 pieces will play specialily composed music and appropriate numbers will be sung by a concealed chorus.

CLIPPING FROM
Examiner
Lebanon (Pa.)
8-29-15

Examiner
Lebanon (Pa.)
8-29-15

FF

MIRIAM COOPER
in "THE BIRTH OF A NATION"
at the COLONIAL.

TURN OF THE REEL

Judge Things, Not by Their Faults, but by the Good They Contain.

BY JAMES WARREN CURRIE.

FF

COLONIAL.

THE Colonial Theater in Randolph street has been transformed inside into a veritable Southland palace, and Randolph street has been transformed once more into the Rialto, and all because D. W. Griffith's "The Birth of a Nation" has proved that anything is possible with a production of that kind.

The first week at the Colonial has closed with greater business than ever before for this spectacle in Chicago. The "sold-out" sign has been out almost continuously. All of the time from the opening of the box-office each day until the closing of it at night, the lobby has been crowded with theatergoers buying and trying to buy seats. Even with larger capacity than at the Illinois, the house has been sold out just as it has been all Summer long.

Much of the credit for the change in location and the successful opening of the house is due to John A. Barry, Griffith's personal representative. Barry came into Chicago only two days before the Epoch Producing Corporation took over the Colonial for a year. In one week he had the new Griffith home ready for the moving of the show from Jackson boulevard to Randolph street.

During that time the Colonial was thoroughly renovated, redecorated throughout, a new projection booth was built and the old one taken out, the shadow box for the protection of the screen from alien light and shade installed and the orchestra pit made larger for the accomodation of the great symphony orchestra under the direction of Orville Mayhood, which is one of the important features of the presentation.

Crinoline Girls
was im

NEW YORK TIMES

Date AUG 29 1915

Birth of a Nation.

G. M. H.—Some time ago I witnessed "The Birth of a Nation" and was puzzled to know who "Stoneman" was. Was he Thad Stevens? Our historians tell us almost nothing about Stevens and absolutely nothing, as far as I can discover, about some of the things shown in this film, and yet they are represented as being taken from records at Washington. Was a colored man ever really Governor of a Southern State?

"Stoneman" is based on Thaddeus Stevens. If you will consult histories of the reconstruction period, or lives of the most prominent at that time, you will find his career and the period itself fully described. Nicolay and Hay's "Life of Lincoln," Rhode's "History of the United States," Vols. VI. and VII.; "The Reconstruction Period," by Schouler; Pike's "The Prostrate State," Bancroft's "The Negro," Life of Thaddeus Stevens, and of Seward, will give you plenty of light on this period.

About 1872, after the passing of the Fifteenth Amendment, colored men were chosen for local and State offices under the new Constitutions of the readmitted States. There were colored Lieutenant Governors of Louisiana, South Carolina, and Mississippi. In South Carolina the Legislature of 1868 contained ninety colored to fifty-six white. In 1870 ninety-one colored to sixty-one white, and in 1872 ninety-four colored to thirty white representatives. There were 85,476 negro voters and 62,647 white.

A "carpet-bagger" was Governor from 1868 to 1872, and a native white of South Carolina from 1872 to 1874; both were men of bad repute. The Lieutenant Governor, Treasurer, and other State officers were negroes. The President of the Senate and the Speaker, Clerk, and Chairman of the Ways and Means Committee in the House were also negroes during this period.

NEW YORK PRESS

AUG 29 1915

FILM HOUSES OFFER ATTRACTIVE BILLS

Hazel Dawn in the Strand and Robert Edeson in the Vitagraph.

FF

In the Liberty Theatre the astonishing run of D. W. Griffith's great picture, "The Birth of a Nation," continues, with no prospect of immediate cessation. There are now five films of the play in various theatres in the large cities and all of them report a reception equal or nearly equal to that received by the original film here. "The Birth of a Nation" is without doubt the finest motion picture ever put on a screen, for while its pictorial lavishness is in some respects surpassed by that of "Cabiria," the latter picture had none of its dramatic intensity, nor yet its magnificent photography.

Leader
8-29-15

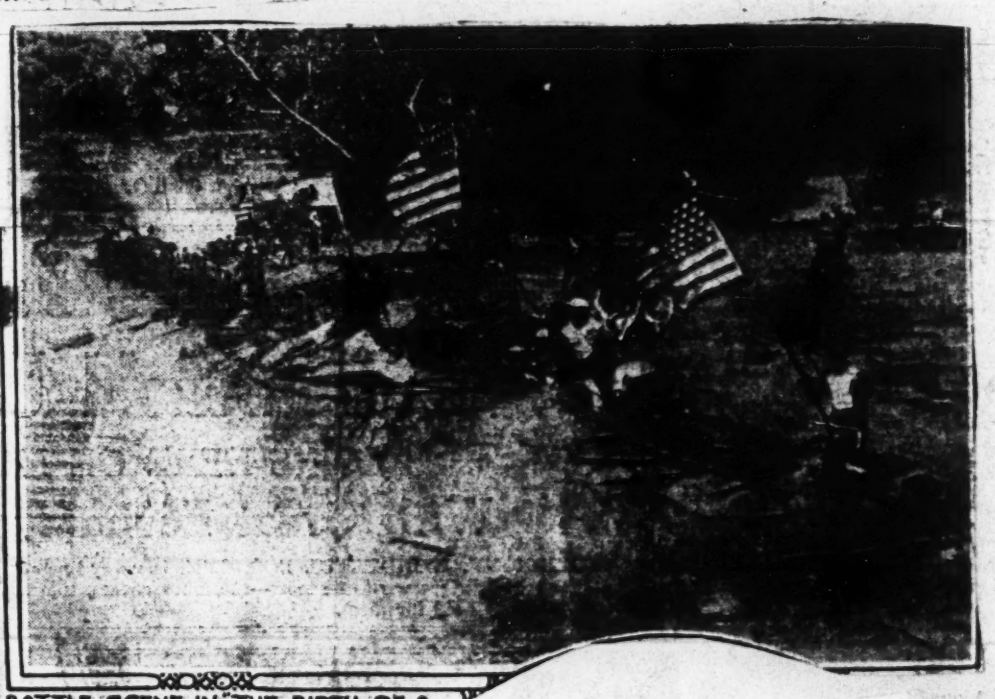
BATTLE SCENE IN "THE BIRTH OF A NATION" - NIXON

PORTLAND (ORE.) OREGONIAN
AUG. 29, 1915

7

have an hour New York production [illegible] will [illegible] of the [illegible] Harris Co[illegible] The [illegible] announcement is awaited with [illegible] interest.

Can you imagine how the announcement reads of persons who are still saved at the 50 downstairs for "The Birth of a Nation," which continues in Brighton [illegible] theater and one in Brighton [illegible] to mention night or nine [illegible] in the principal cities? The Friendly Courtesy, which was [illegible] with David Griffith [illegible] and Thomas Ince, have announced that Monday, Nov. 1, at the Eighteenth Theater in Los Angeles, "The Land of Hope," with Raymond Hitchcock, Ann Murdock, Kathleen Kirkham, Mabel Normand and Douglas Fairbanks under Griffith direction, in "The Man and the Test," and Frank Keenan in "The Coward," a Civil War play by Thomas Ince. The opening date has not been announced, but it will be soon after the departure of "The Girl From Utah," which now occupies the stage.



BATTLE SCENE IN "THE BIRTH OF A NATION," AT THE BRIGHTON BEACH MUSIC HALL

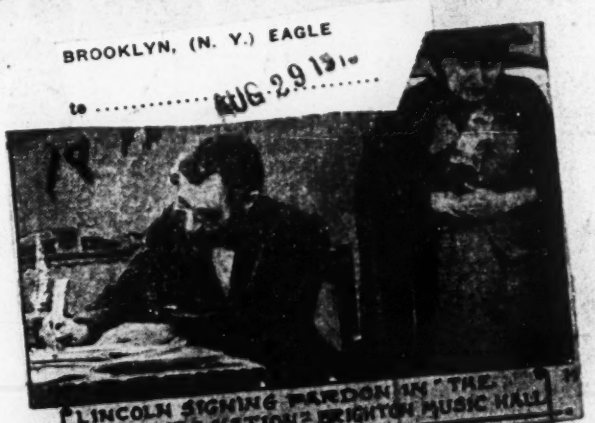
WITHIN another week the Montauk, Shubert and Keith theatres will be open and the Brooklyn theatrical season will be well under way. But the seaside season—Coney Island and Brighton Beach—is still in full blast and will be for some weeks. The Brighton Beach Music Hall, with "The Birth of a Nation" as the strong attraction, will remain open until October. Announcements of managers indicate that Brooklyn theatregoers are to see some of the finest attractions during this autumn, next winter and spring.

BRIGHTON BEACH MUSIC HALL.—That arrangements may be made with the Board of Education to enable the school children of the borough to see the play, and also for the accommodation of the thousands of Brooklyn residents returning from their vacations, William H. Kemble, managing director of the Brighton Beach Music Hall, where D. W. Griffith's $500,000 spectacle, "The Birth of a Nation," is being presented, has decided to keep the playhouse open until October 4.

It was the original intention to give the last performance on Labor Day. Educators, veterans of the civil war and officers of historical societies urged Mr. Kemble to continue to present the play until school opened, that arrangements might be made to have the pupils of the public and the parochial schools see it.

"The Birth of a Nation" has attracted attention because it is a striking picture of the civil war period. It pictures the blessings of peace, the horrors of war and the famous reconstruction period through which the South passed after the conflict.

BROOKLYN, (N. Y.) EAGLE
to ..... AUG 29 1915



LINCOLN SIGNING PARDON IN "THE BIRTH OF A NATION" BRIGHTON MUSIC HALL

NEW YORK (N. Y.) TELEGRAPH

"Birth of Nation" Breaks Records.

Oliver Theodore Mitchell, who performs literary chores for D. W. Griffith, says that "The Birth of a Nation" has broken all records at Asbury Park. The house, he declares, was completely sold out for the week by Thursday, and, in order to accommodate disappointed patrons, the management decided to give a special performance at 10 o'clock this morning.

Republic
St. Louis Mo.
8-29-15

STAR OF THE [illegible] LILIES
GRAND OPERA HOUSE
HARCOURT
GAY

GATHERINGS OF THE KU KLUX KLAN AND MIRIAM COOPER - "BIRTH OF A NATION" - OLYMPIC

Sun
Baltimore Md.
8-29

NIXON.

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, is advertised to inaugurate the opening of the regular theatrical season at the Nixon on Wednesday evening September 1. This is the offering that opened a new era in the theaters of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many months. The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the states. In the second half the south's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture which cost half a million dollars and took eight months to produce.

Aug 29
Courier Dec & Stats-Unis

"THE BIRTH OF A NATION"

Ce spectacle, qui tient l'affiche depuis 27 semaines au Liberty Théâtre, remporte un tel succès qu'il continuera à y être donné pendant longtemps encore.

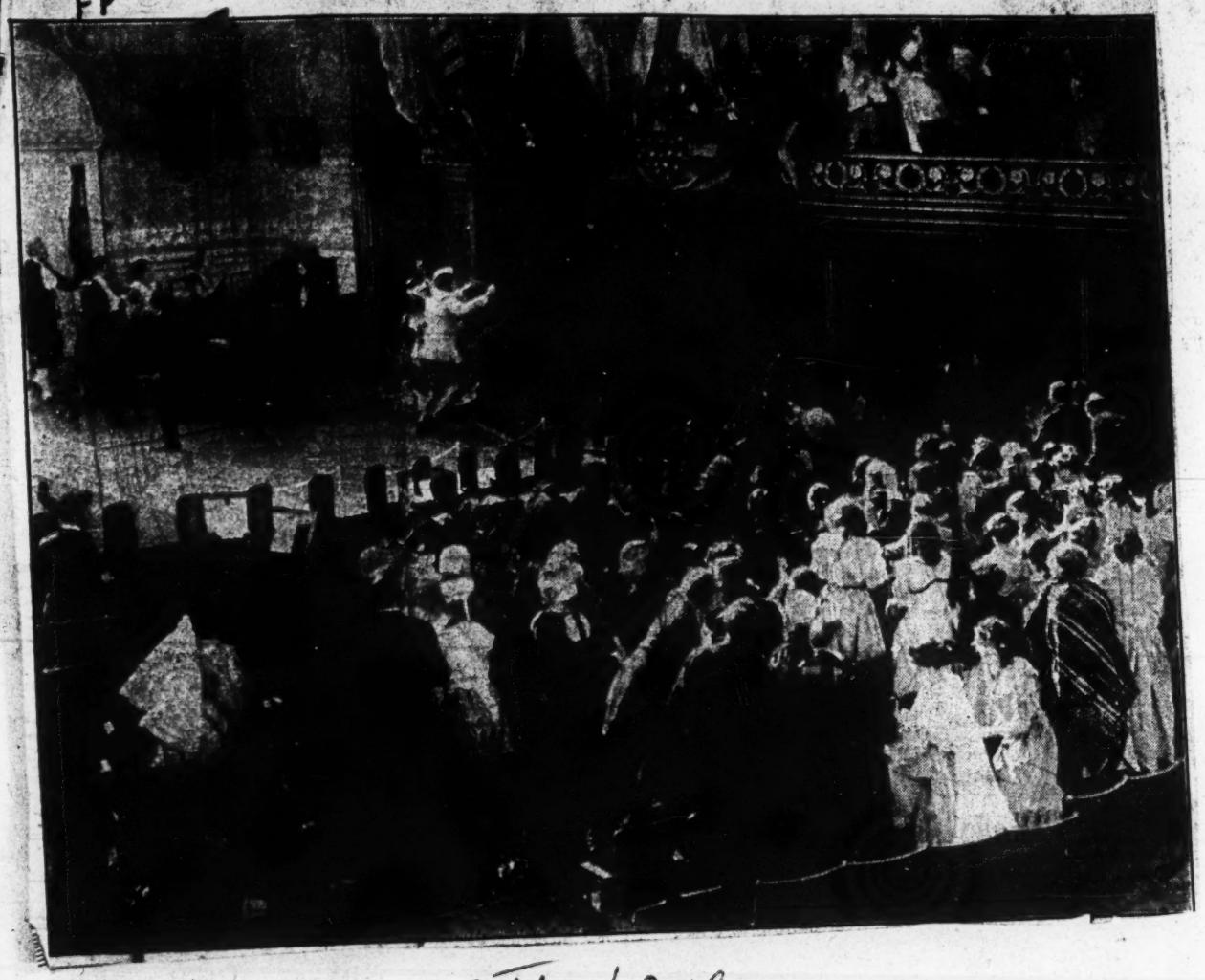
Les scènes de la grande bataille, de l'assassinat du président Lincoln, des chevauchées sauvages des hommes de Klans, et, par dessus tout, la manière claire et précise dont le spectacle explique les points principaux de l'histoire américaine sont, sans aucun doute les raisons pour lesquelles ce merveilleux spectacle a excité si longtemps l'intérêt du public.

user-like scenes in an evening's entertainment?

CLIPPING FROM Post
Pittsburgh Pa
8-29-15

LINCOLN'S ASSASSINATION pictured in "The Birth of a Nation" film, the photoplay spectacle, shown at $2 a seat in New York and elsewhere, coming to the Nixon Theater, opening Wednesday, September 1.

FF



Pittsburgh Post Aug 30

MAE MARSH in "The Birth of a Nation," photo spectacle scheduled at Nixon September 1.

At 9 o'clock this morning the Nixon Theater box office will sell seats for the photo spectacle, "The Birth of a Nation," which is to start a five weeks' run Wednesday evening. It is estimated that D. W. Griffith took more than 3,000,000 scenes for the original make-up of his spectacle.

Portland
Oregonian-Or
8-29-15

cial ... Portland theater-goers will appreciate.

BIG PICTURE AT HEILIG TODAY

"Birth of a Nation," Half Million Dollar Spectacle, Offered

FF

The "Birth of a Nation," D. W. Griffith's half-million-dollar masterpiece, will be offered to Portland folks at the Heilig today. The picture, which is founded on Thomas Dixon's story, "The Clansman," was viewed at private exhibition Wednesday night by the censor board and invited newspaper representatives.

The "Birth of a Nation" is the big picture that will set a new standard for admission charges, which started at $2 a seat in New York, and is still running after 14 weeks it had played to 1,000,000 people at that price. At the present time it is being shown in Toronto.

Those who are familiar with Thomas Dixon's novel and play, "The Clansman," will have a small idea of the "Birth of a Nation," for Dixon's work is but a small portion of Griffith's production. It goes back to the time of the coming of African slaves to North America, continuing with the varied phases of the slave question and its bearing on United States history. The civil war is covered with its depth and vistas. Then comes the assassination of Abraham Lincoln, the ordeal of the reconstruction period, with its trying times to the South, the Ku-Klux Klan uprising, and finally the coming of peace and prosperity.

News and Gossip of Plays and Players.

Date Fitchburg 8-29

...ith" ...e Cumings

...comb with his usual ... an enormous expense ... the patrons of his pop... the rights for the first ... in Fitchburg of D. W. ...gantic screen spectacle ... of a Nation."

...onderful production has ... more newspaper comment ...y other production ever pre..., either on the spoken stage, or ...e silent drama, rescribing as it ...s "The Birth of a Nation," of our ...n nation, and carrying it through ... troublesome, hazardous times of ...e Great Rebellion, and the causes of hostility between the North and South.

Founded as it is on the great dramatic story and play "The Clansman" D. W. Griffith has taken adventage (as only he can) of the many tense dramatic situations, and has interwoven a beautiful love story between the scenes of war and strife for supremacy.

The ever-changing scenes hold an audience spell-bound from the first sound of the special music, written especially to rthis gigantic masterpiece, until the curtain falls on the last scene of this stupendous production.

Produced at an actual cost of hundreds of thousands of dollars, with a cast of 18,000 men, women and children and 3000 horses and requiring over two years to complete "The Birth of a Nation" stands alone, pre-eminent; one feature in a class by itself, the one and only one that has commanded, and is playing the first class theatres at a $2.00 top price of admission.

At present playing at the Liberty theatre, New York City, where it is in its sixth month of continuous run, the Tremont now in its sixth month of continuous run and playing to capacity daily, the Illinois theatre, Chicago is still selling out three weeks in advance, with a three months' summer run to its credit. The Davidson theatre, Milwaukee, is another high class theatre that is breaking all records, and Atlantic City, Brighton Beach New York, and San Francisco, Cal. are each vieing with one another to pay homage to this greatest o fall attractions.

When this wonderful spectacle is presented to the patrons of the Cumings theatre it will be produced in the same gorgeous manner that characterized its New York and Boston engagements. A special stage setting will be erected, after the idea of a mammoth shadow box, such as is used to display large oil paintings, bringing out every detail of the subject.

The theatre will be decorated to correspond w ith the exact times that the production represents. A greatly enlarged orchestra of solo musicians will interpret the special music that was written for it.

The production will be given twice daily at the Cumings theatre, commencing Labor Day, Sept. 6, and continue for the entire week. The attraction closes in Boston on Saturday and comes direct to this city. Tickets go on sale on Wednesday morning.

Brooklyn, (N. Y.) Standard-Union

AUG 29 1915

BRIGHTON BEACH MUSIC HALL—That arrangements may be made with the Board of Education to enable the school children of the borough to see the play and also for the accommodation of the thousands of Brooklynites returning from their vacations, William H. Kemble, managing director of the Brighton Beach Music Hall, where D. W. Griffith's $500,000 spectacle, "The Birth of a Nation," is being presented, decided to keep the playhouse open until October 4. It was the original intention of the management to give the last performance of "The Birth of a Nation" on Labor Day. Educators, veterans of the Civil War, and officers of historical societies, urged Mr. Kemble to continue to present the play until school opened, that arrangements might be made to have the pupils of the public and parochial schools see it. "The Birth of a Nation" has attracted the attention of educators and historians, because it is a complete picture of the Civil War period. It pictures the blessings of peace, the horrors of war, and the famous reconstruction period through which the South passed after the conflict. Strikingly realistic are the reproduction of the assassination of President Lincoln, Lee surrendering to Grant, Sherman's march to the sea, "the Federal and the Confederate armies struggling ..."

PHILADELPHIA (Pa.) INQUIRER AUG. 29, 1915

Historic Episode in "The Birth of a Nation"

A Picturesque incident from the final days of the Civil War is depicted in a realistic manner in D. W. Griffith's big film spectacle, "The Birth of a Nation," which will be seen at the Forrest next Saturday. When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aide-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom. General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, while General Lee is shown in complete panoply of military dress

Date Philadelphia Pa. 8-29-15

...proach... the three principal streets which

Nixon--"The Birth of a Nation"

Social Picture in the Old South.

"THE Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, will mark the opening of the regular theatrical season at the Nixon Theater when it is presented at that playhouse on Wednesday evening, September 1, for its initial performance. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just 50 years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy at Ford's Theater live before the spectator of the Griffith drama. In the second half of the South's "second uprising," this time against the carpetbagging regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northerner Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days as well as the heartache and pathos of the stricken South, are shown. The [illegible] days in Mr. Griffith's spectacle, and it is estimated no less than 20,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra and supplemented by part-singing behind the scenes. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistibly real.

thousands of participants. There are 5,000 scenes in the spectacle,

Among the leading players in what was probably the largest theatrical cast ever assembled, may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aitken and Josephine Crowell as the elder Cameronns, and Walter [illegible] as Lincoln. The sale [illegible]

AUG. 29, 1915
URGH (Pa.) DISPATCH

How the Lincoln Tragedy Was Reproduced

A Replica of Ford's Theater Built in a Studio and "Our American Cousin" Staged for the Film of "The Birth of a Nation"

A PLAY within a play is a bit of dramatic construction which has often been utilized by dramatists since the drama became an institution. Perhaps the earliest and most prominent utilization of this constructive detail as far as the English speaking stage is concerned is the player scene in Hamlet, which Shakespeare uses as an effective part of the earlier development of his tragic plot.

Nothing of this sort has ever been revealed upon so pretentious a plan as is shown in David W Griffith's motion picture drama, "The Birth of a Nation," which is being so widely exploited at present. Griffith's scene is the reproduction in historic and dramatic detail of Ford's Theater, Washington, D C, on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil War.

This scene is one of the tense dramatic moments in a story that is astonishing for its thrilling action. The drama is a complete story within itself and yet is a vital part of the entire story which is covered in the larger plan of the spectacle. From a technical viewpoint it is one of the most interesting achievements in the annals of the American stage.

Built in a Studio

In the language of motion picture production it is known as a studio scene. This means that it was built indoors and had to be specially constructed to get the desired dramatic effect. It is the largest interior set ever built for a motion picture story. The scene is in minute detail an exact reproduction of Ford's Theater as it appeared upon this historic occasion. Numerous authentic works upon the subject were studied to get the exact measurements and dimensions of the old theater. In this research the fundamentals were furnished by Nicolay and Hay's "Abraham Lincoln, a History." It will be recalled that the writers served as secretaries to President Lincoln and were in close touch with the stirring events of that period. A detail showing the thoroughness of the work is the picture of Booth's leap from the Presidental box after he had fired the fatal shot. The distance covered in this leap was 12 feet. The actor playing Booth had to be carefully rehearsed in this scene and to get in the important details of his spur-catching in the flag that draped the box. This accounts for the fall which resulted in Booth's fracturing his leg. The leap takes just one second in the picture, but it had to be rehearsed time and time again and Raoul Walsh, who played Booth before the real picture, was caught just as Booth made the jump to the stage and rushed out of the theater, via way of the stage door. Walsh wore out three pairs of trousers at the knees before the right picture was caught. This will give one an idea of the difficulties of the leaps he made.

This entire scene of Ford's theater was the most difficult to take, except the big battle scenes immediately preceding it. These being in the open, the camera men were not hampered by demands of accuracy to the minute extent that they were in taking this important exterior. Mr Griffith was fortunate in being able to secure the aid of several eye witnesses of the actual events, who were present with him when the picture was taken. Chief among these was Dr Chapman, the noted prohibitionist and lecturer, who lent material assistance in supply important facts. As stated, the night was a gala one to celebrate peace. Everybody of note was on hand, and the women were dressed in the height of fashion. The men in the audience included famous generals and statesmen who had just written their names into history. The play was "Our American Cousin," with Laura Keene playing her farewell engagement in Washington. Old prints, prompt books of the play and surviving actors of the cast supplied the fact regarding the appearance of the stage settings and the players on that night. Other eye witnesses told how the orchestra was arranged and the general appearance of the audience was further described by these attendants, in addition to the written data on the subject.

Man Who Played Lincoln

When it came time to take the picture many in the audience remarked upon the wonderfully realistic effect. They said the actress simulated Mrs Lincoln's dress and appearance so wonderfully that she seemed to be living over again the scenes of that night. Joseph Henabery, who portrayed President Lincoln, was selected from 20 different players who were coached and prepared for the part before he was voted the one. Mr Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the President reaching back for his cloak just a few minutes before Booth attacked him. It was a spring day in Washington, but a late frost set in that evening and it turned quite raw and cold. Mr Lincoln felt the chill of it, or else some mysterious force communicated the chill of the impending tragedy to him just a moment before the end came. As these scenes were being enacted and photographed the players who participated in the scene said that in all their long experience with making pictures nothing so impressive had ever been noted. Everybody in the scene apparently caught the deep tragedy of the situation and were depressed by the solemnity of it.

The entire scene was laid out upon a carefully arranged ground plan down to a copy of the decoration of the house. This explains the clean-cut manner in which it is all reproduced. The scene also fixes the time accurately and contradicts the general impression that the fatal shot was fired from the stage. As near as could be judged, after weighing the consensus of opinion, Booth entered the front of the theater a minute or two before 10 o'clock that night. He had to enter the house, and most everybody knew him. It was figured out that it took him about 13 minutes to move about and work his way down to the rear of the Presidental box without arousing suspicion. It was in this way that the time of the shot was set at 10:13. The detail showing the adjoining box being only partly filled is explained by history. This box was to have been occupied by General and Mrs Grant, but the latter prevailed upon the famous general to leave Washington that day.

FORD'S THEATER

PRESIDENT LINCOLN, AT FORD'S THEATER

Philadelphia, (Pa.) Public Ledger

Date Aug. 30-1915

"THE BIRTH OF A NATION," which to all intents and purposes is but a revival of Dixon's "The Clansman," has created in an opposite direction an impression which, considering the difference in the spirit of the times, may be likened unto that produced before the war by "Uncle Tom's Cabin." The difference is one of degree, not of kind.

Among other letters on the subject, urging me to take it up, I have before me one from Miss Hallowell, which seems to express the general conservative opinion. She says:

> I went to see it in Los Angeles. It is a most beautiful presentation, the finest of its kind I have ever seen, and the most pernicious! likely to incite race hatred and contempt for the negro by making a vile character a representative of his race. However we may feel, the negro is a citizen of the United States, and his education and protection are not only just treatment due to him, but from a selfish point of view necessary for the safety of the community. I was glad to see that Mr. Joseph Pennell feels as many others do about it.

Such an incident shows the importance of having the selection of films placed in safe and wise hands from the very first, does it not? So very much depends upon it.

PEGGY SHIPPEN.

PHILADELPHIA (Pa.) INQUIRER

AUG 20 1915

Negroes Will Ask Mayor to Bar "Birth of a Nation"

Acting upon the belief that strife between white men and colored will follow the production here of the photoplay "The Birth of a Nation," two colored orators, one Cherokee Indian, and Dr. Moses Stern last night asked several hundred persons on the East plaza of City Hall to support them in their appeal to the Mayor to halt the showing of the motion picture, which is scheduled to open here shortly.

E. A. Pennock and Charles F. White, the colored speakers, denounced the picture, and claimed that in other cities where it had been shown, strife, dissatisfaction and bad feelings between the negro and white residents had followed. Resolutions calling upon the Mayor to halt the play were adopted.

BROOKLYN, (N. Y.) TIMES

Date SEP 4 1915

"The Birth of a Nation."

Following the announcement by William H. Kemble, the managing director, that Brighton Beach Music Hall where the D. W. Griffith's $500,000 picture, "The Birth of a Nation," is being presented, would remain open until October 4 that school children and residents might be coming from their vacations might view it, fourteen educational and patriotic societies have made reservations for seats for theatre parties.

In deciding to keep open until after Labor Day, when he intended at first to close, Mr. Kemble was influenced by requests he received from country who expressed a left Brooklyn.

Several schools in the public and high schools have organize theatre parties intend the schoolboys and girls in order that they might see the stirring events of the Civil War pictured in chronological order by actors and actresses, portraying Abraham Lincoln, General Grant, General Lee and other famous characters who were the central figures in the great struggle of the Civil War.

The film is not a presentation of the acts of the Civil War from events the set presents in vivid form events. It also up to the outbreak Sherman's leading In battle scenes "Last Stand March to the Sea and the surrender of the Confederates," and the surrender of General Lee are among the chief features.

After these comes scenes in the White House, Ford's Theatre and the assassination of President Lincoln there, and the outbreaks in the South in the reconstruction period. The entire production is based and on the descriptions of historians and on the writings of the eye witnesses still living.

Date Pittsburg Dispatch 8-30

A NATION ... THIS WEEK.

...day, and running one ... will be thrown on ... B. F. Keith theater ...kable photo play in the ...irth of a Nation." This ...n shown in a majority of ... cities from coast to coast, ...prices that are ordinarily ...or seats to a high class dra... production or stellar musical ... has drawn packed houses con...

...person who has never seen this ... story of our own country can't ...in to realise what a wonderful ...ing it is. The action starts in the South just before war times, and carries us through the stirring scenes of the Civil war including such world famous incidents of history as the surrender of Lee, and the assassination of Lincoln. It hardly seems possible that real battles of the Rebellion and real characters of history can be so faithfully depicted, as in this remarkable picture, but the faithfulness to detail is such that many old soldiers, of the North and many Southerners have been astounded to see the reproductions of scenes which they themselves have actually witnessed.

There is a special orchestra which will be augmented by the regular Keith orchestra, for music forms no small part of the inspiration of this big picture, and also helps to make the impression created of realism much stronger.

By examining the price scale of seats in this issue it will be found that orchestra as well as balcony seats are to be obtained at a very reasonable figure considering the magnitude of the attraction.

With the approach of half a century after the actual scenes of the Civil war, this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flight it brings back to a younger generation with a new-born realism the things which our fathers and grand-fathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right.

The dramattic form has often been employed by the greatest minds of the world to express underlined truths and as regards the usages and the sufferings of war, no pen has been able to make as impressive a picture as Griffith has encompassed in this masterpiece. A born realist he cuts into the quick of "acts that he may establish his dramatic plot. He has not been concerned with factions of propagander but with the unerring view of the master of the new art he has made his impress upon our times in a way which is startlingly original and a force to be reckoned with in the future. He masses great armies upon a historic plane to reproduce the records of a mighty struggle and by the human interests of two families makes a great nation's efforts a topic of a dramatic construction which appeals to the heart and the sympathies as no bald narrative of facts could hope to do. To attain these results he employs the passions, the loves and the conflict of essential drama. He writes history by flashes of lightning and with it all has built up a spectacle that thrills the human soul, brings tears to the eyes, mingles pathos with laughter, and above all else, does something fine upon the most tremendous scale that was ever undertaken by a dramatist in the world's history.

It is well worth while and when one has seen it, it is easy to understand why it has created such a stir.

Broc...

PITTSBURG (Pa.) CHRONICLE
AUG. 30, 1915

Charming Girl in "Birth of a Nation"

Miss Lillian Gish Portrays Part of Self-Sacrificing Woman in Southern Hospitals.

3,000,000 SCENES ARE SHOWN

LILLIAN GISH.

One of the most effective minor scenes in "The Birth of a Nation," which is announced to open at the Nixon Wednesday night, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded Confederate officer in the Patent Office Hospital. To portray the fine flower of northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in in or outdoor scenes. The eyes before the camera are most expressive. The acting conveys sincerity as well as true feminine charm.

It is estimated that D. W. Griffith took more than 3,000,000 separate scenes for the original make-up of his great spectacle. As each scene lives before the vision for an infinitesimal part of a second, theater patrons can understand why such a large number is required to cover an entertainment of nearly three hours.

Pittsburg Gazette Times 8-30

BIRTH ... NATION

The Birth of ... Nation, which began a week's ... at Keith's this afternoon, is a Civ... War drama production which has attracted widespread attention everywhere it has been shown, is a historical drama in two parts founded on The Clansman by Thomas Dixon. It shows the North and South at war and the reconstruction period which was the aftermath of the war. The story of the production is along the following lines: A Northern and Southern home are shown before the war. The call to arms comes and the sons of both houses leave for the front. Battles and battlefields are rolled out in marvelous perspective, the most striking scenes being the four years' war, showing all of the principal events, including Sherman's march to the sea. Then comes the assassination of President Lincoln, the getting into power of the men who exploited the negroes and the rise of the Ku-Klux-Klan, and their invasion of the blacks domain. The weird and mystical garb of these defenders of "Aryan race diplomacy" gave the director splendid opportunities, which he utilized to the fullest extent.

When these crusaders of the South are seen mounted on superb horses, dashing furiously through fields, forests and rivers, the audience never fails to respond with as liberal applause as during the wonderful battle scenes.

In the production Mr. Griffith took over 200,000 feet of film to obtain 12,000 feet of finished product. As a consequence much cutting and assembling was necessary. In this a producer may make or break any production, but with the great amount of such work necessary to put this picture on the market, the keen observer could not detect the spoliation of even the shortest flash cut back or scene.

An orchestra of 20 pieces plays especially composed music and a crew of 15 men work the mechanical effects back of stage.—Advertisement.

"BIRTH OF A NATION" FILM GETS NEW PERMIT TO RUN

"The Birth of a Nation," the feature film which opened at the Olympic Theater last night under an injunction granted by Judge Kimmel, will be shown again tonight and tomorrow night, as the judge today granted a continuance to the defendants in the suit brought by Prosecuting Attorney Howard Sidener to prevent the showing of the picture.

The continuance was granted until 2 p. m. Wednesday on the statement that the defense had not had time to arrange its plea.

Sidener, Associate City Counsel Charles B. Davis and W. R. Hill, negro associate counselor, were present to prosecute. About fifty negroes were present to protest the showing of the film, which they claim is unfair to the race.

ST. LOUIS (Mo.) TIMES
AUG. 30, 1915

"Birth of Nation" Thrills a Big Audience at Olympic

With Bold Faithfulness to the History of the Reconstruction Period, Griffith's Photo-Spectacle Insults No One.

By Raymond J. Walsh,
Dramatic Critic, St. Louis Times.

To a gallery that stamped and shrieked its approval, to a balcony that swayed in its nervous excitement, to a parquet that applauded in that usual characteristic manner peculiar to parquet, "The Birth of a Nation," the greatest photo-spectacle to date, was presented at the Olympic Theater, Sunday night. It was a most representative gathering and a sort of auspicious occasion. Judge Karl Kimmel, whose temporary injunction restrained the police from interfering with the opening night's presentation, was there. Chief Young, who heads the department which was restrained, was there. And, of course, the morality squad or Censhorship Committee took the notice of each and every one of the 5000 scenes. Whether the morality squad, or so-called censors, decided that the film did or did not conform to Nicolay's or Hay's or Wilson's theories of the reconstruction period, I am unable to say. I suppose these details will be determined by the censors later—if the court grants them the right to exercise the profound judgment necessary.

If the guardians of our morals and safety insist upon censoring "The Birth of a Nation," they may as well go into the classrooms of our public schools and delete the pages of American history. If St. Louis is robbed of future presentations of "The Birth of a Nation" it will lose the opportunity of viewing one of the greatest—if not the greatest and most stirring—achievements of the theatrical world.

A Remarkable Picture of a Romantic Period.

D. W. Griffith, producer of "The Birth of a Nation," tells us that his sole purpose in placing the picture before the public was to set forth the spectacular horror of war in the interest of peace. He may have had some other very personal reason, but certainly he has demonstrated that he did not go out of his way to offend the negro nor to stir up the hatreds buried with Lee's surrender. He has given us a most vivid portrayal of the hatreds which were not buried for a time; he has stirred up no new ones. He has picturized page after page of our own history—history that has no charms, but a history that was necessary in the process of our nation's unification. And if there arises from a viewing of the picture any of those skeleton forms at which the nation might tremble, that spirit will be the result of a people's weakness or plasticity and can not be charged up to either Mr. Griffith or his picture.

We see unfolded all the atrocities which marked the years immediately following the first freedom of the negro. The Drama has failed, history has failed and writers have failed to place before us the struggle of the South with the early menace which the South stamped out. "The Birth of a Nation" by setting its terrors before us in concrete form tells the whole story. And yet in "The Birth of a Nation" we get the finer impulses which actuated the faithful negroes of the South—those impulses and characteristics that have saved the race from its conniving white and mulatto leaders. The crimes of the negroes which "The Birth of a Nation" presents are shown clearly as not of the negro per se, but the result of a misguidance of which Stoneman and Lynch were guilty—acroundles who forced the negro race to play its role in the history of the reconstruction.

Nothing to Offend.

"One and Inseparable" is the moral of the story—a story, told in the romantic ways of war and love, of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant of Appomattox; the assassination of the President; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; a piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the background and army men directed the battle campaigns. Altogether, it is the first time in art production that history in the large has been presented in living pictures.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of rout and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the master's hall"—fits the changing scenes of the story like a flowing garment.

Among the principals are Henry B. Walthall, the distinguished Alabama actor, whose family is historically connected with the story, in the role of the clansman; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann as the mulatto Lieutenant-Governor of South Carolina; Walter Long as the renegade negro, Gus, and Raoul Walsh as Wilkes Booth.

AUG. 30, 1915
PITTSBURG (Pa.) PRESS

"THE BIRTH OF A NATION SEATS PLACED ON SALE.

At the Nixon theater box office, the seat sale opened today for the engagement of "The Birth of a Nation," which is to commence a two-week engagement at that playhouse beginning Wednesday evening. Mail orders for

LILLIAN GISH,
Who has leading part in production.

seat reservations have been most brisk, indicating that the public sale will outdo any previous theatrical standard for heavy buying. The same phenomenon has been noted in all other cities where the play has visited the present season.

It is estimated that D. W. Griffith took more than 3,000,000 separate scenes for the original make-up of his great spectacle. As each scene lives before the vision for an infinitisimal part of a second it is easily understood why such a tremendous number is required to cover an evening's entertainment of nearly three hours.

PITTSBURG (Pa.) GAZETTE-TIMES
AUG. 30, 1915

"Birth of Nation" Sale.

At 9 o'clock this morning at the Nixon theater box office seats will go on sale for the five weeks' engagement of "The Birth of a Nation," which is to begin Wednesday night. The mail orders for seat reservations have been brisk, and the indications are

Henry Walthall.

that the public sale will outdo any previous theatrical standard for heavy buying. It is ... [illegible]

LONG BRANCH (N. J.) RECORD
AUG. 30, 1915

"BIRTH OF A NATION" AT BROADWAY TONIGHT

The Ku Klux Klan, whose deeds are so generously celebrated in Mr. Griffith's "The Birth of a Nation" at the Broadway Theatre, tonight, tomorrow and Wednesday, occupy a peculiar position in history somewhere between the California Vigilantes and the Molly Maguires of odorous Pennsylvania fame. The marvel of it is that to the spectators they are naught but heroes. The tide of enthusiasm begins to rise with the initial appearance of these spectral Southern horsemen on the screen, and as their gallant deeds crowd one upon the other, applause becomes practicall continuous and even shouts and huzzas mark their final triumph and rescue the "downtrodden whites" from their carpetbagger-negro enemies.

Another and more unfavorable side of the Ku Klux is given in Judge Tourgee's novels, "Bricks Without Straw" and "A Fool's Errand." The Klans undoubtedly saved the Southern people from the horrid fear of African massacre. But those Northerners who came to settle in the South after the Civil War, as well as to the luckless negroes, many of their clannish acts must have appeared as little else than outrages.

The Klan was a sort of Southern Mafia—a banding of the native sons against all the ills real and imaginary that were brought upon the Southern people through Reconstruction. The fact that so many thousands of "good citizens" and even distinguished men belonged to the order, and the further fact that the good women of the South were their most ardent supporters, have lent a tinge of romance and chivalry to their history. Of these facts Producer Griffith took full account in making them the protagonists of "The Birth of a Nation" story.

ST. LOUIS (MO.) GLOBE-DEMOCRAT
AUG. 30, 1915

BIRTH OF A NATION THRILLS AUDIENCE AT THE OLYMPIC

Photo-Drama Battle Scene Most Vivid Ever Seen in St. Louis.

BY RICHARD SPAMER.

The gentlemen charged with the advance exploitation of D. W. Griffith's cinematographic spectacle, The Birth of a Nation, dealt largely in superlatives. This photodrama, they told us, was "the greatest ever," and the familiar arenic rhetoric was frequently resorted to. The picture's effect on self-satisfied New York, excitable Chicago and other important centers was their stock-in-trade description. They submitted startling figures of every kind, actual and imaginable, long ahead of their show.

And now some 2000 of all sorts and conditions of men and women have seen it—they saw it and it gripped them convincingly at the Olympic last night, and they pronounced it according to specifications in each and every particular. The reel runs true to form, to use a sporting phrase, which may or may not be admissible here.

All extravagance aside, the Birth of a Nation is almost precisely what is claimed for it—immense, stirring, startling. No matter how seasoned the motion picture habitue may be, here he will see something that will send new thrills into his heart. What will impress him most, perhaps, is the enormity of the photoplay's canvas. That Petersburg battle scene has no equal so far, in extent or detail. The Ku Klux Clan pictures are truly awe-inspiring, even to those spectators who are made acquainted for the first time with the terrible events here depicted. For those who have become fathers or grandfathers since the civil war, and who know much about this path-bound society from actual experience or reading, this phase of the picture is swiftly and searchingly recollective.

The cast is excellently chosen almost without exception. Infinite care is the keynote in the big as well as the little views that make up the work. The incidental music is a strong feature and but for too strenuous a speeding-up of the film at times, no fault can be found with its projection. Ample evidence exists that Mr. Griffith wants to give his audiences the worth of their money; hence he tries to hold them nearly three hours with but one intermission. The exhibition could be cut down 20 per cent and nobody would suffer on that account or feel that he was being denied any essential of what constitutes a motion picture of the thinkably highest class.

Getting down from generalities to particulars and these are resorted to merely because The Birth of a Nation is to abide with us five consecutive weeks—it seems well to particularize by repetition; and in this manner, whether you care for the "movies" or not, here is a "movie" you simply cannot pass up. On the technical side it is the cinematographic high-water mark. Dealing with a dark spot in our history and presenting it with extravagant detail it puts the beholder in the strong position of exercising his individual judgment of the scenes and incidents shown. To use a phraseful manner. The Birth of a Nation is the "argumentum ad hominem"—the appeal to the manhood, in each beholding person.

But when all is said and done The Birth of a Nation is a great, a truly great event in the entertainment and the education of the masses; for it is likely true that very many of us today are going to picture shows more regularly than to our libraries. We are more numerously spectators than we are readers. Here, then, is where such an enormous creation as The Birth of a Nation is of its direct and tangible effect.

Oregonian
Portland
Date 9-5-15

Pittsburg Leader
G, AUGUST 30, 191

"BIRTH OF NATION" SEAT SALE BEGINS

MAE MARSH
In "The Birth of a Nation."

This morning, at the Nixon theater box office, the seat sale opened for "The Birth of a Nation," which is to commence a five weeks' engagement Wednesday evening. The mail orders for seat reservations had been most brisk, indicating that the public sale would outdo any previous theatrical standard for heavy buying. Crowds thronged the lobby the entire day, showing great interest in the forthcoming production of D. W. Griffith's motion picture of Civil war and reconstruction times, as has been the case in each of the large cities where the production has been made. New York's Broadway, Chicago's Loop, Boston's Tremont Street looked like old times again with the box office forces doubled and the lines of "The Birth of a Nation" admirers stretching to the curb or even to the next street. The same phenomenon has been repeated in all other cities where the play has visited the present season. It is estimated that D. W. Griffith took more than 3,000,000 separate scenes for the spectacular make-up of his great spectacle. [illegible] for an limitless[illegible] year of a second you can understand why such a tremendous number is required to cover [illegible] evening's entertainment [illegible]

[illegible] stars of last season, Julia Sanderson, Donald Brian and Joseph Cawthorn.

"Birth of a Nation"

The beginning of the end has come for "The Birth of a Nation" at the Tremont Theatre. Notwithstanding the long-continued success which has prevailed ever since the first of April, the stay at the Tremont is positively limited and the farewell at that house must come next Saturday night. Two large audiences filled the theatre yesterday and expressed the greatest of enthusiasm over the photo-play dealing with the most thrilling period in American history. Sensational in the extreme were the early moments of the drama where the great battles of the war of the rebellion were reproduced with marvellous accuracy. The perfection of stage management was displayed in the reproduction of the assassination of President Lincoln in the crowded auditorium of the theatre, and the wonderful horsemanship of the leaders of the Ku Klux Klan made dashes that caused all spectators to cheer most enthusiastically. "The Birth of a Nation" is a photo-play of great heart interest. It holds the attention from start to finish and it will be greatly missed after its engagement here closes.

The assassination of Lincoln is portrayed with as nearly absolute adherence to historical facts as possible without being sordid. The calculations are based on the most authentic accounts of John Wilkes Booth's movements on entering Ford's Theater on the fatal night. So faithfully in this detail has the picture been drawn that one scene shows Mr. Lincoln draw to one side in his box and pull a cape around his shoulder, history recording the fact that the night suddenly grew cool, and that he did this very thing. The picture shows exactly how Lincoln was shot—not from the stage, as is erringly supposed from some accounts. Ford's Theater is reproduced in minute detail as it was than 50 years and more ago. A great battle scene is enacted at night. This is said to be the first photo reproduction of this nature. It is extremely realistic and convincing.

"BIRTH OF A NATION" THRILLS

Heilig Audience Awed by Historical War-Time Photo-Drama

"The Birth of a Nation," the historical photo-drama founded on historical incidents and facts in connection with the Civil War and the reconstruction period, and for its plot based on Thomas Dixon's famous book, "The Clansman," continues to hold capacity audiences at the Heilig Theater, Broadway at Taylor street, and will remain another week or more.

With a large cast that includes some highly dramatic actors and actresses and scenic settings and executions that are perhaps the most spectacular of any ever produced, the play has brought every audience at the Heilig to its toes, so to speak. It is a vivid, realistic and unusual presentation on a mammoth scale of a historical drama that is close to the hear of every American. Its faithfulness to detail of history is amazing, and Cabinet officers in the days of Lincoln's Presidency, Senators, President Lincoln himself, generals and other military personages who have figured in history are characterized with marvelous adherence to likeness. The famous Ku Klux Klan in action, the picturesque plantation scenes, governmental administration and a hundred and one graphic presentments add to the interest of the big picture.

Here are some of the facts about the picture which explain why there are 14 reproductions of it being shown in other parts of the country, and why the film stays from one to three or five weeks in cities the size of Portland. It [illegible] stays [illegible]

AUG. 30, 1915
PITTSBURG (Pa.) LEADER

"BIRTH OF NATION" SEAT SALE BEGINS

MAE MARSH
In "The Birth of a Nation."

This morning, at the Nixon theater box office, the seat sale opened for "The Birth of a Nation," which is to commence a five weeks' engagement Wednesday evening. The mail orders for seat reservations had been most brisk, indicating that the public sale would outdo any previous theatrical standard for heavy buying. Crowds thronged the lobby the entire day, showing great interest in the forthcoming production of D. W. Griffith's motion picture of Civil war and reconstruction times, as has been the case in each of the large cities where the production has been made. New York's Broadway, Chicago's Loop, Boston's Tremont Street looked like old times again with the box office forces doubled and the lines of "The Birth of a Nation" admirers stretching to the curb or even to the next street. The same phenomenon has been repeated in all other cities where the play has visited the present season. It is estimated that D. W. Griffith took more than 3,000,000 separate scenes for the original make-up of his great spectacle. As each scene lives before your vision for an infinitesimal part of a second you can understand why such a tremendous number is required to cover an evening's entertainment of nearly three hours.

PROVIDENCE (R. I.) EVE. TRIBUNE
AUG. 30, 1915

[redacted] Opera [redacted] performances [redacted] It is said that Manager [redacted] had to guarantee the [redacted] $2000 in order to keep it here for a third week.

"The Birth of a Nation" is an historical drama in two parts founded on "The Clansman," by Thomas Dixon. It shows the North and the South at war and the reconstruction period. The love element is not lacking. A Northern girl, who visits in the South dismisses Col. Ben Cameron, her lover, when she discovers he belongs to the dreaded Ku Klux Klan.

It is not often that a photo play audience is moved to such a pitch of enthusiasm that it applauds the action, but such is the case in this picture. Sound and action are synchronized. The special music by the orchestra of 25 pieces and the realistic sound effects produced behind the screen carry the audience from climax to climax. To produce the effects 5000 pounds of mechanical devices, controlled from a switchboard by an electrician, are employed to run the various pieces of apparatus. All of the sound effects are timed to the second by the electrician, who, anticipating every movement, signals to his men by an elaborate electric light system. In this way sound and action are synchronized.

BUTLER (Pa.) EAGLE
AUG. 31, 1915

"THE BIRTH OF A NATION"

"The Birth of a Nation" comes to the Nixon theater, Pittsburgh Wednesday night, September 1, for a limited engagement of five weeks. Mail orders are now being received and filled in the order of their receipt; the seat sale opened Monday, August 30. It is the largest and most important production of a decade, yet not a word is spoken throughout the two hours and forty-five minutes' performance. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some faint idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor drama" cost half a million dollars. Pittsburgh will be favored with the original production from New York, where it was first shown.

QUINCY (Mass.) LEDGER
SEPT. 1, 1915

BIRTH OF A NATION

Facts About the Declaration of Independence.

SIGNING OF THE DOCUMENT.

The Last Name, Thomas McKean, to Go on the Precious Parchment Was Not Appended Until 1781—The Mecklenburg and Maryland Declarations.

Of the fifty-six men who finally affixed their signatures to the Declaration of Independence, a document that heralded the birth of a nation, to the support of which they pledged their lives, their fortunes and their sacred honor, none was so old as to be liable to a suspicion of senility and few so young that they might be accused of immaturity of judgment. Even John Hancock, rather a roving blade and none too stable in his personal habits and predilections, was thirty-nine years old when the general congress met in Independence hall, Philadelphia, to sit in judgment upon the wording of the historical document.

The oldest man in the assemblage was Benjamin Franklin, then six months past his seventieth birthday, and the youngest was Thomas Lynch, Jr., of South Carolina, who was born Aug. 5, 1749, and was therefore a month short of being twenty-seven years old.

The first of the signers of the Declaration to die after the execution of the instrument was Button Gwinnett of Georgia, who passed away on May 27 of the following year. Charles Carroll of Carrollton, Md., lived the longest after the memorable date. He remained until Nov. 13, 1832.

James Smith of Pennsylvania was the only signer who lived to a more advanced age than Charles Carroll. He was ninety-six years old when his life ended on July 11, 1806. There were three others who became nonagenarians—John Adams of Massachusetts, who passed away at ninety-one years; William Ellery of Rhode Island, at ninety-three years, and Francis Lewis of New York, at ninety-one years of age. The youngest to die was Arthur Middleton of South Carolina, who was only forty-four years old at his demise on Jan. 1, 1788.

Of the fifty-six signers but seven had advanced past the age of sixty years on July 4, 1776. Nine were between fifty and sixty, there were nineteen between forty and fifty, the same number, nineteen, between thirty and forty and two below the age of thirty years. The average age was 43.87 years.

But, contrary to popular belief, the Declaration of Independence was not signed on July 4, 1776. As a matter of fact, the last signature was not appended until five years later, in 1781. Thomas McKean, a member from Delaware, who had been present on July 4, 1776, but "absent with the army at the general subscription of said instrument," applied for permission to sign. An act was then passed permitting him to affix his signature, and "he added thereto the date of such subscription." Another delegate, Matthew Thornton of New Hampshire, who had been present at neither the reading on July 4 nor at the later date of general subscription, presented his credentials on Nov. 4, 1776, and was permitted to sign.

Pittsburg Leader Sep 1 9/15

Pittsburg Leader
Date ..... A 31-15

Providence Opera House.

"The Birth of a Nation," David W. Griffith's spectacular motion picture, opened its third and final week at the Providence Opera House yesterday. The same great enthusiasm that has been shown by the audiences during the past two weeks was again very much in evidence, applause being frequent, especially in the scenes where the Ku Klux Klan riders appeared.

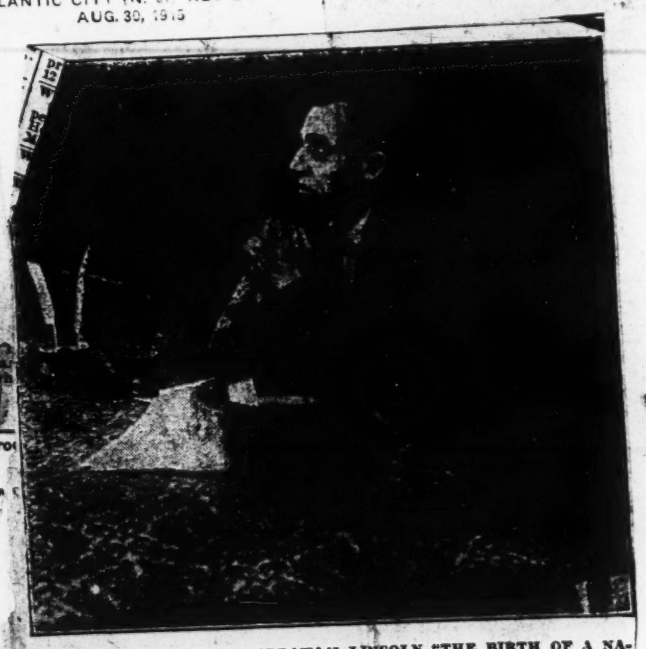
The remarkable photoplay includes 5000 scenes, 18,000 characters and 3000 horses, and the cost of its production is estimated at $500,000. Among the features are the burning of cities, battles re-enacted, [illegible] meets

Ford's Theatre in Washington and the Lincoln assassination, rides of the Ku Klux Klan and night photography of battle scenes, with artillery duels in which real shells are used. An orchestra of 40 pieces and a corps of men to add the realistic sound touches to the pictures are added features in the presentation of the play.

AUG. 31, 1915
PITTSBURG (Pa.) LEADER

The seat sale, which opened yesterday at the Nixon theater, for the five weeks' engagement of "The Birth of a Nation," has surpassed all records in the annals of theatrical history. As soon as the announcement was made of the coming of the extraordinary film success to this city mail orders came pouring in and a like activity was noticeable in the lobby of the theater at the opening of the public sale. Reserved seats for all performances may now be procured. D. W. Griffith's great production has broken so many records in so many different ways that it is hard to keep track of them. Everybody interested in the possibilities of war finds a thrilling association with the issues of today. The great crisis of 1861-'70, as pictured in the play, present a lesson for the Americans of today. The north and the south in internecine struggle; the strategy of the Petersburg campaign and of Sherman's march to the sea; Lee's surrender to Grant, and the aftermath of war in the Reconstruction period—all these form a series of martial and political events that enchain the spectator's interest. Out of the terrible conflict a new nation, united by spiritual as well as geographical ties, was born. The fire of American patriotism never burned brighter than it burns today and "The Birth of a Nation" will be gladly welcomed at its local presentation at the Nixon.

ATLANTIC CITY (N. J.) REVIEW
AUG. 30, 1915



JOSEPH HENABERY AS ABRAHAM LINCOLN "THE BIRTH OF A NATION," AT NEW NIXON THEATER TO-DAY.

PROVIDENCE (R. I.) EVE. TRIBUNE
AUG. 31, 1915

Providence Opera House.

The David W. Griffith spectacle, "The Birth of a Nation," began the third week of its engagement at the Providence Opera House before a large audience last evening. Col. Wendelschaefer gave $2000 to keep the photoplay here this week. It is not often that a photoplay audience is moved to such a pitch of enthusiasm that it applauds the action, but such is the case with this picture. The reason is that sound and action are synchronized. The special music by the orchestra and the realistic sound effects produced behind the scenes sweep the audience forward from climax to climax.

To produce the effects 5000 pounds of mechanical devices, controlled from a switchboard by an expert electrician, have been installed and a force of 20 men is used to run the various pieces of apparatus. All of the sound effects are timed to the second by the electrician, who, anticipating every movement, signals to his men by an elaborate electric light system. The switchboard, which notifies the men who control the effects, has over 30 different keys, each one calling for a different sound. The effects used consist of cannon boom, cannon rumble, church chimes, rifle shots, rifle rattle, rush of water, horses' hoofs, smashing of door, breaking of window glass and many other smaller effects. A group of 10 men makes the sounds for the mob scenes. All of the men work in complete darkness in order to read the vari-colored electric light signals correctly.

CHICAGO (Ill.) EXAMINER
AUG. 31, 1915

"The Birth of a Nation," under the command of Barry and Brehany, representatives of Griffith and the Epoch Company respectively, de[illegible]ed upon and captured St. Louis under cover of darkness, Sunday night. Their success was announced yesterday in a brief telegram sent to George Bowles, manager of the spectacle here.

"Opened to-night under injunction and focal adjustments to $1,130," it says. "Show went over in true Southern style. Looks like St. Louis engagement will make history. Our capacity 2,200. [illegible] look to your laurels [illegible]

PHILADELPHIA, (Pa.) TELEGRAPH
Date Aug 31-1915

"Birth of a Nation" Saturday

Inquiries for seats are reported to be coming thick and fast for the first presentation here at the Forrest, next Saturday evening, of D. W. Griffith's photo-spectacle, "The Birth of a Nation." The first matinee will be on Labor Day and matinees will be given every day at 2.15 and night performances at 8.15. The box-office will be opened on Thursday morning. Realism is said to be the keynote to the success of "The Birth of a Nation" and it is asserted that it will make a lasting impression on children and grown-ups alike. Running through the historical scenes are two romantic love episodes of appealing character.

Aug 31-15

The Pittsburg Dispatch

The seat sale which opened yesterday at the Nixon Theater for the five weeks' engagement of "The Birth of a Nation" has surpassed all records in the annals of theatrical history. As soon as the announcement was made of the coming of the extraordinary film success to this city mail orders came pouring in and a like activity was noticeable in the lobby of the theater at the opening of the public sale. Reserved seats for all performances may now be procured.

The opening week of vaudeville at the New Davis Theater, beginning Monday afternoon (Labor Day, September 6), is to be signalized by the first appearance in [illegible]

IN "BIRTH OF A NATION"

(Me.) ARGUS
AUG. 31, 1915

THE BIRTH OF A NATION"

A Grand, Thrilling, Inspiring, Informing and Comprehensive Epitome of the Civil War and the Reconstruction Period Visualized In Pictures.

When Director Griffith mooted his idea of picturing this story of the grand old U. S. A., he stipulated to the photo-play management that he must have a free hand in the preparation of the scenes, and carte blanche in the matter of expense. It was a great subject and had to be worked out upon a scale commensurate with its unbounded importance. It was a magnificent theme and demanded unstinted treatment. No cheap makeshifts should be introduced into the stirring scenes of war and adventure, no tawdry furnishings or costuming should be tolerated, and everything that shows the sham and absurdity of many pretentious productions should be avoided. Upon this understanding the immense photoplay was with infinite pains wrought to a finished work of art in a veritable "eighth wonder of the world."

In bringing this tremendous attraction to Keith's for the present week, the local management acts with commendable enterprise, and evinces great confidence in the taste and appreciation of the Portland public. To see the world's greatest masterpiece in a field of art made possible by the genius of Thomas A. Edison, this country's greatest inventor, is the natural desire of every person of intelligence. Not only is "The Birth of a Nation" the greatest and best of kinetoscopic triumphs today, but it is likely to hold first place for years to come. For no matter how many ambitious scenarios may be filmed, under perhaps improved methods, none of them can have a subject of such impelling heart and historical interest as this one.

"The Birth of a Nation" has been severely criticised because of the fearlessness in treating events which reflect upon racial and sectional questions, but these objections are unreasonable in the present stage of the Country's history. In no instance is any living individual, or any state government held up to public view as enemies of society and of the Nation. Even the Generals of the Confederacy are shown only as fighting for a cause they thought was right, and accepting the result of a restored Union as being all for the best. The illustrations of some phases of the southern negro problem aroused opposition from the colored leaders of Boston; but they are incidents of a by-gone era which time and education have put an end to, like certain chapters in history, the picture would not have been complete if these events had been left out.

The scenes of the Civil War are authoritative in their realism, and are the most valuable portion of the work. Actual photographs and drawings of the eye witneses on the field, and the official reports of the Government, were consulted with a view to attaining minute accuracy. The battles of Gettysburg and Vicksburg are full of detail, and the spectator will want to see them more than once to catch all that is transpiring on the screen. The Surrender of Lee and the Assassination of Lincoln are other dramatic representations of actual happenings. The history of the Civil War forms the first act of the photoplay.

The second act is based on the well known novel, "The Clansman, by Thomas Dixon. The stirring emotional story affords opportunity for superb spectacular effects, and the love romances that run through it are intensely appealing. The music of the play throughout is adapted to the different incidents with consummate skill. At times the excitement is so great that shouts of approval, or dismay as the situation may call for, are evoked from the audience. All of our National airs, and of the old negro melodies of the South are introduced. In one scene, at a military ball at the home of the Southern characters, a flag is presented to the regiment while the orchestra plays "The Bonny Blue Flag," which arouses enthusiastic applause even from a Portland audience. In fact there is not a particle of sectional feeling shown at any part of the play.

The audiences at the first presentations of this great picture were up to the full capacity of the house. Nothing like it has been seen at Keith's since the Edison talking [illegible] are brought out here, but at that time mere [illegible] crew, the crowd, while in "The Birth of a Nation" it is the merits of the play itself.

PORTLAND (Me.) PRESS
AUG. 31, 1915

PORTLAND DAILY

"BIRTH OF A NATION" MADE BIG HIT HERE

Immense Audience and Tremendous Enthusiasm at Keiths

"The Birth of a Nation," that tremendous feature film, the climax of motion photography, which has been secured for a week in Portland was given its first local presentations Monday at the B. F. Keith theatre. It was greeted by immense audiences, audiences that thronged the big playhouse to the doors, and the spectators reached a pitch of enthusiasm that would have seemed almost impossible for a mere motion picture. And yet the word "mere" can in no sense be applied to "The Birth of a Nation." These scenes, depicting incidents of the Civil war and of the Reconstruction period in the South which followed, are staged on such a magnificent scale that the beholder's first sensation is one of awe. There are tremendous battle scenes, which are the acme of realism, scenes depicting the bombardment of cities, scenes which give a glimpse of the soldiers in the trenches, scenes which introduce the audience to Lincoln's executive chamber, to Ford's theatre on the night of the assassination, to the secret councils of the Ku Klux clan. All these great historical events which bore such a moving and dramatic part in the upbuilding of the nation were presented with absolute historical accuracy.

Of the terrible, gripping realism of the play, and of its picturesqueness, much may be said. Much may be said, also, of the appeal of the two pretty love stories which are played out in the midst of this great, sweeping drama of war and hate, of murder and lust, of greed and political machinations amid the throes of which was born a Union which should be "one nation, indivisible, now and forever."

It is almost impossible to give a detailed story of the events which "The Birth of a Nation" depicts. It involves too many characters, sweeps over too many pages of history. Suffice it to say, however, that the first act of this great film drama has to do with the events of the war, with the great battles that were fought for supremacy between the blue and the gray, with scenes in the military hospitals, scenes in the camps, and scenes in the riddled homes of the South, and that it comes to a practical climax with the surrender of Lee at Appomattox court house. The second period, dealing with the Reconstruction, introduces as characters the Radical leader during the Lincoln administration, a man who with the aid of his negro henchmen endeavors to build up a political equality between blacks and whites, and who is repaid in his own coin when his mulatto leader demands the hand of his daughter in marriage.

Through this latter part of the play the Klu Klux clan is constantly brought into prominence, and there are wonderfully vivid and picturesque incidents showing the battles between the clansmen and the negro supporters, in which the streets literally run blood, and in which there are scenes of excitement and violence almost impossible to describe. These end with the sweeping victory of the clansmen, and then are shown scenes at Hampton institute which demonstrate better than any other medium possibly could the completeness of the reconstruction that has taken place in the South.

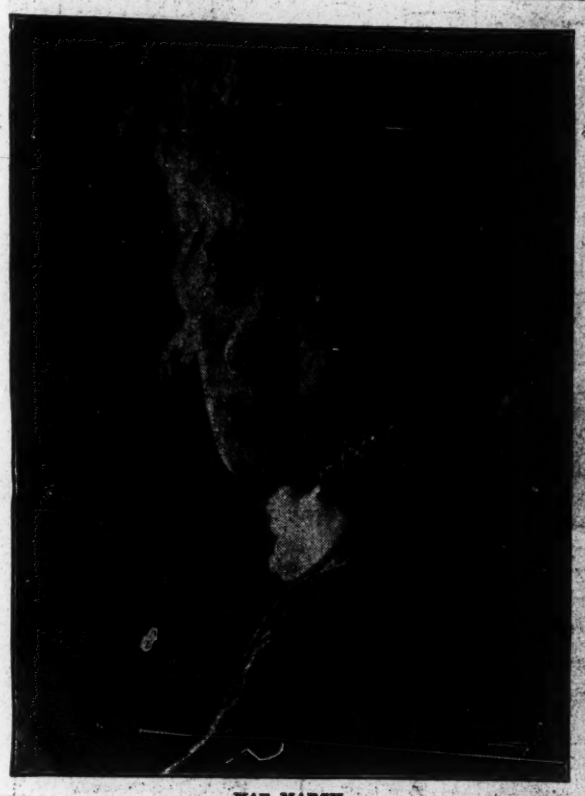
It is a picture wonderful from an educational standpoint, and so dramatic that it holds an audience as do very few dramas either upon the stage or upon the screen. The enthusiasm of those who watched this great spectacle play was almost as inspiring as the scenes themselves. As one man they applauded to the echo when the Stars and Stripes were planted over a redoubt in the battle scenes, and when Lee signed papers of surrender at Appomattox, while when the Klu Klux clansmen swept into the rioting village, quelling the uproar as by magic the excitement reached its highest pitch, and men and women applauded until their hands fairly ached, while the boys in the gallery stamped and shouted themselves hoarse. Not one person attempted to leave the theatre until the concluding strains of "The Star Spangled Banner" were played.

"The Birth of a Nation" is presented with a cast of film favorites totally adequate to act even this great spectable play, and the incidental music by an orchestra of 20 musicians is one of the big features.

Pittsburg Sun
Aug. 31-15
TUESDAY AFTERN

For Women and the Home

UGLY DUCKLING IN FILMDOM BECAME A SWAN AFTER ALL



MAE MARSH.

Miss Mae Marsh, who played the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," which is advertised to be at the Nixon, beginning Wednesday evening, is a prodigy of filmdom. Film experts declare her to be the best "find" of the last 30 months in this wonderfully advancing art. The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear holding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind her "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm? Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in a kitchen. This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. The ugly duckling is at last a swan!

Pittsburg Gazette Telegraph
Sep. 5/15

MOVING-PICTURE SHOWS MARK GREAT GROWTH

No other industry in the same given time ever grew as rapidly in America as the business enterprises that are commonly classified as motion picture industries. The thing began as a five-cent enterprise. In 10 years' time it has steadily grown until today great institutions all over the land are devoted to the manufacture of moving pictures. The one man who has done more than all others to dignify the new form of art is David Wark Griffith, whose tireless energy and art are responsible for the first $2 moving picture, "The Birth of a Nation," showing at the Nixon. It is conservatively estimated the big attraction will ultimately earn over $8,000,000. Not a bad income on an original investment of $500,000. This prospect stamps "The Birth of a Nation" the greatest piece of theatrical property the current century has brought forth, if not the greatest winner of all ages.

Pittsburg Leader
Sep. 8

NIXON—No other industry in same given time ever grew as rap in America as the business enterpr that are commonly classified as mot picture industries. In capital inve and financial returns from these in tions the moving picture is now fifth greatest combination in Ame The thing began as a five cent e prise. In 10 years time it has ste grown until today great institu all over the land are devoted to manufacture of moving pictures. high finance has take notice o once lowly "movie" and films ar a common stock for dealings o great exchanges of the country. one man who has done more th others to dignify the new form is David Wark Griffith, whose t energy and art are responsible first $2 moving picture, "The B a Nation." It is estimated that this great production has exhau earning capacity it will be see million people in America. it will exceed these figures in countries of the world. It is tively estimated the big attra ultimately earn over $8,000 Birth of a Nation" is no sented at the Nixon t remain to some

BIDDEFORD (Me.) JOURNAL
SEPT. 1, 1915

"THE BIRTH OF A NATION."

"The Birth of a Nation," the sensational and spectacular Griffith Photo Drama production of the Civil war period, in 12 parts based on the book "the Clansman," breathes the spirit of that well-known work. The two great out-standing features of it are its controversial spirit and splendor and magnificance of its production. Taken as a whole it is the most tremendous offering ever projected through a motion picture lens. This appears at Keiths theater, Portland, this week only, at 2 every afternoon, and 8 every evening.

The greatness of the film is in its spectacular points and the historical reproductions yet so clearly defined is the drama and so very carefully presented that it grips the audience hard. The appeal is far-reaching and there probably never has been a picture offered to the American public that can approach the "swing" of its powerful pulling sometimes almost uncanny reproductions of historical scenes.

From a technical viewpoint it may be placed on a pedestal by itself.

Nothing approaching "The Birth of a Nation" as a picture production has ever been seen in Maine.

Beginning with the troublous times just preceding the Civil war "The Birth of a Nation" takes us through that awful struggle, culminating in the assassination of Lincoln, into and through the reconstruction period, which has been classed by many as the darkest period of United States history.

PORTLAND (Me.) ARGUS
SEPT. 2, 1915

[illegible] Friday morning and t[illegible] surely be a big demand for a[illegible] advance especially for the Labo[illegible] Performances.

THE BIRTH OF A NATION.

If you have not seen "The Birth of a Nation" at Keith's this week you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 18,000 people vizualizing the story of intense human interest and dramatic purposes and then add 3000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the developments of America and its final solution reveals how out of the quarrel of the disputing States there arose the mightiest nation in the world.

With history as its background reated a plot of fundamental dramatic appeal and evolved a story of such prodigal details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and as his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered stage spectacles.

Given his story and the people Griffith has secured startling results. His mammoth canvas often reveals battlefields covering an area of a dozen square miles and by following historical details he reproduces the stern battle effects as they actually took place half a century ago.

In all the expanse of scene and action he never loses sight of his basic story and the smallest detail becomes as astonishing a part of the narrative as the largest incident in it. The completeness and the wonder of the work make it unusual.

BIRTH OF A NATION ROAD CO.

New York, Aug. 28.—The Birth of a Nation has broken all records at Asbury Park, where it was booked for this week to play a special date at the Savoy Theater. The house was entirely sold out for the week by Thursday morning, and in order to accommodate his patrons Manager Walter Rosenberg induced the managers of the big spectacle to put in a special performance, beginning this morning at 10 a.m. The announcement of this extra performance was made Thursday night, and by noon yesterday every seat in the Savoy was sold. The company playing Asbury Park will be at Long Branch the first half of next week, and then goes into the Forrest Theater, Philadelphia, for a limited engagement.

FALL RIVER (Mass.) HERALD
SEPT. 1, 1915

AMUSEMENTS

LARGE AUDIENCE APPLAUDS.

"The Birth of a Nation" Scores An[illegible] Triumph at Savoy.

The second day of "The Birth of a Nation," which is presented twice daily at the Savoy all this week, was another great triumphant event to be likened unto no other theatrical presentation in the histo[illegible] of the city. Those who have seen the picture will recognize the truth of the statement that there is about this great historical spectacle an atmosphere probably never before associated with the theatre. It is something of the feeling that time has been set backwards half a century that we of the present day might live for a spell in those turbulent days when the fate of this nation hung in the balance.

Those who have seen the picture will tell you, also, that there is not one moment which is not filled with interesting detail. A brief scene in "The Birth of a Nation" is in reality sufficient for the climax of an average picture. The Savoy management, then, especially urges that everybody be seated when the performance begins. The house is necessarily darkened for the presentation of the picture, and it is almost impossible to find the required seats without some confusion. Again, it is

LILLIAN GISH,
Appearing in "The Birth of a Nation."

generally necessary to ask somebody to rise, temporarily shutting off some other person's view of the picture. The afternoon performance begins at 2, and the evening performance at 8 sharp.

At last night's performance, the appreciation of the audience was again the cause of great rejoicing on the part of David Dow, the traveling manager of the picture. It was of course justified, but many believe that however excellent a picture may be there is no occasion for applause because the actors are not there in person to hear. So, when the Savoy resounded with round upon round, a group of men was listening in the rear for that applause as no group of actors ever strained for the welcome sound. For, to an extent almost unbelievable, those connected with this picture, from the great Griffiths down to the bill poster, have nothing but the greatest admiration for it, and a personal pride in it amounting to absolute devotion.

Seats are on sale for every performance during the entire week. The advance sale is very large, but there are still good seats for every performance, and courteous attention will be given

MOTION PICTURE NEWS (New York City)

"NATION," PASSED BY CENSORS, WILL BE SHOWN IN PHILADELPHIA

"The Birth of a Nation" has passed the Pennsylvania Board of Censors and will have its initial showing in Philadelphia within the next two weeks. Samuel F. Nixon, managing director of several of the most important legitimate houses in this city, announces that this famous screen play will be the opening attraction of the regular winter season at the Forrest theatre, one of the finest of the Quaker City's playhouses. Saturday evening, September 4, is the date fixed for the opening.

In view of the protests already made by the colored people in that city, it will be interesting to note if any active steps will be taken by them in this regard.

Not anticipating such an early showing of this picture, a prominent colored organization (the Emancipation and Civil Rights League) decided to celebrate Emancipation Day, September 22, by a large mass meeting protesting against the showing of "The Birth of a Nation" in Philadelphia, instead of the usual parade which marks the day. This action was taken after a committee had viewed the play in Atlantic City. All churches, societies and other organizations of color were invited to join in this demonstration.

WALTHAM (Mass.) FREE PRESS
SEPT. 1, 1915

[illegible]BUNE, WEDNESDAY, SE[illegible]

"THE BIRTH OF A NATION"

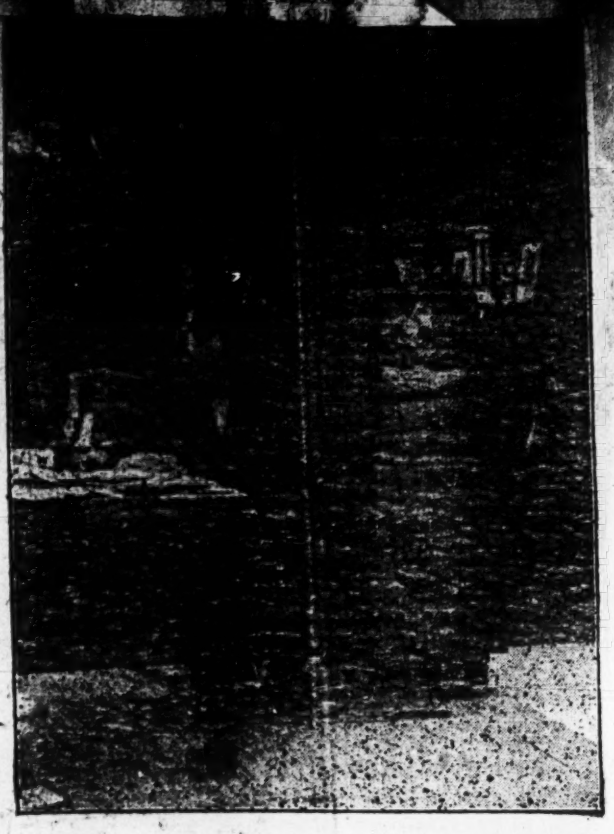
To be Shown at Scenic Theatre

With the approach of half a century after the actual scenes of the Civil War, this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flight, it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the Nation we are so proud of today. It is not a case of opening old wounds, but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right. The dramatic form has often been employed by the greatest minds of the world to express underlined truths and as regards the usages and the sufferings of war, no pen has been able to make as impressive a picture as Griffith has encompassed in this masterpiece. A born realist, he cuts into the quick of facts that he may estab-

LILLIAN GISH.

lish his dramatic plot. He has no been concerned with factions of propaganda, but with the unerring view of the master of the new art he has made his impress upon our minds in a way which is startlingly original and a force to be reckoned with in the future. He masses great armies upon historic plane to reproduce the records of a mighty struggle and by the human interests of two families make a great nation's efforts a topic of dramatic construction which appeals to the heart and the sympathies as no bald narrative of facts could hope to do. To attain these results he employs the passions, the loves and the conflicts of essential drama. He writes history by flashes of lightning and with it he has built up a spectacle that thrills the human soul, brings tears to the eyes, mingles pathos with laughter and above all else, does something fine upon the most tremendous scale that was ever undertaken by a dramatist in the world's history.

"The Birth of a Nation" is well worth while and when one has witnessed it, it is easy to understand why it has created such a gigantic stir. The engagement of this greatest of all film spectacles opens at the Scenic Theatre for three days (matinee and evening) beginning Monday, Sept. 13.



Lincoln Answering the Mother's Prayer in "The Birth of a Nation."

"BIRTH OF A NATION."

Remarkable Film Drama at Keith's, Portland, This Week.

The famous photo-play, "The Birth of a Nation," which has been shown from coast to coast before packed houses is for this week only at the Keith's theatre in Portland, and thousands of Maine people will avail themselves of the opportunity to witness the remarkable film drama, the only time that it has been thrown on the screen east of Boston.

Both matinees and evening shows are over in time for Biddeford and Saco people to get conveniently early cars home, the matinee commencing at 2, and the evening film starts at 8 o'clock.

No person who hasn't seen this picture can begin to realize what a spectacular and at the same time realistic thing it is. The battle sceness are so grappling that veterans of the Civil war gasp with astonishment and the wonderful charges of the Ku Klux Clan and their wild rides across the country never fail to keep the audience at fever pitch of excitement and enthusiasm.

THE NEW YORK REVIEW, SEPTEMBER 4, 1915.

D.W. GRIFFITH WHOSE MASTER-PIECE "THE BIRTH OF A NATION" IS AT THE LIBERTY THEATRE PHOTO BY SAVGS

CHICAGO EXAMINER
Sep 4 1915

central distributing [illegible] best photoplays [illegible] point of sales and it is always clamoring for more and better pictures. Welcome the season of 1915-16.

COLONIAL.

Playing to larger houses than ever before since its opening in Chicago, D. W. Griffith's "The Birth of a Nation," at the Colonial Theater, is in its fourth month here, with every likelihood of breaking all past records for a successful run. In a delightfully attractive new home, the spectacle bids fair to stay on Randolph street all Winter.

There is no letup in the line that forms every day long before the box-office opens. From out of town men and women come with lunch boxes and wait in line. Rather than take a chance on being left, they sit on the stairs in the lobby and eat their lunches.

"Looks like a daily world series," said a baseball fan as he stood in front of the theater and watched the crowd.

The rose feature is becoming more and more popular with the women. Thousands of roses are tossed from the balcony by one of the pretty little crinoline girls as the women enter the house. It is a pleasing touch that adds much to the spirit of the audience before the first shrill bugle call that announces the opening of the show.

BOSTON JOURNAL
SEPT. 8, 1915

Paid in the Movies—

By E. F.

"The Birth of a Nation," which closed a 2-weeks' run at the Tremont Saturday night, will start a supplementary run at the Majestic Theatre this afternoon, under practically the same conditions that prevailed during the record-establishing engagement at the Tremont.

In this instance there is no need of emphasizing the fact that the original cast remains unchanged. The prodigious film itself is now under different management, so far as New England is concerned, and it looks as if the New England owners had picked up one of the finest bargains on the theatrical counter. You would believe it if you knew the price they paid for the Northeastern rights and if you saw the jam in the lobby of the Tremont all last week.

But the principal tidings are that the few hundred thousand out of the million and a half people in the metropolitan theatre zone who have not already seen the famous Griffith cast in the most stirring of all the photo-spectacles of the time can slack their curiosity for the next few weeks or so at the Majestic.

In the "Birth of a Nation" cast is one of the most gifted character actresses so far associated with moving picture productions—a prepossessing young woman who smothers her identity in the character of Lydia Brown, Congressman Stoneman's mulatto housekeeper, but whose successful portrayal of this difficult part is all the more admirable for that particular reason. Miss Alden is evidently an artist. The accompanying picture of her is one that is seldom been seen outside of the [illegible] offices.

PORTLAND (Me.) JOURNAL
AUG. 29, 1915

712

'BIRTH OF NATION' FILM IS VIVID STORY OF EARLY DAY EVENTS

Audience Cheers Stirring Features Shown at Heilig at Opening Performance.

"The Birth of a Nation" is a drama with the power of life.

It will help to link the north and south more closely. It wins northern sympathy for the southern viewpoint and the southern viewpoint is truthfully shown.

At the Heilig yesterday when the film was first shown a crowded audience passed through three intensely emotional hours. The tragedy, the romance and the slight amount of comedy that surrounded the years of the Civil war passed before their eyes. So tremendous was the subject, so vivid its depiction, that not only did the actors seem the originals in the parts they played but the audience was drawn in some mysterious way into the play

History Is Depicted.

The happiest moments of the unbroken south, they saw; the most dreadful days of war; the despair of southern people when Lincoln, their best friend, was assassinated; the terrible reconstruction days when dread dwelt in every southern woman's heart and horror filed the days of all.

In the southern home of Dr. Cameron, Elsie Stoneman, whose father is a power in Washington, visits before the war.

The war comes. Mrs. Cameron, striving not to be seen weeping, sends out her three sons to fight for principals that the south as conscientiously believed right as the north thought them wrong.

March to Sea Realistic.

The war passes with the hateful realism of its battles and where others fall, fall also the two sons of Dr. Cameron of the south and the second son of Stoneman of the north.

The march to the sea seems to have been photographed as it took place. The thousands of marching men, the hundreds of fearing, crouching people, the burning homes and barns and destroyed crops and stock, the gleaming of flames and the suffering—all are shown so well that almost the crash of cannon, the rattle of the guns, the shouts, the screams may be heard.

By the magic of the film the scene sweeps northward. The little colonel, one of the sons sent out to battle by Mrs. Cameron, is in a prison hospital. Elsie Stoneman visits him. The mother, worn with grief, defies the sentry to keep her from her boy after her painful journey to see him. She learns he is to be shot as a guerilla. She appeals to the "great heart"—Lincoln. He cannot deny her plea. The little colonel is freed.

Assassination Is Shown.

The scene is set in Ford's theatre. The play is under way. The president enters and the cheers that greet him stop the performance. The bodyguard leaves his place at the door of the president's box that he may see the play. John Wilkes Booth enters, the shot is fired that shocked both north and south.

Grant and Lee met in the same tent.

SEPT. 2, 1915
PITTSBURGH (Pa.) DISPATCH

BIG PHOTOPLAY CREATES STIR IN PITTSBURG

"The Birth of a Nation," Under Official Ban, Wins Public Approval

A MOVIE MASTERPIECE

Temporary Injunction on Municipal Interference to Be Argued Friday

Undoubtedly the greatest motion picture entertainment ever conceived is "The Birth of a Nation," which opened to a large audience at the Nixon last night. In every phase it is a wonderful film, surprising alike to regular theatergoers and to movie fans. The theme, our Civil War, is so resourceful, so tremendous, so full of possibilities as to be overwhelming. The incidents selected for the screen are so well chosen, so neatly dove-tailed, so elaborately presented, that the auditor, whether he be old enough to remember the days of 61-65, or just a youthful student of his country's history, will carry away mental pictures that he will never forget.

The piece is splendidly cast, the principals being actors of sufficient merit to make one forget that all this is posed. The spectacular effects give one a feeling of awe—you don't want to applaud; you just want to be silent. The posing of the large scenes is stupendous beyond comprehension. The reproductions of places, scenes and events, made as historically correct as genius could devise, were so real and convincing that they were greeted by spontaneous applause. The detail is so clever that one cannot tell about it—one must see to understand. Scenically the

May Marsh,
t sister in "The Birth of a Nation."

a wonder, the audience sometimes g down a vista for miles, and all action. The photography is the ever seen here in film work, and is a continuity of things, even when cture man carries along three themes ries at once, that amazes an audi-

besides the photographic and posing there is a story running through the that is gripping, natural, pregnant human interest and convincing. The ry end of the show is not deficient. of the great scenes are the battles n Union and Confederate soldiers. are fought with a fidelity to fact or ity that makes old soldiers go into s of wonderment and appreciation. elaborate but none-the-less inter- scenes, such as Lee's surrender, and his Cabinet, Lincoln's assas- all bear the earmarks of the most consideration. In the whole there ending of pathos and tragedy that y's emotions to the highest point of y, and here and there a touch of comedy to relieve the strain. Part he Birth of a Nation" is a histor- nument.

It is an elaboration of Rev Dixon's The Clansman," and the same ob- lodged against the play will hold the film. Of course, an elabora- scenario in the Ku-Klux episode the film much more interesting than y, yet in both there is a too long out presentation of incidents that greeable. Rev Mr Dixon thought, books and plays, that he had a mis- d emphasized a dark page of our history to make his point plain. as unessential in a masterpiece of work. The dragging out to great of the chase of a girl by Renegade play the drunken scene in Lieuten- the ne Lynch's apartments, is as the Fort it seems unnecessary to engagem

SEPT. 2, 1915
PITTSBURG (Pa.) GAZETTE-TIMES

"Birth of a Nation" . . Is a Great Spectacle

By CHARLES M. BREGG.

IN ASSEMBLING the series of pictures for his remarkable photo spectacle, "The Birth of a Nation," D. W. Griffith has evidently reached the apotheosis of photographic drama. This very marvelous display was presented at the Nixon last night for the first time in Pittsburgh, and its general character, the breadth of its treatment and its overpowering wealth of physical accomplishment justify its use at maximum prices as the opening attraction of the theatrical season in a house devoted to more legitimate dramatic entertainment. I have never been an enthusiastic partisan of the dumb drama as a substitute for the vocal and human art of the theater; and even now can hardly imagine that the scope and influence of this style of drama can ever seriously take the place of the spoken play. But the more than two hours and a half of Griffith's great historical pageant convinces one that the screen may impart the most thrilling emotional effects and that human action may be used dumbly to indite the most vivid and startling dramatic sequences. In "The Birth of a Nation" the producer has combined an overwhelming sense of physical resources with acting expression that conveys a thrill in nearly every movement and gesture. The players are dumb to the audience, but they convey a meaning and an emotional impulse so strong at times as to almost lift you out of your seat. By the lifting of a hand in one scene the whole gamut of maternal grief and joy is sounded.

Perhaps in approaching this supreme expression of photo-drama the first thing that strikes the beholder is its immense display of physical resources. All other picture plays that I have seen are insignificant compared with the Griffith screen in this particular. The effect is of vastness, both as to perspectives and figures. What seem to be thousands of horsemen appear approaching in the distance and coming to the very edge of the canvas and then dissolving in rapid movement. Mr. Griffith has devised uses for the camera that are revolutionary and daring. He dissolves his views of moving scenes in startling fashion and secures mere glimpses, fleeting visions that lend a peculiarly vivid dramatic effect in interpreting the story. For instance, one scene last night in which the militant horsemen of the Southern clans are silhouetted against the night sky in crossing a distant hill top, called for merited applause, and got it. It was one of the most remarkable pictorial effects I have ever seen.

But the massiveness of this new photoplay art is astounding. The battle scenes of the Civil War are beyond comprehension to the layman. The conflict around Petersburg, Va., where the dying Confederacy was fighting with its back to the wall, is inconceivably great, both in scope and action. We are actually confronted with wide-flung battle lines that draw nearer and nearer until we look into the faces of men in the throes of a superhuman struggle. Sherman's march to the sea is largely in perspective, but it, too, is a startling manifestation of the camera's power, while the burning of Atlanta produces light effects that are vivid and ghastly, carrying a keen sense of the dramatic along with the appeal to the eye. The same may be said of the reproduction of the scene at Appomattox when Lee surrendered, and that supremely tragic pictorial representation of the assassination of Lincoln in Ford's Theater. Here the detail is wonderful in its effect. The stage, the players, the audience, the beloved victim and his murderer, are given in such accurate form and with such a fine sense of dramatic values that it amazes and overwhelms the mind. It is in these great physical resources that Griffith has accomplished for the photodrama a place that I question will ever be excelled, if it is ever equaled. Other subjects as comprehensive may be treated, but I am inclined to believe that motion photography has reached its top-notch in "The Birth of a Nation."

But beyond this stupendous appeal to the eye from the first scene to the last, the selection and treatment of the theme is wonderful. The psychology and dramatic swing of this picture-drama is a triumph beyond that of the mere scene builder. It is a dramatic epic, a poem of love and hate, a tense tragedy, a point of bitter controversial possibilities, for it handles history with gloves off. In this respect one is not surprised at some of the antagonisms it has provoked, though that there should be racial passions over its display at this late day is foolish. The reconstruction in the South after the war was inevitable, and while terrible in some of its phases, no permanent schism between blacks and whites resulted. The fact that the assassination of Abraham Lincoln was a direful calamity for those on both sides who hoped quickly to weld the two sections together, is finely and clearly portrayed, and the pictures at the close emphasize the contrasts between that period of hate and sudden frenzy and the present amity, progress and prosperity of the better classes of the colored race in the South. The views of Hampton Institute and the activities of the students present a cheering and optimistic note in a series of graphic and historically tragic views of the period just following the war in the South.

SEPT. 2, 1915
PITTSBURG (Pa.) CHRONICLE

"Birth of a Nation" Presented at Nixon

Motion Picture Spectacle Reproduces Scenes of Civil War and Southern Reconstruction Period.

MUSIC IS A NOTABLE FEATURE

"The Birth of a Nation," D. G. Griffith's motion picture spectacle founded on the theme of American Civil War history and the trying period of reconstruction days makes good all the claims that were made for it in advance. The audience that witnessed the opening of its engagement at the Nixon Theater last night saw not only a masterpiece of animated photography but likewise were thrilled by an entertainment altogether novel and unique. It is a photodrama on a mammoth scale set to music, and the success of the production is due to the painstaking care in handling every detail, and particularly in the arrangement of the incidental music. In this case, however, the music is not incidental; it is more than half the show. It is the Wagnerian idea fitted to the screen drama and the synchronization is so perfectly adapted to this story that it becomes a most important part of the epical form of narrative. The score was arranged by Joseph Carl Breil who spent months with Mr. Griffith while he was making the picture. It is perhaps the most unusual score ever devised.

The photography is superb. The battle scenes, the riding of the Ku-Klux and the melodramatic incidents are faultless. Thomas Dixon's "The Clansman" furnishes the thread for the plot, but the Griffith production assumes the burden of telling practically the whole story of the sufferings of the South from the fall of Fort Sumter through Appomattox down to the race riots in South Carolina in the '70's. Many historical scenes are introduced. These are acted out in tableau form before the motion picture camera and indicate that great effort has been made to have them historically correct. With few exceptions the actors have done their work well and the pictures are of no small educational value. However, the Lincoln should be done over. The man playing this role has spoiled the character by putting on too much of the cadaverous make-up. It would be well, too, to let Simon Cameron and not Edwin M. Stanton appear as secretary of war in the picture of Lincoln's cabinet in the period of 1861. At the formal surrender at Appomattox it would be well to suppress Gen. Grant's cigar. It has often been commented upon that this was one occasion on which Gen. Grant forgot his weed. Following the drama a reel of motion picture views of the colored training school at Hampton, Va., was shown.

CLIPPING FROM
NEW YORK TIMES
Date SEP 5 - 1915

I HAVE been waiting a long time for that, and now that it has come it is a great victory for the films." The speaker was J. J. McCarthy, head of the Epoch Producing Company, which controls the picture, "The Birth of a Nation." Mr. McCarthy was standing in his office in the Longacre Building looking out of the window at a hoarding perched on the roof of a building below Forty-second Street.

CLIPPING FROM
Date Sunday News
9-3-15

GRIFFTH MAKES HISTORY LIVE

"Birth Of Nation" is Startling In Its Realism

David W. Griffith's most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation" which closes its all summer's successful run at the New Nixon on Monday, September 6th, is that of making history live. He has touched the high peaks of American history—the introduction of slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the restoration of the South to its own.

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts and so were the facsimiles of important events.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is poken on the stage, the musical and mechanical effects employ a hundred helpers nightly. In fact, the magnitude of the stupendous film dwarfs the average stage play into insignificance.

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IPPING FROM Standard
BROOKLYN, (N. Y.) CITIZEN
ate 1915
SEP 5

BRIGHTON BEACH MUSIC HALL.—Following the announcement by William H. Kemble, the managing director, that Brighton Beach Music Hall, where D. W. Griffith's $100,000 picture, "The Birth of a Nation," is being presented, would remain open until October 4, that the school children and residents returning from their vacations might view it, fourteen educational and veteran societies have made reservations for seats for theatre parties. In deciding to keep open until after Labor Day, when he intended at first to close, Mr. Kemble was influenced by requests he received from educators and Brooklynites in the country who expressed a wish to see the performance before it left Brooklyn. Several school principals and a number of teachers in the public schools have told Mr. Kemble that they intend to organize theatre parties among school children.

SEPT. 2, 1915
PITTSBURG (Pa.) POST

The young men's Republican Tariff Club will hold a reception for candidates Tuesday evening.

"Birth of Nation" Stirs Big Crowd

Swiftest succession of stirring scenes ever projected on a screen stirred last night's big attendance in the Nixon Theater to frequent applause for the marvels of animated pictures shown in D. W. Griffith's photo spectacle of "The Birth of a Nation" swept along with unparalleled speed. When Southern troops were represented coming through the streets of Piedmont, S. C., to the swinging march played by the special orchestra, while quick "cut-ins" pictured the rush and excitement and tearful partings between sons and mothers, the sight drew from the spectators an outburst of admiration—a tribute to the effective representation of martial spirit.

A hush followed when the scenes took the spectators to the flash and torture of the battlefield, and eyes dimmed with tears when they looked upon the sorrow of bereaved motherhood. The red flaming scene described as the torch of battle laid against the breast of Atlanta caused a murmur of wonder which broke into renewed rounds of applause at the sight of the conquering Sherman's army pictured on the march to the sea.

The entire photo spectacle, approved by the Pennsylvania board of censors, is shown at the Nixon, including such scenes as an attack on a girl, representing features in the negro question confronting the South in the reconstruction period.

The musical accompaniment is a distinctive feature of this photo production. Last night's spectators were greeted in the theater by the novel vision of two girls in crinoline dress of the sixties, with white continuations ruffling around each ankle.

CLIPPING FROM Post
Date Pittsburgh Sept 1 (Sun)
Sept 1

TALKED IN THE FOYERS

Motion Picture Prices—"Birth of a Nation"—A Racial Talent, Etc.

A QUESTION that appears to be agitating the motion picture world a good deal at present is that of price. The success of "The Birth of a Nation" with its regular theater prices, and the contemplation of other high-priced feature pictures is causing a good deal of discussion among patrons as well as producers and exhibitors. The new Triangle Film Corporation, which will handle the Griffith-Ince-Sennett photoplays, has leased the Knickerbocker Theater, New York, is building in it small private boxes in a horseshoe like that of the Metropolitan Operahouse, and will establish a scale of prices from $3 down. To people in this vicinity such prices look pretty high for a moving picture. It is such a very little while ago since a dime was the limit, that the thought naturally occurs, "What will we get that will repay us?"

If photography is ready to give us new wonders, new artistic effects, no doubt the people will be willing to pay for them; but it is not likely that the public (outside of New York) will be eager to pay high prices for mere extravagance, for large orchestras or great singers to accompany the pictures, or even for the picture appearances of great stars who are valuable to the camera more for their names than anything else. The motion picture public has not yet forgotten the little old storeroom where a nickel bought an hour or two's delight and wonderment. It was the cheapness and consequent democracy of the motion picture that built it up as a great industry, and it would not be at all strange if the great mass of the people would resent any great forcing up of the prices. The value of the motion picture has been in the fact that it filled a need—low-priced entertainment. If combinations of motion picture interests are to result in an artificial price the theatrical situation is likely to be quite different that it is at present.

The president of the Paramount Picture Corporation recently put himself on record as distinctly opposed to the $1 and $2 picture house, stating that in his opinion 50 cents should be the highest price asked for any picture likely to be made. In an interview printed in The Christian Science Monitor, he said:

As long as five years ago my experience had convinced me that increased charges of admission to motion picture entertainments, that is, admission up to 50 cents, were feasible, but this price should be restricted to a limited number of seats in the largest and finest amusement places in the largest cities, and at that time I thought, and still think, that the average admission of 10 and 20 cents should prevail to permit of the best being given to the public, and that there is no necessity for an average price exceeding this.

There are many fundamental reasons for this belief. Possibly the one most readily appreciated is the fact that if a certain percentage of the population could afford to pay $1 to $2 for motion pictures, at least 10 times as great a number could afford to pay 10 and 20 cents. If 1 per cent of the United States' public will pay $1 and $2 to see a particular motion picture, there will be at least 10 per cent who can afford to pay 10 and 20 cents, in either case making the same amount of money available for production purposes. It is doubtful if the $1 and $2 picture could continue in competition with the 10 and 50 cent picture in opposition, as even the most fastidious would find the surroundings of the beautiful places conducting exhibitions at from 10 to 50 cents not only equal but superior to the accommodations offered by the places of small seating capacity attempting to cater to the select at exclusive prices.

In the very near future subjects will be put into film that will be worthy of being seen by the entire public and a very large percentage—say from 25 per cent to 50 per cent—will see them. And if from 25 per cent to 50 per cent of the public see them at prices ranging from 10 to 50 cents, the revenue will be so great that the producer will be warranted in spending any amount in making the pictures.

On the other hand, there is no doubt of the present eagerness of the public to see one particular picture, "The Birth of a Nation." The phenomenal run of this picture in New York, as well as in a few other large cities, and the glowing accounts heard from all who have seen it, have whetted curiosity, and it is likely that, high prices notwithstanding, it would enjoy a prosperous run at one of our local theaters. The racial objections which have been made to this picture have been elsewhere silenced as unnecessary and foolish. (The picture is historical, and in order to be truthful is obliged to depict some unpleasant incidents.) It will probably be seen at the Hartman during the season.

NEW YORK (N. Y.) TELEGRAPH
SEP 5

DECISION FAVORS GRIFFITH FILM

Producing Company May Show "Birth of a Nation" in 17 Western States.

DAVIS CAN'T GET INJUNCTION

The Epoch Producing Company, organized to exploit "The Birth of a Nation," won another court victory on Tuesday of last week when Supreme Court Justice Shearn dissolved a temporary injunction obtained by George H. Davis, a California theatrical manager, against the film company. The Epoch Producing Company, together with the author, Thomas Dixon, controls the motion picture rights of "The Clansman." The injunction, which was set aside by the court, forbade the producing company from exhibiting the picture in seventeen Western States.

The plaintiff sued the Epoch Producing Company for specific performance of an alleged contract giving him the right exclusively, so he claimed, to exhibit the films in the seventeen States. The papers in the case show that no formal contract was ever signed, but that conversations in California were held last June between Davis and David W. Griffith of the producing company.

According to the plaintiff, the film company sold to another company the right to produce the picture in Portland, Ore., for $8,000, while he, Davis, was on the way East to sign the contract. Despite the fact that Oregon was one of the seventeen States Davis says he was willing to pay the original price agreed upon.

The Producing Company refused to sign the contract, however, and in its answer to the complaint alleges that Davis had failed to meet one of the terms stipulated by the defendant company in that he had not consented to give bond to insure against the manufacture of duplicate films from the company's original pictures. The company alleges that, while it might appear to the lay mind that duplication of films in the seventeen States which it was proposed to cover by the contract would interest Davis only, the owners of the film were vitally parties at interest, because of the possible effect upon its reputation of any inferior duplicate films that might be put on the market.

Justice Shearn ruled that the question whether or not a contract had been made would have to be determined at the trial of the case.

Pittsburg Post Sep 1/15

Tonight will see the first showing of David W. Griffith's photo spectacle, "The Birth of a Nation," in the Nixon Theater. The advance sale of seats indicates that the house tonight will be the largest that has assembled in many seasons. The engagement will continue four weeks more, twice daily, except Sundays.

Pittsburg Sun Aug. 31/15

UGLY DUCKLING IN FILMDOM BECAME A SWAN AFTER ALL

MAE MARSH.

Miss Mae Marsh, who played the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," which is advertised to be at the Nixon, beginning Wednesday evening, is a prodigy of filmdom. Film experts declare her to be the best "find" of the last 30 months in this wonderfully advancing art. The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear holding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind her "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm? Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in a kitchen. This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. The ugly duckling is at last a swan!

Aug 30/15

Frl. Lilian Gish in „The Birth of a Nation."

Das Olympic Theater wurde gestern für die Saison mit der Wandelbild Vorstellung „The Birth of a Nation" eröffnet. „The Birth of a Nation ist für fünf Wochen gebucht.

SEPT. 2.
PITTSBURGH (Pa.) C

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PEACE ALLEGORY IN "THE BIRTH OF A NATION"

At the Savoy All Next Week, Afternoon and Evening

The Ku Klux Klan, whose deeds are so generously celebrated in Mr. Griffith's "The Birth of a Nation," at the Savoy all this week, occupy a peculiar position in history somewhere between the California Vigilantes and the Molly Maguires of odorous Pennsylvania fame. The marvel of it is that to the spectators they are naught but heroes. The tide of enthusiasm begins to rise with the initial appearance of these spectral southern horsemen on the screen, and as their gallant deeds crowd one upon the other, applause becomes practically continuous and even shouts and huzzas mark their final triumph and rescue of the "downtrodden whites" from their carpetbagger enemies.

Of course, the Ku Klux in Mr. Griffith's play are conventionial heroes. No one who sees a lot of white-clad horsemen racing like mad, performing thrilling mounts and dismounts, saving captive maidens and rescuing beleaguered folks in a cabin from attackers armed with shotguns can help applauding for all he is worth. Another and more unfavorable side of the Ku Klux is given in Judge Tourgee's novels, "Bricks Without Straw" and "A Fool's Errand." The Klans undoubtedly saved the southern people from the horrid fear of African massacre. But to those northerners who came to settle in the south after the Civil war, as well as to the luckless negroes, many of their clannish acts must have appeared as little else than outrages.

There are always "two sides of the shield" concerning secret force organizations which are outside the pale of the law. History distributes praise or blame according to the justification such secret societies had for their violence and also whether they were "able to get away with it." Most people suppose the Sicilian Mafia to be wholly brutal and murderous. But Marion Crawford informs us it was an "unwritten" organization of all the Sicilian masses to fight the grinding tyranny of the Bourbons. Only in later days did it degenerate to blackmail, holdups and bomb-throwing. Even the famed Neapolitan Camorra has some striking points of likeness with New York's Tammany of Tweed and Sweeney days.

The Klan was a sort of southern Mafia—a banding of the native sons against all the ills real and imaginary that were brought upon the southern people thru reconstruction. The fact that so many thousands of "good citizens" and even distinguished men belonged to the order, and the further fact that the good women of the south were their most ardent supporters, have lent a tinge of romance and chivalry to their history. Of these facts Producer Griffith took full account in making them the protagonists of "The Birth of a Nation" story.

Pittsburg Press
Aug 31/15

Seats on Sale at Nixon.

The seat sale which opened yesterday at the Nixon theater for the five weeks' engagement of "The Birth of a Nation" has surpassed all records in the annals of theatrical history. Everybody interested in the possibilities of war finds a thrilling association with the issues of today. The great crises of 1861-'70 as pictured in the play have their lesson for the Americans of today. The North and the South in internecine struggles; the strategy of the Petersburg campaign and of Sherman's march to the sea; Lee's surrender to Grant, and the aftermath of war in the Reconstruction period—all these form a series of martial and political events that enchain the spectator's interest. Out of the terrible conflict a new nation, united by spiritual as well as geographical ties, was born.

St Louis Times Aug 30/15

"Birth of Nation" Thrills a Big Audience at Olympic

With Bold Faithfulness to the History of the Reconstruction Period, Griffith's Photo-Spectacle Insults No One.

By Raymond A. Walsh,
Dramatic Critic, St. Louis Times.

To a gallery that stamped and shrieked its approval, to a balcony that ...ed in its nervous excitement, to a parquet that applauded in that usual ...asteristic, manner peculiar to parquets, "The Birth of a Nation," the great... photo-spectacle to date, was presented at the Olympic Theater, Sunday night. ...w a most representative gathering and a sort of auspicious occasion. Judge ...Dimmel, whose temporary injunction restrained the police from interfering ...d opening night's presentation, was there. Chief Youig, who heads the ...ment which was restrained, was there. And, of course, the morality ...ir Censhorship Committee took due notice of each and every one of the ...nes. Whether the morality squad, or so-called censors, decided that the ... or did not conform to Nicolay's's or Hay's or Wilson's theories of the re...ction period, I am unable to say. I suppose these details will be deter...y the censors later—if the court grants them the right to exercise the ...judgments necessary.

...ts of our morals and safety insist upon censoring "The Birth ...may as well go into the classrooms of our public schools ...American history. If St. Louis is robbed of future ...Nation" it will ... opportunity of viewing ...t and m... ...achievements of ...

Aug 29/15

Staatsanwalt verbietet Aufführung von „The Birth of the Nation".

Die Aufführung des Stückes „Birth of the Nation", das von heute an fünf Wochen lang im Olympic-Theater aufgeführt werden soll, wurde von dem Staatsanwalt Howard Sidener verboten, da er zahlreiche Protestschriften von der Bürgerschaft erhalten hat, die sich gegen das Stück aussprechen. Der Staatsanwalt wird sich heute an den Polizeichef Young wenden, um ihn Polizisten vor dem Theater anstellen zu lassen, die die Aufführung des Stückes verhindern sollen. Der Staatsanwalt erklärte, daß seine eigene Anschauung in diesem Falle mit der der vielen Protestschriften übereinstimme. Er habe sich überzeugt, daß der Inhalt des Stückes nur dazu beitrage, um ein starkes Gefühl des Hasses zwischen der schwarzen und weißen Rasse zu erwecken.

Der Inhalt des Stückes ist aus dem Bürgerkriege genommen und dient dazu, wie die Vertreter einiger Negervereinigungen der Stadt dem Staatsanwalte schrieben, um dem verderblichen und mörderischen „Ku Klux Klan" den Schein der Glorie umzuhängen. Ein ziemlich langes Schreiben des bittersten Protestes wurde dem Staatsanwalte durch den St. Louiser Zweig der International Association of the Colored People unterbreitet. Zudem kamen die Protestschreiben vieler Vereinigungen der weißen Rasse, so daß sich der Staatsanwalt veranlaßt sah, die Aufführung des Stückes zu untersagen.

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 5, 1915

THE GIRL WITH THE SPEAKING FACE.

Mae Marsh.

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation" at the Nixon Theater, is known all over the country as the girl with a thousand faces. Miss Marsh has only been in pictures two years, but she already has reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith photoplay. This California girl can express almost any action the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing.

SEPTEMBER 2, 1915.

"Birth of a Nation" . . . . Is a Great Spectacle

By CHARLES M. BREGG.

IN ASSEMBLING the series of pictures for his remarkable photo spectacle, "The Birth of a Nation," D. W. Griffith has evidently reached the apotheosis of photographic drama. This very marvelous display was presented at the Nixon last night for the first time in Pittsburgh, and its general character, the breadth of its treatment and its overpowering wealth of physical accomplishment justify its use at maximum prices as the opening attraction of the theatrical season in a house devoted to more legitimate dramatic entertainment. I have never been an enthusiastic partisan of the dumb drama as a substitute for the vocal and human art of the theater; and even now can hardly imagine that the scope and influence of this style of drama can ever seriously take the place of the spoken play. But the more than two hours and a half of Griffith's great historical pageant convinces one that the screen may impart the most thrilling emotional effects and that human action may be used dumbly to indite the most vivid and startling dramatic sequences. In "The Birth of a Nation" the producer has combined an overwhelming sense of physical resources with acting expression that conveys a thrill in nearly every movement and gesture. The players are dumb to the audience, but they convey a meaning and an emotional impulse so strong at times as to almost lift you out of your seat. By the lifting of a hand in one scene the whole gamut of maternal grief and joy is sounded.

Perhaps in approaching this supreme expression of photo-drama the first thing that strikes the beholder is its immense display of physical resources. All other picture plays that I have seen are insignificant compared with the Griffith screen in this particular. The effect is of vastness, both as to perspectives and figures. What seem to be thousands of horsemen appear approaching in the distance and coming to the very edge of the canvas and then dissolving in rapid movement. Mr. Griffith has devised uses for the camera that are revolutionary and daring. He dissolves his views of moving scenes in startling fashion and secures mere glimpses, fleeting visions that lend a peculiarly vivid dramatic effect in interpreting the story. For instance, one scene last night in which the militant horsemen of the Southern clans are silhouetted against the night sky in crossing a distant hill top, called for startled applause, and got it. It was one of the most remarkable pictorial effects I have ever seen.

the massiveness of this new photo-art is astounding. The battle scenes of the Civil War are beyond comprehension to the layman. The conflict around Petersburg, Va., where the dying Confederacy was at bay with its back to the wall, is incontrovertibly great, both in scope and action. We are actually confronted with wide-flung battlelines that draw nearer and nearer until they fade into the faces of men in the throes of a superhuman struggle. Sherman's march to the sea is largely in perspective, yet it, too, is a startling manifestation of the human power, while the burning of Atlanta produces light effects that are vividly realistic, carrying a keen sense of the horrible along with the appeal to the eye. Nothing may be said of the reproduction of Lee at Appomattox when Lee surrendered, and that supremely tragic picture, the presentation of the assassination of Lincoln in Ford's Theater. Here the detail is marvelous in its effect. The stage, the boxes, the audience, the beloved victim and the patriot murderer, are given in such accurate detail and with such a fine sense of dramatic fitness that it amazes and overwhelms the spectator. Yet it is in these great physical resources that Griffith has accomplished for the photoplay that I question will ever be surpassed or even equaled. Other subjects more comprehensive may be treated, but I am inclined to believe that motion photography has reached its top-notch in "The Birth of a Nation" is to

PITTSBURG (Pa.) PRESS SEPT. 6, 1915

Photoplay Sale Large.

The performances of D. W. Griffith's wonderous spectacle drama, "The Birth of a Nation," now playing at the Nixon theater, commence promptly at 2:15 for the matinees and 8:15 for the evenings. Owing to the long line of ticket-purchasers and the crowded condition of the theater lobby, it is advisable to purchase seats in advance, for theater patrons buying seats for a current performance are forced to stand in line for some time, thus often time missing the opening of this impressive performance.

Theater und Sommergärten

Noch nie, seit den Tagen, als „Ben Hur" zum ersten Male die Gemüter der Theaterbesucher von St. Louis bewegte, hat ein Stück soviel Aufsehen erregt, und noch nie hat das St. Louiser Publikum einer Theateraufführung soviel Erwartung und Spannung entgegengebracht als „The Birth of the Nation", das heute abend seine 5 wöchentliche, tägliche Aufführung beginnt.

Schon am vergangenen Mittwoch kamen die 50 Künstler, die in dem Stücke auftreten von einem wahren Heer von Elektrikern und Mechanikern, wie anderen Bühnenarbeitern begleitet in St. Louis an. Sogar ihr eigenes Symphonie-Orchester hat die Künstlerschaar mit sich gebracht.

Die Aufführung des Stückes kostet nahezu $500,000 und dennoch werden niedrige Preise, zwischen 25c und $2 für die Abendvorstellungen und 25c bis 1 Dollar für die täglichen Matinees verlangt.

Herr Griffith hat sich Thomas Dixons „The Clansman" für sein hervorragendes Stück, „The Birth of a Nation" ausgesucht und schildert in demselben eine Epoche der amerikanischen Geschichte, die jeden Amerikaner, ganz gleich welcher Abstammung von einem heiligen Schauder erfassen lassen wird; den Bürgerkrieg, die Geburt der Nation.

Die Geschichte behandelt nicht weniger denn 5000 Szenen und das Publikum wird denselben mit großer Spannung und reichem Applaus bis zum letzten Fallen des Vorhanges zusehen. Die Schlacht bei Petersburg, bei der nicht weniger als 18,000 Männer in einer fünf Meilen langen Schlachtfront sich feindlich gegenüberstanden; der Marsch von General Sherman nach der See; das Inbrandstecken von Atlanta, das gerade erst in den letzten Tagen durch das über Leo Frank verhängte Lynchgericht in den Vordergrund trat; die genaue Szene der Ermordung des Märtyrerpräsidenten Abraham Lincoln in dem vom Volke bis aus

Die mit dem 26. September beginnende Woche bringt „The Law of the Land", ein neues Drama, das in New York Aufsehen erregte. Während des Monats Oktober gibt es eine Operettennovität, namens „The Only Girl", „Dancing Ground" eine große Revue, in welcher Al Jolson die Hauptperson ist; „Marit in America"", ebenfalls eine Novität aus einer Reprise von „The Bird of Paradise".

Für den weiteren Verlauf der Saison werden in Aussicht gestellt: Eine neue Version von Du Maurier's „Trilby", „A Full House", „A Pair of Sixes", William Faversham in „The Hawk", „The Lilac Domino", „Hands Up" mit Maurice und Walton, „Experience", „Androcles and the Lion", die große Produktion vom Wallack Theatre, New York, „The Passing Show of 1915", „At Last Alone", „A Pair of Silk Stockings", „The New Henrietta" mit W. H. Crane, Thomas W. Roß, Maclyn Arbuckle, Amelia Bingham, Mabel Taliaferro und ein „all-star" Schauspieler, Louis in einem neuen Spiel, Walker Whiteside in „The Ragged Messenger", Taylor Holmes in „Myd's Mystery", „A Modern Eve", „The Delinquent", „Omar the Tentmaker", sowie William Hodge, Marie Dreßler und Grace George, alle in neuen Partien.

Die Vorführung dieses grandiosen Schauspieles, das die dunkelsten Seiten von Amerika und dessen Wiederauferstehung packenden Szenen beschreibt und dem gespannten Zuschauer vor Augen führt und miterleben läßt, hat in New York, Buffalo, Chicago und anderen Großstädten des Landes riesiges Aufsehen erregt und glänzende Erfolge erzielt, und wird jedenfalls auch in St. Louis gebührend gewürdigt werden.

Herr Griffith hat acht Monate an der Fertigstellung des Stückes gearbeitet.

Lillian Gish, Olympic.

Aug 30/15

Aufführung der „Birth of Nation" unter temporärem Einhaltsbefehle gestattet.

Kreisrichter Kimmel verbietet Einmischung der Polizei und des Staatsanwaltes.

Ein temporärer Einhaltsbefehl, der das Polizei-Departement und den Staatsanwalt davon abhält, die Aufführung des Wandelbildes „The Birth of Nation" zu verhindern, dessen erste Vorführung im Olympic-Theater auf Sonntag angesetzt war, wurde am Samstag Abend von Richter Kimmel vom Kreisgericht No. 9 in seiner Wohnung erlassen. Ein Gesuch um einen solchen Einhaltsbefehl wurde von der Epoch Producing Company gegen den Polizeirath, Polizeichef Young, Geheimpolizeichef Allender und Staatsanwalt Sidener eingereicht. Ein Verhör in dem Falle wird heute Nachmittag um 2 Uhr stattfinden. Man beabsichtigt, den Film fünf Wochen lang hier zu zeigen. Das Gesuch wurde eingereicht, nachdem Staatsanwalt Sidener erklärt hatte, daß er alles thun werde, was in seinen Kräften stehe, um die Aufführungen zu verhindern, da der Film Szenen enthalte, welche die Negerrasse ungerechterweise angriffen und Rassenvorurtheile hervorrufen würden. Das Gesuch der Epoch Producing Company gab an, daß das Wandelbild von der National-Censorbehörde gutgeheißen worden sei und dieselbe in ihrem Bericht vom 20. Januar dasselbe „enthusiastisch indossiert und erklärt habe, daß es ein großer Fortschritt in der Wandelbilder-Produktion sei."

Das Wandelbild sei viele Wochen in Boston, New York, Chicago, Milwaukee und anderen Städten aufgeführt worden, ohne Vorurtheil hervorgerufen zu haben. Die Beklagten hätten ohne gesetzliche Autorität gedroht, die Kläger zu verhaften, wenn sie das Wandelbild aufführten. Bei der Ausführung des Kontraktes zur Aufführung des Wandelbildes in St. Louis hätten die Kläger bereits $3000 ausgegeben, welche sie nebst anderen Beträgen verlieren würden, wenn der Einhaltsbefehl nicht erlassen werden würde.

Die „Birth of a Nation" ist das erste Wandelbild, das in St. Louis zu Preisen von 25 Cents bis $2 aufgeführt wurde. Es ist auf Thomas Dixons Buch „The Clansman" begründet, welches über Zustände im Süden unmittelbar nach dem Bürgerkriege handelt. Der erste Theil zeigt Kriegszeiten und endet mit der Ermordung des Präsidenten Lincoln. Der zweite Theil betrifft die sog. Reconstructions-Periode und zeigt mehrere Negerszenen, welche hiesige Negervereinigungen zu Protesten veranlaßten. Komiteen von Negern und Weißen wandten sich an Sidener, um gegen die Aufführung dieser Szenen zu protestieren. Die Film-Gesellschaft soll sich geweigert haben, diese Szenen auszulassen.

SEPT 4, 1915
MILWAUKEE (WIS.) NEWS

PABST—

"Birth of a Nation"

David W. Griffith's wonderful moving picture spectacle, "The Birth of a Nation," will be the attraction at the Pabst theater for seven days beginning Monday, Sept. 13. Two performances will be given daily, one at 2:15 in the afternoon and one at 8:19 in the evening.

The return of this film drama, following so closely upon the close of its phenomenally successful run of eight weeks at the Davidson theater, is in response to many requests, not only from those who were unable to see the production during the summer run but from many who have seen it. The many astonishing features of the pictures make the second, or third view of them even more interesting and gripping than the first.

Those who have seen the pictures do not need to be reminded of the wonderful battle scenes, the representation of historic events and the dashing pictures of the Ku Klux riders and the turbulent events of reconstruction days. Those who have not seen them can form no conception of their impressiveness and grandeur. Thousands of men and horses and hundreds of women were utilized in the big scenes and the battle pictures, depicting a conflict extending over miles of territory are little short of marvelous. It is said that the production cost half a million dollars and that a year's time was occupied in making the pictures. An orchestra of forty pieces renders the music which carries the pictures through from beginning to end.

SEPT. 2, 1915
PITTSBURGH (Pa.) Dispatch
Aug 30/15

BIG FIGHT MOB IS CRUSHED IN "BIRTH OF A NATION" FILM

"The Birth of a Nation" Gathering at Olympic Applauds Stirring Scenes of $2 Photoplay.

By CARLOS F. HURD.

BEFORE the second act of "The Birth of a Nation," $2 photoplay, was put on the Olympic Theater's screen last night, announcement was made to the well-filled house that the act related to events of a half-century ago, and that the film was not intended to show "any race as it exists today." The same statement appeared, a minute later, on the screen.

Then began a drama in which negroes invaded and set fire to the homes of white families, besieged white women in huts and in cellars, drove white men from the polls, and dominating a Legislature, passed what was termed "a law for intermarriage of negroes and whites." A Southern girl of gentle breeding was pursued by a negro in soldier's uniform, and leaped to death to escape him. Before the horror of this incident had passed, a negro politician was shown, attempting to force a Northern white girl into immediate marriage with him.

Drama Is Stirring.

The scenes of this drama—and it was drama of the most stirring sort—were enacted before the motion camera with- [illegible] two years, by negroes of the [illegible] the negroes whom one can [illegible] city or town in the central, [illegible] the Southern, states.

[illegible] the management gives assur- [illegible] at these pictures were not rep- [illegible] tions of "any race as it exists to- [illegible] doubtless everyone will view in the calm light of history, and [illegible] eed not fear a recurrence of the [illegible] d excitement, which, a few years followed the presentation of the [illegible] version of "The Clansman," and [illegible] ch culminated in wholesale lynchings in Springfield, Mo., and in Springfield and Cairo, Ill. Act 2 of "The Birth of a Nation" is taken from "The Clansman."

[illegible] e Ku-Klux Klan appeared on the [illegible] as the corrector of black misrule, [illegible] sheeted members performed [illegible] s deeds of rescue, such as men [illegible] might be proud to perform in [illegible] nd without disguise. By way [illegible] historical authority for this [illegible] of the Ku-Klux, the manage- [illegible] ced sentences from Woodrow [illegible] historical works.

What Wilson Said.

[illegible] hese sentences told of the de- [illegible] on of certain northern leaders [illegible] use white South under the heel [illegible] the black South." In Wilson's His- [illegible] ory of the American People, from [illegible] which this quotation was taken, there [illegible] also this description of the work of [illegible] he Ku-Klux.

"Brutal crimes were committed; the innocent suffered with the guilty; a reign of terror was brought on, and society was infinitely more disturbed than defended."

Describing the final phase of the Ku-Klux, in the same chapter, Woodrow Wilson tells of the suppression, by Federal authority, of "the secret orders or the reckless fellows who plied their means of intimidation without scruple, or principle, or public object."

This is the view of a historian who cannot be accused of bias against the South, and who shows a discerning sympathy for the Southern people in the hardships and abuses which unquestionably attached to "carpet-bag" rule. It is worth reading, after one has seen, and has applauded, the scenes shown last night.

[illegible] ittsburg Press Sep 6/15

Photoplay Sale Large.

The performances of D. W. Griffith's [illegible] onderous spectacle drama, "The Birth [illegible] f a Nation," now playing at the Nixon [illegible] heater, commence promptly at 2:15 [illegible] r the matinees and 8:15 for the even- [illegible] gs. Owing to the long line of ticket- [illegible] urchasers and the crowded condition [illegible] the theater lobby, it is advisable to [illegible] urchase seats in advance, for theater [illegible] atrons buying seats for a current per- [illegible] ormance are forced to stand in line [illegible] some time, thus often time mis- [illegible] the opening of this impressive [illegible] nstance.

[illegible] Post Sep. 6/15

[illegible] raction on the Alvin stage next [illegible] ll be George Broadhurst's melo- [illegible] "The Law of the Land," which [illegible] season in New York. It is about [illegible] der of a husband by a wife and [illegible] ing of her crime when the de- [illegible] ender her provocation. Julia [illegible] part of the wife.

[illegible] ondrous photo specta- [illegible] Nation," continues [illegible] for the most [illegible] Owing to

Times Daily
Aug 31/15

BIRTH OF A NATION THRILLS AUDIENCE AT THE OLYMPIC

Photo-Drama Battle Scene Most Vivid Ever Seen in St. Louis.

BY RICHARD SPAMER.

The gentlemen charged with the advance exploitation of D. W. Griffith's cinematographic spectacle, The Birth of a Nation, dealt largely in superlatives. This photodrama, they told us, was "the greatest ever," and the familiar arenic rhetoric was frequently resorted to. The picture's effect on self-satisfied New York, excitable Chicago and other important centers was their stock-in-trade description. They submitted startling figures of every kind, actual and imaginable, long ahead of their show.

And now some 2000 of all sorts and conditions of men and women have seen it—they saw it and it gripped them convincingly at the Olympic last night, and they pronounced it according to specifications in each and every particular. The reel runs true to form, to use a sporting phrase, which may or may not be admissible here.

All extravagance aside, the Birth of a Nation is almost precisely what is claimed for it—immense, stirring, startling. No matter how seasoned the motion picture habitue may be, here he will see something that will send new thrills into his heart. What will impress him most, perhaps, is the enormity of the photoplay's canvas. That Petersburg battle scene has no equal, so far, in extent or detail. The Ku Klux Clan pictures are truly awe-inspiring, even to those spectators who are made acquainted for the first time with the terrible events here depicted. For those who have become fathers or grandfathers since the civil war, and who know much about this oath-bound society from actual experience or reading, this phase of the picture is swiftly and searchingly recollective.

The cast is excellently chosen almost without exception. Infinite care is the keynote in the big as well as the little views that make up the work. The incidental music is a strong feature and but for too strenuous a speeding-up of the film at times, no fault can be found with its projection. Ample evidence exists that Mr. Griffith wants to give his audiences the worth of their money; hence he tries to hold them nearly three hours with but one intermission. The exhibition could be cut down 20 per cent and nobody would suffer on that account or feel that he was being denied any essential of what constitutes a motion picture of the thinkably highest class.

Getting down from generalities to particulars and these are resorted to merely because The Birth of a Nation is to abide with us five consecutive weeks—it seems well to particularize by repetition; and in this manner, whether you care for the "movies" or not, here is a "movie" you simply cannot pass up. On the technical side it is the cinematographic high-water mark. Dealing with a dark spot in our history and presenting it with extravagant detail it puts the beholder in the strong position of exercising his individual judgment of the scenes and incidents shown. To use a phraseful manner, The Birth of a Nation is the "argumentum ad hominem"—the appeal to the manhood, in each beholding person.

But when all is said and done The Birth of a Nation is a great, a truly great event in the entertainment and the education of the masses; for it is likely true that very many of us today are going to picture shows more regularly than to our libraries. We are more numerously spectators than we are readers. Here, then, is where such an enormous creation as The Birth of a Nation is of its direct and tangible effect.

Pittsburg Gazette Times
Sep 6. 1915

The performances of D. W. Griffith's spectacle drama, "The Birth of a Nation," now playing at the Nixon Theater, commence at 2:15 for the matinees and 8:15 for the evenings. Owing to the long line of ticket purchasers and the crowded condition of the theater lobby, it is advisable to purchase seats in advance, for theater patrons buying seats for a current performance are forced to stand in line for some time, thus oftentime missing the opening of the performance.

Pittsburg Press Sep 7/15

NIXON.

Big houses greeted and apparently were deeply impressed with "The Birth of a Nation" at the Nixon yesterday. The beauty of this remarkable film at times called forth applause as hearty as if the audience had been applauding living actors on the stage. From thrilling battle scenes to pretty love scenes, the assassination of Lincoln and typical scenes of life in the south in the reconstruction period after the Civil war, the story moves along in a way to keep the audience constantly keyed up to a high pitch of interest. The plot is a decidedly interesting one, well worked out and added to its interest is the apparent historical value of the big picture production.

Aug 30/15

'BIRTH OF A NATION' WINS BIG APPLAUSE AT THE OLYMPIC

897 of the Audience Sign Cards Approving the Morals of the Production.

BY KATHERINE RICHARDSON.

Enthusiasm ran so high at the Olympic Theater last night at the first production of "The Birth of a Nation," the widely heralded $2 motion picture play, that 897 persons of the almost overflow audience signed cards petitioning Circuit Judge Kimmel to let the play be shown in St. Louis for the five weeks it is booked. A temporary injunction was granted by Judge Kimmel at 10 o'clock Saturday night to permit last night's performance. A second hearing will be held by him today, and the 897 cards will be presented to him as the best argument for the play's continuance.

A master mind visualized "The Birth of a Nation" and a master hand directed its production, and David Griffith, owner of both, has produced the masterpiece of the screen. In acting, scenic arrangements, spectacular performance and true human interest the film surpasses.

No smallest detail is overlooked to render the whole a living, moving spectacle of the Civil War period, and the audience is divided in its sentiments between the North and South, only to be gathered into one cheering whole for the United States of America.

The play follows fairly accurately the story told in "The Clansman." Griffith also makes a plea through his sub-titles for world peace, but the temper of last night's audience—reflected in its shouts of encouragement when the Confederate soldiers stormed the Union trenches—indicated a strong love of battle well fought.

As the play runs three hours, it is not possible to give any detailed description of scenes or of the story, or plot. The first part of the play deals with the events leading up to the Civil War, and shows several of the battles, and Sherman's march to the sea, and the burning of Atlanta. These are the great spectacular scenes in the first part, and the incidental music is at all times thrilling. The large symphony orchestra plays Tschaikowsky's "Burning of Moscow" during the burning of Atlanta. This picture, and that of the terrible aftermath of battle, with the dead lying on the field, are Griffith's best arguments for world peace.

Interwoven is the theme of the friendship of two Northern brothers, the Stoneman sons, for two Southern brothers, sons of Dr. Cameron of Piedmont, S. C. A Stoneman falls in love with a Cameron girl, and a Cameron girl with a Stoneman boy.

The surrender of General Lee to General Grant is shown—with the scenes adapted from historical descriptions—and the signing of the peace pacts. Abraham Lincoln is shown in several intimate studies, and his assassination by Booth in Ford Theater, Washington, provides one of the big moments of the film.

Stoneman, the radical leader of the house, comes into power, and in the second part, he is shown dispatching his carpet-baggers to the South. A reign of terror then begins, with Silas Lynch as the leader. He becomes Lieutenant Governor of the State, and a negro majority is given in the Legislature. Ensuing scenes are taken from descriptions in the history of the State.

The Ku Klux Klan is formed to protect the whites from the negroes, and the statement is made that while there were 400,000 of these men in the South, the identity of none was ever known.

The mighty rides of these clansmen; how they rescue the oppressed whites, and strike terror to the hearts of the negro, brought cheers from last night's audience.

There are no revolting scenes. The pitifulness of the way the negroes were used as tools through the cupidity of the "carpet-baggers" from the North is shown, rather than any effort made to present them as acting brutally on their own initiative.

It is no exaggeration to say more than 10,000 are employed in the film's making, and it can readily be believed that the film cost more than $100,000. There will be daily matinees and night performances during the next five weeks, if the court proceedings today favor "The Birth of a Nation."

PHILADELPHIA (Pa.) INQUIRER
SEP 7 1915

PITTSBURG (Pa.) PRESS
SEPT 4, 1915

Griffith Wins Way.

David Griffith who startled the world with his wonderful combination of film and operatic drama called "The Birth of a Nation" which is drawing capacity audiences at each performance at the Nixon theater, is a native of Kentucky. He is recognized as the greatest director of motion picture productions in the world today. He has gained this eminence in seven years and commands the largest salary ever paid a director of any amusement enterprise in this country.

"Birth of a Nation" at Forrest

Interest in the remarkable Griffith motion picture, "The Birth of a Nation," was shown in the enthusiasm displayed by the audiences which viewed this masterpiece at the Forrest Theatre yesterday. As an example of the degree of perfection to which this style of entertainment has reached, it would seem that this has about all the attracting elements. There is romance, thrilling episodes and comedy all intentionally interwoven. [illegible] the Ku Klux Klan [illegible]

"The Birth of a Nation" Master Mind of Motion

True American History and Romance Marvelously Produced in Film Drama

FEATURES OF A GREAT STORY

D. W. Griffith's marvelous spectacle, "The Birth of a Nation," which has been creating a furore around the country, is to come into the Forrest Theatre next Saturday night, September 4, for a limited engagement.

Following the opening the show will be seen twice daily, the first matinee being Labor Day matinee, on Monday afternoon.

The afternoon performances start at 2.15 and the nights at 8.15.

This is the great drama of American history and its relationship to the slavery question that has aroused the interest of more people than ever saw one production on the stage in this country before.

Griffith is the master mind of motion pictures, but this is his greatest achievement.

First-class Film, First-class House

It is also the first silent film drama that ever went into the first-class theatres and charged the same prices as are paid for such great shows as "Ben Hur" and the like, as well as the best-known stars on the stage.

When it was produced in New York last year everybody predicted that the public would not pay these prices to see a film story.

But when they saw the piece and were able to gauge its magnitude they discovered that the public would pay even bigger prices to see it than they were asked for the best dramatic offerings.

The New York newspapers without a dissenting voice proclaimed it the greatest thing that had ever been shown on the stage.

St. Louis Star
Aug. 31/15

"BIRTH OF A NATION" WINS INJUNCTION IN PITTSBURG

The fifth of legal battles in which "The Birth of a Nation" has been engaged, has just been won in Pittsburg, according to a telegram received at the Olympic Theater today. The spectacle was scheduled to open at the Nixon Theater in the Pennsylvania city tonight. As in the case of St. Louis, an attempt was made by the authorities to prevent the showing of the film. Late last night an injunction was secured, forbidding the police to interfere, and the opening will take place as announced. The fight had been on in Pittsburg for several weeks. The argument to make the temporary injunction, granted last Saturday night by Judge Kimmel permanent in St. Louis, will be heard in Division 7 of the Circuit Court tomorrow afternoon.

NEW YORK (N. Y.) HERALD
SEPT. 5, 1915

"The Birth of a Nation," D. W. Griffith's spectacle, passes its five hundredth presentation in New York, and the anniversary last week was the fourth birthday of the [illegible] many weeks that it has been on exhibition in the Liberty Theatre. Mr. Griffith has linked romance and history in his drama of American life.

"The Birth of a Nation" Mister Mind of Motion

(Continued from page 6)

with an allegory showing the re-birth of the nation and the dawn of a peaceful era at last in the war-scarred South.

It is a great story; a marvelous production and it teaches you things about our national history you never knew before.

It has no purpose of propaganda but is a powerful dramatic narrative that thrills you by its intense action and entertains you with an epical sweep which is irresistible.

It is good entertainment and is highly instructive.

Efforts to Suppress Scenes

There has been some opposition stirred up by the negroes and their followers who are trying to suppress scenes in the play which depict the efforts of negro men to marry white girls.

There is a society in this country which believes in the intermarriage of blacks and whites.

This society has fomented the trouble against this wonderful work of art.

The enlightened colored men and women and their following among the best class of negro citizens have seen nothing wrong in the production and they have not opposed it.

The professional stump speakers and the agitators have had a great deal to say.

The big picture has come through these attacks with a clean bill of health.

It has been indorsed and sustained by every official into whose care it has been entrusted.

It has never been interfered with in any official way.

It would be a crime against the rights of free speech and free thought to suppress an iota of this picture.

Lesson of Merit

It is clean and truthful and while at times it depicts things which are unpleasantly true the lesson taught is of the highest worth.

It shows that the colored men in the first dawn of their liberty were abused by scheming politicians and made to mistake liberty for license.

It also shows the wonderful progress these people have made and inculcates in all the sure rewards which are the measure of good citizenship.

It is a masterpiece of drama and is sure to make a great impression upon any one who sees it and studies its mighty purposes and its fine dramatic effectiveness.

Special for Philadelphia

The Philadelphia engagement is one specially devised and follows in every respect the remarkable success which has been achieved by this big story in New York where it is turning into its eighth month of a run which has been the sensation of two seasons.

Atthe same time it is rounding out its three hundredth performance in Boston and Chicago.

This story, it must be emphasized, is the masterpiece of a man who has made a new form of expression live in the annals of the American stage.

Griffith is a product of the motion picture world but by his inventive faculty and his grasp of the dramatic effectiveness of a new art he has created an epoch.

Beside his achievement the old line of stage spectacles look like miniature imitations of a poetic fancy.

His imagination has greater scope in a larger field.

He sees battles as they were fought fifty years ago in the tense struggle which welded our national union.

America Before the Eyes

He places these before the eye as clearly and forcefully as if we were looking back through the years of the bygone days and actually seeing the men of that period fighting through the momentous struggle.

Into his mise-en-scene come Lincoln, Grant, Lee, Seward, Hay, Sherman, Porter, Logan, Jackson, in fact the giant figures of those soul-stirring days.

They are not fleeting phantoms of the past as gathered from history but flesh and blood representations of these men.

The places where they lived and achieved and passed out are shown in accurate detail.

The battlefields they fought upon are once more thrown up into the perspective.

You see it all as clearly as if it were but yesterday.

Romance and Family

You also see the lovers and their families and the motives which stirred the common people and each acts out his little drama which was part of the mightier story which made this nation understand itself and go forward to its larger destiny.

It is drama which stirs you with the pulse of human understanding.

Nothing like it was ever attempted before because it was the dawn of a new art which made it possible to scale such heights.

Harmony Synchronized

Then also there is a score of operatic emotion, which is worked out in thematic juxtaposition to the unfolding of the epic.

This is synchronized to the fraction of a second to progress with the narrative.

It is all part of a great idea worked out in a bigger and newer way.

St. Louis Times Aug 31/15

OF A NATION" WINS FIGHT IN PITTSBURG

[illegible] of the legal battles in [illegible] "The Birth of a Nation" has [illegible]ged, has just been won in [illegible], according to a telegram re[illegible] the Olympic Theater Tues[illegible] Griffith's spectacle was sched[illegible] at the Nixon Theater in [illegible] city Tuesday night. [illegible] of St. Louis, an attempt [illegible] by the authorities to prevent [illegible] the film.

Monday night an injunction [illegible] issued, forbidding the police in [illegible] and the opening was delayed [illegible] announced. The film had [illegible] preceding national works, and [illegible] more attractions than the [illegible] in Boston and Chicago.

Pittsburg Chronicle Sept 4/15

Nixon—"The Birth of a Nation."

The success of D. W. Griffith's spectacle, "The Birth of a Nation," at the Nixon Theater is the talk of the town.

David W. Griffith is a southerner and has been a close student all his life of the Civil War and reconstruction periods. The facts given herewith are the result of his studies in that field. The clans sprang into life during the Reconstruction struggles of 1869-71. Nathan Bedford Forrest, the dashing cavalry leader, was the organizer and first leader. John W. Morton, afterwards secretary of state of Tennessee, was adjutant general. The incident in "The Birth of a Nation" of the North Carolina clansman massing to aid their South Carolina brethren is actual fact. Henry Walthall, who plays the role of the Ku Klux Klan leader, is the son of a clansman. The rites used are taken from the ritual book of the order which was secretly published at Pulaski, Tenn. The "underground railroad" was an important part of the system. A general amnesty finally removed the ban of secrecy and since that time the stories of their doings and thrilling escapes have developed into tales like those that Sir Walter Scott wrote of their ancestors.

[illegible] and made him fa[illegible]er's first success [illegible] nous. [illegible] This week the new revue, "The [illegible]lies of St. Louis, Old and New," is making a hit.

Olympic Theater.

"The Birth of a Nation" at the Olympic is writing another sensational chapter in its history. D. W. Griffith's spectacle of Civil War and reconstruction days opened at the Olympic Theater Sunday night to the largest first-night audience in five years in St. Louis and the largest summer-night audience in the history of the Olympic. During the week the crowds have held up to the standard set by the opening night. Managers of the spectacle say they already regret that they did not book the show for an indefinite run instead of for an engagement of only five weeks.

Pittsburg Chronicle Sept 6/15

Scene in "The Birth of a Nation"

One of the best laughs in "The Birth of a Nation" now showing at the Nixon is the lovesick sentry in the Hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire order," for never does an audiencce miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look. Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Miss Lillian Gish wears her costumes of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

St. Louis Times Aug 30/15

"Birth of Nation" Thrills a Big Audience at Olympic

With Bold Faithfulness to the History of the Reconstruction Period, Griffith's Photo-Spectacle Insults No One.

By Raymond A. Walsh,
Dramatic Critic, St. Louis Times.

To a gallery that stamped and shrieked its approval, to a balcony that swayed in its nervous excitement, to a parquet that applauded in that usual characteristic, manner peculiar to parquets, "The Birth of a Nation," the greatest photo-spectacle to date, was presented at the Olmpic Theater, Sunday night. It was a most representative gathering and a sort of auspicious occasion. Judge Karl Kimmel, whose temporary injunction restrained the police from interfering with the opening night's presentation, was there. Chief Youig, who heads the department which was restrained, was there. And, of course, the morality squad or Censhorship Committee took due notice of each and every one of the 5000 scenes. Whether the morality squad, or so-called censors, decided that the film did or did not conform to Nicolay's's or Hay's or Wilson's theories of the reconstruction period, I am unable to say. I suppose these details will be determined by the censors later—if the court grants them the right to exercise the profound judgment necessary.

If the guardians of our morals and safety insist upon censoring "The Birth of a Nation," they may as well go into the classrooms of our public schools and delete the pages of American history. If St. Louis is robbed of future presentations of "The Birth of a Nation" it will lose the opportunity of viewing one of the greatest—if not the greatest and most stirring—achievements of the theatrical world.

Sep 2/15

SEPT. 2, 1915
PITTSBURGH (Pa.)

...NY TO OPEN ...NDAY; "BIRTH ...N" AT OLYMPIC

BIG ...HT CR...

... dramatic company ...ished itself in public fa... long season of 44 weeks, ...en weeks ago for the sum... open its season Monday next ...ark in "Within the Law." The ... Company has been reorgan... "Th...nd strengthened in many ways ...e season of 1915-16. Mr. Charles ...lair will direct the productions as ... old. Mr. Bob McClung, character comedian, who returns to the company, will have charge of the stage, and Mitchell Harris, the popular young leading man, will again head the company. Miss Evelyn Varden will play leads, Miss Elsie Hitz, ingenue roles, and Miss Loretta Wells will capitalize many years of experience in the best companies as character woman. Vessie Farrell, Henry Hull and Louis Calhern return to The Players in their old roles.

This week, "The Follies of St. Louis."

"Birth of a Nation."

The bookings for "The Birth of a Nation," now playing at the Olympic Theater, have been so arranged as to keep the big spectacle in the big amusement centers of the country indefinitely. St. Louis will be the only city in which it will be seen in this neighborhood for scores of miles around this season. The spectacle has been billed and advertised in every small city and town within a radius of 75 miles of St. Louis, and many of the visitors at the Olympic even at this early date have been "our country cousins." The same policy has been pursued everywhere since "The Birth of a Nation" started its sensational career in Los Angeles last February. Runs that broke all records for length in Los Angeles and San Francisco drew from the population hundreds of miles in various directions.

Pittsburg Leader Sep 3/15

"The Birth of a Nation"

At each performance of "The Birth of a Nation," now playing at the Nixon theater, the audiences increase both in size and enthusiasm for the wonderful D. W. Griffith spectacle of Civil war time and reconstruction days. In addition to the picture there is written, especially for this production, an operatic score, Wagnerian in idea, and fitted to the screen drama. It is so perfectly adapted to this story that it becomes a very important part of the epical form of narrative. It is estimated that Mr. Griffith took more than 3,000,000 separate scenes for the original make-up of his great spectacle. These were subsequently assembled into the story as it now appears in dramatic form upon the stage and reduced to a total of approximately 200,000 distinct scenes.

Pittsburg Leader Sep 3/15

"BIRTH OF A NATION" WARNING AGAINST WAR; PICTURES WONDERFUL

The depiction of the ...rs of war is the surest guarantee of a profound and lasting peace. It is this undercurrent of pitiless woe that lends dynamic force to "The Birth of a Nation," D. W. Griffith's marvelous photo drama, presented at the Nixon theater last night. With the perfect balance of the dramatic "unities," the panoply and passion of the battlefields and the glare of a flaming city transcended even the depiction of a parent's grief and other sad scenes attendant upon conflict. Although some of the scenes were declared to be historical most of the dark and blotted pages of reconstruction days in the south were very much exaggerated. This tendency serves to mar an otherwise perfect picture, without lending any essential strength to a masterpiece. Isolated cases of bestiality, culled from "The Clansman," caused the recurrence of the criticism that greeted that drama, because the pitiless realism of motion photography leaves nothing to the imagination. This is as unfortunate as it is unnecessary. The chase of a frightened girl by a drunken renegade, the drunken scene in Lieutenant Gloverior Lynch's apartments, are unpleasant to those who believe that the broad sweep of national history can take no cognizance of the crimes of individuals. Some of the grewsome scenes jarred and could well have been eliminated. "The Birth of a Nation" is, however, the greatest pictorial masterpiece that the public has ever seen or can ever hope to see for many years. Aside from the overdrawn Klu-Klux-Klan figures and the exaggerated scenes of carpetbagger and negro rule in the South the pictures marvellously visualized American history with fidelity of detail and loyalty to the canons of art. An orchestra of 25 pieces aids the production.

MIRIAM COOPER in the greatest photoplay achievement, "The Birth of a Nation," at the Nixon Theater.

At each presentation of "The Birth of a Nation" at the Nixon Theater the attendance continues larger, and enthusiasm is pronounced for the wonderful D. W. Griffith spectacle of Civil war time and reconstruction days. This is the production playing to record-breaking houses in New York, Chicago, Boston, Atlantic City and Brighton Beach for many weeks. In addition the musical accompaniment is perfectly adapted to the scenes. It is estimated that Mr. Griffith took more than 3,000,000 separate scenes for the make-up of his great spectacle.

St. Louis Star Sep 6/15

'BIRTH OF A NATION' ENTERS ON SECOND WEEK AT OLYMPIC

Spectacle Draws Large Labor Day Crowd and Audiences Are Enthusiastic.

"The Birth of a Nation," the great photo-drama spectacle at the Olympic Theater, is drawing larger crowds at each matinee and night performance, and today had overflow Labor Day audiences.

Each person who views the great film becomes immediately a "booster" for it, as it contains many wonders never before equaled on stage or in motion pictures. The finished acting of its principals; the wonderful staging of battle scenes in which hundreds of men fight with such realism that the spectators shudder with the horror of war; and the wild rides of the Ku Klux Klan are each in themselves a memorable picture.

In the "Birth of a Nation" there are so many daring acts, so many clever feints, falls and dashing rides that one forgets to marvel at them. Here a man falls headlong from a porch roof, apparently shot through the heart by a raider; in the battle scenes soldiers are shown falling under fire, diving from trenches, and reeling from horseback. Many spectacular falls are made by the clansmen in the Klan rides. One scene shows the mighty fight of a young blacksmith in a negro dive, in which he fells a dozen men with his naked hands, but himself falls under a bullet fired into his back.

The plan runs three hours, with an intermission of three minutes. A symphony orchestra of about twenty pieces, plays throughout the performance, and through combination of popular airs suitable to the scenes depicted, have worked out a symphony which might itself well be called "The Birth of a Nation."

The drama has entered on its second week, and will continue until into October.

St. Louis Republic Sep 5/15

Olympic Theater.

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which is being shown at the Olympic Theater, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown in a raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads.

In this emergency the country authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of 10 square miles for the use of the horsemen. Along all the roads within this area the County Commissioners posted notices forbidding all traffic. Pedestrians also were warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State.

The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick.

St. Louis Daily Sep 5/15

Second Week of Birth of a Nation.

AT THE Olympic tonight the second week of D. W. Griffith's enormous photo-spectacle, The Birth of a Nation, begins at 8:20. There are hundreds of scenes and incidents in this marvelous pseudo-historical picture account that have impressed themselves deeply upon the minds of [illegible] million spectators. Gone more so than [illegible] which Gen. Ulysses S. Grant receives the surrender of the army of the South from Gen. Robert E. Lee.

As the scene unfolds, Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thoughts. A forlorn leader of what is even no longer a forlorn hope, he sits with bowed head most of the time, while Grant is reading an important document.

As Grant, having finished reading, and having fixed his signature, rises, the contrast between the two men is striking. Grant, about 5 feet 8 inches tall, his square shoulders, inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his 6 feet of stature and faultless form towering over his conqueror—a statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend, and is accepted by such as the man in gray, who grasps the extended hand, and the great generals of the great war for a moment face each other. Then, with military salute, they part, and the incident of Appomattox Courthouse is closed.

There has been a finer adjustment of this scene by the operators at the Olympic, which doubtless will enhance its value as a wonderfully instructive moment in the greatest civil war drama of all time.

Daily matinees will be given at 2:20 until further notice.

St. Louis Republic Sep 5/15

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CLIPPING FROM Gazette

Date Sunday Sep 7-8-15

program of vaudeville will also be offered Saturday.

"Birth of a Nation" F

"The Birth of a Nation," which will be seen at the Tivoli theatre during the week beginning September 20, is a most happy and strong combination of spectacle and story. It is divided for exhibition purposes into two acts, each of them about 5,500 feet long. The first act is devoted to the struggle between the north and the south. In this act come the terrific battles of the Civil war, Sherman's march to the sea, the burning of Atlanta, the downfall of Petersburg, Lee's surrender to Grant and the assassination of Lincoln.

The second half is devoted to the "Clansman's" story of the reconstruction period. In this comes the enfranchisement of the slaves and the subsequent attempt of the carpet-baggers to rule the white [illegible] south [illegible] the [illegible] and the answer of the white men in the form of the Ku Klux Klan. Contrasting the [illegible]

Emotional Stars Although in Their Teens

THE Gish sisters, Lillian and Dorothy, are perhaps two of the best-known emotional actresses on the moving-picture screen. Lillian, the elder, is not 19 years old, while Dorothy is but 17, yet these ambitious girls have won laurels for themselves equal to those of the most proficient of screen stars. Lillian has had regular stage experience since she was a little girl of 6, when a company playing in her home town needed the services of a clever child. She went out on the road with the company and stayed with it several weeks. Another notable experience of hers was when she played one of the fairy dancers in Sarah Bernhardt's company, while Mme. Bernhardt was on one of her American tours. Lillian was with the notable French actress two years, then she quit the stage and entered a girls' school and remained until she was 15. She was engaged by D. W. Griffith shortly afterward to play child and juvenile parts in the Biograph Company, and from that time her rise to stardom has been rapid. Her itest success is in the Birth of a Nation, a play in which she was featured as one of the principal characters, that of "Elsie Stoneman."

Dorothy Gish, although a year and a half younger than her sister, is almost as well known and is a star in her own right. She has also been under the direction of Griffith, and perhaps her most notable achievement was the part she played in Judith of Bethulia, a play in which she was featured, and which won her much praise and commendation for her artistic portrayal of the character.

The Gish sisters are very beautiful blondes, and are natural emotional actresses. Mrs. Gish, their mother, is justly proud of her talented daughters, and is to be found in the vicinity of the studios where her girls are playing, keeping the home bright and cheerful for them when they come home tired from the day's work.

Reedy's Mirror St Louis Sep 7/15

Bookings for "The Birth of a Nation," now playing at the Olympic Theater, have been so arranged as to keep the big spectacle in the big amusement centers of the country indefinitely. St. Louis is the only city in the Mississippi Valley in which it will be seen this season. The spectacle has been advertised in every small city and town within a radius of seventy-five miles of here, and many of the visitors at the Olympic even this first week have been "our country cousins." This policy has been pursued everywhere since "The Birth of a Nation" started its career in Los Angeles last February. Record runs there and in San Francisco drew from the population hundreds of miles in various directions. People living in the vicinity of New York have seen the spectacle only at the Liberty Theater and Brighton Beach. Boston has taken care of the New England territory to date. Chicago has a monopoly of the Lake basins. The show at the Olympic Theater will go to the heart of Texas at the end of this engagement. The smaller cities hereabout will not be visited for at least a year, perhaps not that soon, owing to the great demands for the piece in such places as Denver, Kansas City, Portland, New Orleans, Indianapolis, Buffalo, Atlanta, and many others, not yet provided for, where there will be runs at least as long as the one scheduled here.

Pittsburg Sun Sep 7/15

THRILLING FILM DRAMA IS SHOWN

"Birth of a Nation," Which Opened in Nixon Last Night, Is Impressive Spectacle.

Thrill following thrill in the gripping scenes of "The Birth of a Nation," which opened last night at the Nixon Theater, proving this one of the most remarkable photoplays ever produced. The story is woven around incidents of the Civil war, the scenes are so cleverly dovetailed that there is not a dull moment in the entire performance, and the spectator, whether he remembers the stirring days of the conflict to save the Nation, or is merely a student of their history, cannot help get a new conception of that period.

The play is brilliantly cast, and the spectacular effects are so startling that they awe. Reproductions of scenes and events are so realistic that the audience is completely carried away and forgets that it is a cleverly staged drama and not real life that one is watching.

"The Birth of a Nation" was filmed on the old battlefields of the Civil war, on the plantations and cities of the South, and not a detail, comic, tragic or pathetic, has been overlooked that would add interest to the realism of the piece. It is unquestionably one of the most remarkable examples of motion picture taking ever shown in this city, and the interest in the plot is inevitably divided by amazement at the skillful manner in which the drama was filmed.

Part two is an elaboration of Rev. Dr. Dixon's play, "The Clansman," and it is this feature to which so much objection was raised. The scenario in the Ku-Klux episode makes the firm more interesting than the play, but in both the disagreeable scenes seem to be too long drawn out.

The dragging out to great lengths of the chase of a girl by Renegade Gus, and of the drunken scene in Lieutenant Governor Lynch's apartments, is as unpleasant as it seems unnecessary to carry a lesson.

As a peace propaganda exhibition it is the most impressive yet put forth in any line. The horrors of war are so poignant that a lesson goes with the unrolling of the picture. Students may even find it useful in visualizing important historical events.

An orchestra of 25 pieces plays incidental music throughout the photoplay, and its apropos adaptations make it one of the most pleasing of all the different essential features.

When this film was first advertised in Pittsburgh a delegation of negroes waited upon Mayor Armstrong and appealed to him to prohibit its showing in Pittsburgh, as it was offensive to their race. The mayor ordered it prohibited. The promoters then went into court and secured a temporary injunction upon the authorities interfering with the production. It will be argued in court tomorrow.

Enquirer Date 1-5-15 Ohio

OLYMPIC—"AMERICANS."

The Olympic will have one of its big attractions for the coming week in the elaborate show provided by the "Americans." There will be three burlettas, all of them extravagantly mounted. One of them is a take-off on the big moving picture production, "The Birth of a Nation," and called "The Worth of a Nation." "Girls and Jingles" is the name of the closing burlesque. The scenery is all new and the six sets are said to be worth while seeing. The company is strong on comedy talent. Ed Johnston heads the list, assisted by Ben Small. Among the women are Jeannette Buckley, Monica Redmond, Vogan and the Lawrence sisters. Robert Hall and Hughey Bernard.

As special features will appear Louie Cook, with some good stuff to hand out. The Tom and Tania, the barefoot [illegible] The special nights will [illegible]

CLIPPING FROM
Philadelphia, (Pa.) North American

Date 1915

"Kick In."

Not the least important feature of "The Birth of a Nation," is the elaborate musical program presented by an orchestra of forty pieces. The dumb "movie" actors have ever had interpretative assistance from musical art, but the orchestra appearing daily at the Forrest is a distant relative of the tin-pan pianos of the first nickelodeon. It suggests that the time may come when, with the aid of the perfected phonograph, the motion-picture machine may "can" histrionic masterpieces for future generations. And certainly this is the best argument, from the artistic standpoint, for the existence of the "movies."

Openings

NIXON-TWO CHARACTERS IN "THE BIRTH OF A NATION" PHOTO PLAY

Post-Dispatch 9/5/15

WITH the coming of Labor Day and the announced opening of most of the theaters we may regard the local theatrical season as officially under way after Monday. Of its prospects, its hopes and fears more will be said in the future. In several particulars the opening are auspicious. The Nixon has already gotten by with its much-discussed 12 motion picture, "The Birth of a Nation." It is enough just here to say that if there was ever a photo spectacle (or play) worth $2 this Griffith marvel is certainly entitled to the price, and it is hard to conceive how future producers can do better, even at double the price. The antagonisms which the pictures provoke are, in a sense, natural, but its compensatory virtues are quite enough to atone therefor.

Post-Dispatch 9/5/15

THE GIRL WITH THE SPEAKING FACE.

Mae Marsh.

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation" at the Nixon Theater, is known all over the country as the girl with a thousand faces. Miss Marsh has only been in pictures two years, but she already has reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith photoplay. This California girl can express almost any action the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing.

Post-Dispatch 9/5/15

"Birth of a Nation" Presented at Nixon

Motion Picture Spectacle Reproduces Scenes of Civil War and Southern Reconstruction Period.

MUSIC IS A NOTABLE FEATURE

"The Birth of a Nation," D. G. Griffith's motion picture spectacle founded on the theme of American Civil War history and the trying period of reconstruction days makes good all the claims that were made for it in advance. The audience that witnessed the opening of its engagement at the Nixon Theater last night saw not only a masterpiece of animated photography but likewise were thrilled by an entertainment altogether novel and unique. It is a photodrama on a mammoth scale set to music, and the success of the production is due to the painstaking care in handling every detail, and particularly in the arrangement of the incidental music. In this case, however, the music is not incidental; it is more than half the show. It is the Wagnerian idea fitted to the screen drama and the synchronization is so perfectly adapted to this story that it becomes a most important part of the epical form of narrative. The score was arranged by Joseph Carl Breil who spent months with Mr. Griffith while he was making the picture. It is perhaps the most unusual score ever devised.

The photography is superb. The battle scenes, the riding of the Ku-Klux and the melodramatic incidents are faultless. Thomas Dixon's "The Clansman" furnishes the thread for the plot, but the Griffith production assumes the burden of telling practically the whole story of the sufferings of the South from the fall of Fort Sumter through Appomattox down to the race riots in South Carolina in the '70's. Many historical scenes are introduced. These are acted out in tableau form before the motion picture camera and indicate that great effort has been made to have them historically correct. With few exceptions the actors have done their work well and the pictures are of no small educational value. However, the Lincoln should be done over. The man playing this role has spoiled the character by putting on too much of the cadaverous make-up. It would be well, too, to let Simon Cameron and not Edwin M. Stanton appear as secretary of war in the picture of Lincoln's cabinet in the period of 1861. At the formal surrender at Appomattox it would be well to suppress Gen. Grant's cigar. It has often been commented upon that this was one occasion on which Gen. Grant forgot his weed. Following the drama a reel of motion picture views of the colored training school at Hampton, Va., was shown.

ST. LOUIS, FRIDAY, SEPTEMBER 3, 1915 PRICE FIVE CE

Reflections

By William Marion Reedy

The Birth of a Nation

AS history the film show, "The Birth of a Nation," is strongly pro-Southern. All good history has a bias. As drama, the piece is over-wrought, but without emphasis, without darkening here and lighting there, we should not have much drama. "Reconstruction" was hell for the South—no doubt about that. If there were no negro Lieutenant-Governors insisting upon marrying white ladies, as *Lynch* does in this drama, that is only a detail; the author had to get the big punch. The incident of the attack of a negro upon a little girl is handled without pushing realism to any extreme of obscenity. It is told with not quite such a wealth of detail as may be found in any newspaper story of such an event today. The Ku-Klux Klan is presented solely as a band of high-minded heroes. We know they became a bad gang of night-riders; wrecking private vengeance on white men and playing lynch law politics. But we must stand for some romancing in the Southern view. The antics of ignorant negro Legislatures, dominated by carpet-baggers, are not overdone, and drink-crazed negroes in riot are pictured as they were and are. Lop-sided as the drama is, it is hardly an appeal to race-prejudice. I don't think audiences take the negro villain, *Lynch*, seriously. Neither are they worked up by the suggestion that Southern negroes hoped to marry white women. There's nothing in the play to make anyone hate a negro to-day, just as there's nothing in a man's opposition to race-segregation that commits him to belief in intermarriage. Simply, "The Birth of a Nation" paints the horrors of Reconstruction by laying on with a trowel the colors, red and black—and the horrors were bad enough without that. As for the lynching, why gag at it on the stage when we read about it every other day, when the fate of Leo Frank, in Georgia, is still fresh in our minds? Why should we blink facts? This thing of evading controverted matters is a bad thing. Shall no man have an opinion on anything that may jar his neighbor's opinion? Shall we dodge all reference to things we can't refer to without starting an argument? Is each creed as good as every other creed? Are men to have no convictions? Tolerance, so understood, means an utter absence of character, the vanishing of the old quality of standing up for one's idea of right. The South's view of Reconstruction, of the great Rebellion, may offend Northerners or negroes, just as a pro-Northern play may offend Southerners, but for that reason shall they be suppressed? Out upon the soft-minded philosophy that would hide everything that hurts, that would make life a lollipop. Take away pain and life would be sloth. Take away conflict of opinion, attrition of action, fighting, in short, and then—what? Submission to any evil which is. "The Birth of a Nation" gives a Southern view of our fraternal strife. Why not? The strife was a fact. The difference between Northern and Southern view made the strife. And now, after fifty years, we may view this side or the other, presented with whatever of exaggeration, and see what horrible mistakes were made. The audience at the Olympic Sunday night was quite impartial in its applause. It was strong for Lincoln and for the picturesque vigilantes, the Ku-Klux Klan. The films are truly wonderful in the mass scenes; the battle of Petersburg, Sherman's March to the Sea, the riots, the gathering of the Klan at the sign of the Fiery Cross, the assassination of Lincoln. "The Birth of a Nation" is a colossal cinematographic masterdrama, unprecedented both in detail and in breadth of scenic sweep. Some of the titles are rhodomontade and clap-trap—very Thomas Dixon—Marie Corelli—Augusta J. Evans and that sort of thing—Woodrow Wilson is misquoted by partial quotation, Thaddeus Stevens is transmogrified into an ogre; but the main thesis is true, that Reconstruction was an abomination beside which war was a game of glad idlesse. It does not make one hate the negro. It only shows negroes half a century ago cruelly deceived and misled by fanatics and thieves into fantastic misuse of a freedom they could not understand. The drama is intensely interesting—every minute of it; some of the acting bad, egregiously pronounced, not pantomimetic but studied grimacery. The *Lincoln* is something execrable, so the *Grant* and *Lee*—wooden to the limit, less in ligneosity; *Stoneman* barely escapes a like conventionality. But all the others are very well done indeed. I do not think this town will be at all tired of five weeks of "The Birth of a Nation." And I don't think it's a lesson against war. If I am not mistaken, it brings out in us the delight of all Jungle-folk in "good hunting."

✣ ✣

The Eternal City is a [illegible] highest and most [illegible] and enriches the [illegible] with one of the finest efforts—Advertisement.

THE BIRTH OF A NATION

There is one point worth considering in motion picture plays—you always get the original cast. In producing The Birth of a Nation, which is at present doing sensational business all over the Country, the selection of players must have been a most trying and serious problem for Mr. Griffith, as the range of players and characters and the work they had to perform covered a multitude of things that could not have been imposed upon ordinary workers in drama or musical comedy.

The Birth of a Nation is the greatest sensational success in stage annals of the world, for the first time in history of art you see the great historical conflicts pass before you, the burning of Atlanta, Sherman's march to the sea, victory of the North, General Grant and General Lee at Appomattox, reconstruction struggles, 18,000 people and 3,000 horses in action, the pinnacle of film spectacles, love and romance of history, tremendous battle scenes, the assassination of President Lincoln, the dauntless rides of the ku-klux klans and a tender domestic drama and charming comedy. The Birth of a Nation took eight months in the making and cost $500,000.

The Birth of a Nation is shown at Keith's Theater every afternoon and evening this week, and the audiences see the same cast as the audiences in New York City, Boston, Providence, San Francisco, Philadelphia and other cities throughout the Country for in motion pictures there are no No. 2 companies, you always see the original cast.—Advertisement.

Dixie-Land Bea[illegible] in "Birth of a Nat[illegible]

[illegible]am Cooper, who plays [illegible]n heroine in "The Birth [illegible]," at the Olympic Tea[illegible] genuine Southerner, of a [illegible]tte type, and of aristo[illegible]h. She is a direct de[illegible] of Charles Carroll, the [illegible] signer of the Declaration [illegible]endence.

Cooper was chosen b[illegible] D. W. producer of "The [illegible]th of [illegible]," as a sharp contrast to [illegible]illian Gish, who plays the [illegible] heroine. Readers of [illegible]Dixon's novel, "The Clans[illegible]nnot fail to note the ex[illegible]curacy of Miss Cooper's [illegible] of Margaret Cameron, as [illegible] by the author.

[illegible] Cooper, according to Grif[illegible] the most beautiful eyes [illegible]und in the entire world of [illegible]ctresses. In "The Birth of [illegible]on," Griffith has devised a [illegible]hat displays this remarkable [illegible]es to its fullness. Miss [illegible]'s eyes look out with a [illegible], melancholy expression, and [illegible]roop with the grace and per[illegible] of a Juno's, in a Homeric [illegible]ption.

[illegible]spite of her wonderful art in [illegible]aying the secrets of a wounded [illegible] Miss Cooper, in real life, is [illegible]hing but melancholy. She is an [illegible]round athlete, but excels es[illegible]ally in horseback riding.

Three [illegible]ractive Poses of Miriam Cooper.

Triumph of the Film In "Birth of a Nation"

Brilliant, Luminous, Resplendent Spectacle Attracts Appreciative Thousands

ALL PHILADELPHIA IMPRESSED

THRILLS for every act, American excitement for all patriotic sentiment, picturesque precept for vital enlightenment are among the distinguishing qualities of "The Birth of a Nation," the reigning sensation of Philadelphia.

This film recalls the period of civil strife, with its mingling of horror and heroism, as no amount of reading ever could. The waste and devastation, the maddening terror, the futile agony caused by the red plague of war is depicted with grim fidelity.

In convincing detail, such campaigns as Sherman's march through Georgia to the sea, and Grant's "hammering" before Petersburg, are portrayed.

After viewing the masses of cavalry, artillery and infantry in the grapple of battle, it is easy to accept the assertion of the producer, D. W. Griffith, that 18,000 men and 3,000 horses were employed in the staging of this vast drama.

Grant and Lee at Appomattox, Lincoln, with his Cabinet, the murder of the President in Ford's Theatre, the mother pleading with "the great heart" to spare her son—all are pictured with convincing realism.

Throughout the film runs the story, adapted from Thomas Dixon's "The Clansman," of a Southern officer's love for the daughter of an unscrupulous Northern Senator.

This romantic element is interesting; but it is of secondary import in comparison with the great conflict which serves as its background.

Of special interest is the revelation of conditions in the home of old Doctor Cameron, a Southerner, two of

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CLIPPING FROM

Philadelphia, (Pa.) Public Ledger

"THE BIRTH OF A NATION"

Philadelphians Urged Not to Patronize Film Play Which Stirs Race Prejudice

To the Editor of Public Ledger:

Sir—Where is Philadelphia going to stand on the questions that present themselves with the coming of the much-talked of film, "The Birth of a Nation"?

The Mayor's decision in this regard, as in all such others, in no way settles the stand we are going to take as individuals. That the play is appearing here merely gives us the freedom of choice. But we must remember that we act not only as individuals, but as organic members of a whole—the community. "L'état c'est moi" —is as true today in a democratic sense as it was in Louis XIV's autocratic minority. So that the way in which the people of Philadelphia receive "The Birth of a Nation" is going to express the stand Philadelphia takes on some of the most vital question of today.

Does Philadelphia stand for the development of still greater race hatred for the negroes? Can the "City of Brotherly Love" allow race prejudices to still further develop and express themselves? Even today we must be damning our flickering spark of Christianity when we refuse decent, respectable hospitality to the negroes in our restaurants, equal enjoyment with the white people of our theatres and churches, and in many subtler and more insidious ways we try "to keep the negro in his place." If we are going to see "The Birth of a Nation" we are practically sure of developing our hatred and prejudice.

There is a villain in every genuine movie, and we can smile complacently when the mob hoots and hisses, and then burst into wild enthusiasm as the hero restores the chivalry of the race—which has been imperiled by the perfidious actions of some one individual. But can we smile thus complacently, and mayhap let ourselves be carried away by this mob spirit, when it is a whole race being falsely typified as the villain, and our own race very undeservedly steps in and plays the part of the hero? We are getting and creating an impression that will be difficult to destroy, one that may set us back another decade in our struggle against race prejudice.

And is Philadelphia going to be carried away by pseudo-historic sentimentality that is not true to facts? Intellectually we should be far beyond accepting plays built on historic untruths, and morally we must be sufficiently advanced to refuse to allow ourselves to be influenced by a play that is not built on facts of life, but one that takes advantage of our weakness, and works upon it.

Will Philadelphia go and see a play that to develop that ungrounded, un-Christian attitude toward the negro, and that uses blatant for this purpose—all for the final end money? According as we receive [illegible] Philadelphia's attitude towards [illegible] negroes, and we show [illegible] for film [illegible]

Date .....

500TH FOR THE NATION FILM

New York, Sept. 4.—The Birth of a Nation passed its 500th presentation in New York on last Tuesday night. The run at the Liberty Theater was marked last week by the fourth largest number of admissions of the twenty-seven weeks that the picture has been on Broadway. It is said that 453,000 people have seen the picture here, and that the gross receipts have been considerably over $300,000.

[illegible] Sept. 4.

only one showin[illegible]

[illegible] Bell. Thomas

[illegible] Pantomime Ken[illegible]

[illegible]st P[illegible] By "B[illegible]

D. W. Griffith's Pl[illegible] Achieves Reco[illegible] Boston

D. W. Griffith's photo[illegible] Birth of a Nation," [illegible] week of its engagem[illegible] Theater tomorrow n[illegible] twice daily at 8:15 an[illegible]

Nothing like this [illegible] been seen in local th[illegible] here exactly as it [illegible] York, where it has [illegible] In addition the pro[illegible] record engagements [illegible] San Francisco and [illegible] It covers a wide ra[illegible] tory and touches on [illegible] interest in the great [illegible] and terminated the C[illegible] that slavery played [illegible] crisis is traced from [illegible] abolition.

Where directors of [illegible] dealt with hundreds [illegible] employs thousands; [illegible] the scenes; 2,600 horse[illegible] view in wild dashes [illegible] try roadway. The d[illegible] Civil war are repr[illegible] built up only to be d[illegible] and verity to the dr[illegible] enormous battlefield[illegible] over an area of 10 a[illegible] these plains and t[illegible] clash.

There are tears and [illegible] fices and heroic deed[illegible]

"Th[illegible]

If you [illegible] a Nation" [illegible] astonishing [illegible] portraiture [illegible] stage. Im[illegible] izing the [illegible] terest and [illegible] add 3,000 [illegible] the most re[illegible] the world, [illegible] cades over [illegible] through [illegible] plains, and [illegible] vague idea [illegible] this narrati[illegible]

The plot [illegible] the relationship of the slavery question to the developments of America and its final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world. With history as its background and reared a plot of fundamental dramatic appeal and evolved a story of such prodical details that its bigness alone astounds you. It is the work of a master dr[illegible] who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and [illegible] his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered stage spectacles.

The premier production of "The Birth of a Nation" is at the Cumings [illegible] Labor Day, Sept. 6, and will [illegible] afternoon and evening [illegible] the week. Tickets on sale

...ore Wat...oo" Is ...lled by Olympic Film

SOUTHERN BALL BEFORE THE BATTLE OF BULL RUN.

...he romance of war, as well as its ...ctacular horror, is depicted in "The ...th of a Nation" at the Olympic The... Consciously or subconsciously, ...W. Griffith's mind ran in the same ...as Lord Byron's in working ...epic masterpiece. Even those ...e ears the name "Childe Har... only vaguely familiar, recall ...he stirring lines in which the ...l-blooded of all English poets ...s the ball before Waterloo, that ... revelry which started so gayly ...eetly and ended so sadly and ...ly.

...he Birth of a Nation" Mr. Grif... made use of the same thrilling ...t between the joy of life and the ... emptiness of death that stirs ... Byron's immortal poem. On ... of Bull Run, just before the sol...re to leave for the front, a great ... held in the little Carolina town where the scene of the story is laid. It is one of those brilliant, old-fashioned functions, where the aristocracy of birth and breeding were as apparent as at the ball at Brussels. Mr. Griffith's staging of this gathering of "beauty and chivalry" is artistically perfect. The "shadow shapes" on the screen sway to the stately music of the audible orchestra, and the audience has no difficulty in imagining itself present at the ball, though somewhat in the character of "wall flowers."

As in the case of the Brussel's ball, a deep sound strikes like a rising knell. Tears spring to soft eyes that looked "love to eyes that spake again," for they cannot mistake the distant roar of the cannon. There are hurried partings. "Chivalry" rides to the field of glory and of death, while beauty is left in the joy-deserted halls to weep. It is one of the most stirring scenes in the remarkable picture.

...RYPORT (Mass.) NEWS
SEPT. 9, 1915

"BIRTH OF A NATION."

...t Production in This City on Thursday Next.

...he Birth of a Nation" is the most ...rtable attraction of recent years ...erican stage annals. It uses 18,... people to tell its story and 3000 ... add their quota to its bigness. ...e epic links history and romance ...a way never attempted before. Its ...ic scenes are founded in some of ...most striking events in the na...'s development and these are con...sted with human appeals and family ...rests which are after all the es...tials of true drama. Great battles ...he Civil war are fought before your ... Lee surrenders to Grant at Ap...matox. Lincoln is assassinated as ...lly as the scene took place 50 ... ago in Ford's theatre, Washing... The South before and after the ... pictured in its most interesting ... Wild rides of the Klansmen ...dash and spirit to the perform... All remains exactly as it was ...orginally in New York and Bos... When this marvellous picture as...ded all and created more comment ... all the plays that have been seen ... decade.

...is a picture in a life time; one ...will in all probability never be ...ted and for that reason should ...wed by every man, woman and ...n this city. Once seen it is never ...rgotten and since the Premier ... will undoubtedly be crowded ...uring its engagement of this ...ble spectacle which com... Thursday, Sept. 16, for a pe...ree days, it would be wise ... engage seats at the earliest ...moment.

...will be two performances ... matinees starting prompt...clock, while the evening ses...ll start at 7.45 oclock. The ...are requested to reach the ... plenty of season to be seat... the opening of the mighty ...

...SEMENTS.

...r "audiences are the rule ... at the Nixon Theater, ... Birth of a Nation" is play... to the excellent cooling ... the theater the temperature ... agreeable. As a matter of ...oto drama is an ideal form ... for warm weather as ...

NEW BEDFORD (Mass.) STANDAR
SEPT. 9, 1915

The Ku Klux Klan.

To the Editor of The Standard:

"The Birth of a Nation" has come and gone. It defended and justified murder. It glorified the Ku Klux Klan, the worst and most cowardly gang of assassins that ever went unhung. It is claimed that a New Bedford audience actually applauded the presentation of that infamous spectacle. If that be true, then Massachusetts is sowing the wind and will one day reap the whirlwind. This play is nothing but a part of the southern propaganda to make the Negro odious and educate northern minds to see things through southern lenses. Thomas Dixon, the author of "The Birth of a Nation," wrote a book, "The Leopard Spots," in which he portrayed the black man as low as the beast without a soul. Does New Bedford and New England subscribe to that idea? The one is just as logical as the other, just as humane, just as Christian. New England should close her doors to all such rot and clap-trap as "The Birth of a Nation." The officials who permitted it to show here are guilty of a great wrong. Why? A young girl not yet out of her teens was heard to say after witnessing the show, "I felt like killing every Negro I met." That's the reason why. It is not only misleading, but is a miserable, contemptible, historical lie, and no community ought to subject its young to such vile influences. The south has lowered her standard of civilization, trampled law under foot, disgraced the name of liberty; now she seeks to proselyte northern minds to the same degredation. An occasional lynching, north of Mason and Dixon's line provokes an excess of enthusiasm in the south. It is a triumph of their ideas, a vindication of their principles and portends the future peonage of their former slaves. All those who saw and applauded "The Birth of a Nation" can now have an opportunity to hear the truth about the Ku Klux Klan, and see a mental picture of the other side of the shield. Hon. J. C. Manning, a southerner to the manor born, will deliver an address at Zion A. M. E. church, Elm street, Rev. Dennis Scott, pastor, Wednesday, Sept. 8, at 8.30 p. m. He is familiar with the history of those midnight assassins, the Ku Klux Klan, and will tell you the unvarnished truth about them and their bloody reign of terrorism. He will also discuss the lynching of Leo Frank; the exile of Governor Slaton, disfranchisement and the entire gamut of southern infamy and outrages. Come out and hear him and then see if you are disposed to applaud the scurrilous travesty mis-named "The Birth of a Nation."

B. M. McKay,
428 Kempton Street.

LONG BRANCH (N. J.) RECORD
SEPT. 9, 1915

"BIRTH OF A NATION" AGAIN AT ASBURY

It will be welcome news to residents of Long Branch that they are to have another opportunity to see D. W. Griffith's mighty spectacle, "The Birth of a Nation," which was presented at the Broadway Theatre last month. The spectacle is not coming back to Long Branch but a return engagement is announced for the Savoy Theatre, Asbury Park, to begin next Monday and continuing for the entire week. There will be daily matinees and prices to fit all purses. The Asbury Park engagement will be in the nature of a farewell to the Jersey coast as the spectacle will not be presented in Long Branch, Red Bank or any other towns in this section of the State. Seats are now on sale and can be reserved by telephone.

There would be more horses than the present 3,000 shown in "The Birth of a Nation" if the European war had not broken out when this part of the big production was being completed. The foreign drain on American horseflesh is something the average citizen has no comprehension of. Griffith had to beg, borrow and buy horses for his big scenes and they were corralled from all parts of the country. He found agents of the English, French, Italian and Russian governments competing with him for these horses and while he only rented them by the day the foreign demand was so great that many shrewd horsemen forced him to buy at war prices in order to complete his picture within a given time.

CLIPPING ...
Philadelphia, (Pa.) Public Ledger
Date .....

HISTORY UNDER FALSE PRETENSES.

To the Editor of Public Ledger:

Sir—Your editorial page is, as a rule, fair and constructive. I'm wondering whether or not you've seen the "Birth of a Nation" playing here after being produced on the Pacific coast at 25 cents for the best seat and $2 here for the best seat.

It could more properly be called the "Death of the Negro," for of all the travesties on history and tawdry slapstick falsities—except for a few mitigating features, one of which was the, as usual, splendid work of Henry Warthall—this over-advertised film is the worst that I've sat through. It has the effrontery to exploit a crazy-brained ex-actor (sometime a clumsy spy for the Confederate army) and the murder of our most sombre and human Chief Executive. Most certainly the most lurid bacchanalian scenes that our Board of Censors has—and no doubt properly—declared unshowable can in no way compare with the main theme of this film.

It purports to be history. It isn't anything of the sort. It is false pretense from the start. And it's a mighty bad thing for women to witness. The Frank case would be a far more legitimate story to film. As photography it is superb, though decidedly trick photography in most of the conflagration scenes. As an epic—well, go see it.

A READER.

Philadelphia, September 8, 1915.

VARIETY (New York City)
SEP 10 1915

CAMPBELL'S "SLAVE" FEATURE

The phenomenal success of "The Birth of a Nation" is having its effect upon the theatrical and film fraternity. It has started a number of picture producers off with a new standard of perfection to be attained, and the box office takings are making it easier to secure financial assistance for other "big" pictures that might otherwise be chary.

The latest competitor for highest honors is "Bob" Campbell, son of the late Bartley Campbell, who has the backing of two men whose aggregate bank-roll would total $1,000,000. Not that these men will put it all into the film industry, but they profess to stand ready to finance the screen adaptation of "The White Slave" and, if it shows cause, to follow it with a similar adaptation of Bartley Campbell's "Siberia."

Those in show business know tha "The White Slave" has been acted fo over 30 years, during which time it made a profit of approximately a million dollars. Young Bob's present scheme is to do this piece as a feature picture on a scale to equal, if not surpass, if possible, the "Nation" production.

The story is entirely dissimilar, and it bears no resemblance to the "white slave" traffic. Bob is the owner of a number of his late father's manuscripts, many, in their day, successful melodramas that will lend themselves readily to filming on a large scale.

VARIETY (New York City)
SEP 10 1915

PIRATING GOING ON.

From indications now on hand, locally the South American and Australian points are scheduled to receive their share of pictures this fall. Arrangements have been made by J. D. Williams for the feature, "Hypocrites" to make a complete tour of the Antipodes. "Cabiria" has already been contracted through Australia and a bid was made for "The Birth of A Nation," but the Nation demand was considered too high.

Sam Blair, who for several seasons has been taking pictures to Australia and Hawaii, knows conditions pretty well and contends that much picture pirating is going on in foreign points, the piracy idea proving much cheaper and more remunerative in the long run than to book up the American feature direct and place on booking commission basis. Many films are bought in London and shipped into the Antipodes from Barcelona, Spain. This is done in many cases where some busy "pirates" try to slip some films over without paying premiums desired.

...FIVE CE...

...nd see what ... The audience ...is quite insp... ...ong for Lin... ...ites, the Ku-Klu... wonderful in ... ...etersburg, S... ...riots, the gath... the Fiery Cr... "The Birth ... ...atographic m... ...ix, detail and ... you of the ... ...very Th... ...sta J. E... ...w Wilson ... ...w York, Thadd... in ogre; ... ...econstruction ...ch war was ... ...not make ... ...negroes half ... ...and misled ... ...tic misuse of ... ...nderstand. Th... ...every minute ...gregiously p... ...ut studied p... ...hing exercis... ...n to the limi... ...rely escapes ... the others ... not think th... ...e weeks of "Th... don't think it's ... ...not mistake, ... of all Jungle-lif...

WALTHAM (Mass.) FREE PRESS
SEPT. 10, 1915

BIG FILM HERE NEXT MONDAY

"Birth of a Nation" at the Scenic For Three Days Only

Short ... falling off to almost nothing ... the close have been the invariable rule with motion pictures hitherto.

The film spectacle of "The Birth of a Nation," which comes to the ... Theatre next Monday, September 13th, for three days, is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Super-added to history is a delightful love romance of the North and South, whilst the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and ... eye for the sligh... Indeed there are ... than 200,000 deta... "As a work ...

$4.50

Sterling Silver Cigar ... and Va... ities, with space for powder, mirr... and coins of three different denom... ations. Polished or embossed desi...

[illegible]st Point Reached By "Birth of a Nation"

[illegible] W. Griffith's Photo Spectacle in the Nixon Theater Achieves Record Runs in New York, Chicago, Boston and Other Largest Cities.

[illegible] W. Griffith's photo spectacle, "The [illegible]th of a Nation," begins the second [illegible] of its engagement at the Nixon [illegible]eater tomorrow night. It is shown [illegible]e daily at 3:15 and 8:15 p. m.

[illegible]ything like this attraction has ever [illegible]n seen in local theaters. It is given [illegible] exactly as it is presented in New [illegible]k, where it has broken every record. [illegible] addition the production has piled up [illegible] engagements in Chicago, Boston, [illegible]ancisco and Los Angeles.

[illegible] covers a wide range of American his[illegible]y and touches only highest points of [illegible]rest in the great events that led up to [illegible] terminated the Civil war. The force [illegible] slavery played in producing this [illegible]is is traced from its inception to its [illegible]olition.

Where directors of vast spectacle have [illegible]alt with hundreds in the past, Griffith [illegible]ploys thousands; 18,000 people are in [illegible] scenes; 3,000 horses pass before your [illegible]w in wild dashes over miles of coun[illegible]y roadway. The decisive battles of the [illegible]vil war are reproduced. Cities were [illegible]ilt up only to be destroyed to lend force [illegible]d verity to the dramatic narrative. One [illegible]normous battlefield is shown stretching [illegible]er an area of 10 square miles and upon [illegible]hese plains and trenches 10,000 soldiers [illegible]ash.

There are tears and smiles, noble sacri[illegible]ices and heroic deeds. Youthful dreams of [illegible] fruitition are rent assunder by th[illegible]ons of war; home ties snap before [illegible] to arms. Suffering is depicted in [illegible] story made when men surrendered [illegible] to passion.

[illegible] see the war start after being shown [illegible] causes which precipitated it. You see [illegible] great generals of the contending sections playing their resperate games of human pawns moved into the field of slaughter.

Then comes the agreement for peace and Lincoln in his task of healing the wounds by the application of that great love which made him the towering figure of his age.

A fanatic's bullet stills his heart. The South is thrown back into a worse fate than war. Their lands are overrun by a horde of political grafters. The negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags.

Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return lands and liberties to their rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation great after its baptism of blood.

A musical score accompanies the narrative. It is all done on a big scale.

Ku Klux Klan in "The Birth of a Nation"

HILADELPHIA, (PA.) PRESS

SEP 6 1915

"BIRTH OF NATION" EXCITES APPLAUSE

No Disorderly Scenes Attend Presentation of Much-Heralded Movie Play.

(From "The Sunday Press.")

Grim tragedy and romance [illegible] to make "The Birth of a Nation," [illegible] had its initial opening here last night at the Forrest, before a packed house, one of the most remarkable photoplays ever produced. The production attracted the largest crowd here with which it has been favored on the entire circuit.

When D. W. Griffith staged the tremendous production, he combined in it all of the realities, horrible though they may have seemed, of the days of the carpet-bagger in the South, after the assassination of President Lincoln. But into these is blended a beautiful romance that makes the picture one that reaches the heart of the most skeptical critic.

The great spectacle is founded upon Thomas Dixon's now famous novel, "The Clansman," but the much talked-of racial prejudice was conspicuous by its absence. There is nothing in "The Birth of a Nation" that could even tend to excite any racial prejudice and it was received by the audience with outbursts of patriotic applause rather than jeers and cheers combined as had been predicted by those opposed to the photoplay.

Scenes Are Wonderful.

Many of the scenes that are thrown upon the screen are little less than wonderful. Some of them are historically accurate, including the signing of the Proclamation of Emancipation, Lee's surrender at Appomattox Court House, the assassination of the martyred President and the formation of the Ku Klux Klan.

A cast of 18,000 persons and 3000 horses was required in the production of the play. It is said to have cost $500,000 and taken eight months to produce.

The scene begins with events leading up to the Civil War and into this come prominently the lives of four persons, two of Northern birth and two of Southern. A Southern gentleman falls in love with the picture of the sister of his Northern college chum, who is the son of the leading radical politician of Congress. On the other hand, the Northern boy is attracted by the charms of his Southern friend's sister.

War Divides Sweethearts.

But between these hearts steps a war that divides them into two factions. As the war ends the Northern Congressman, upon the death of President Lincoln, holds the power with which he sends the carpet-bagger into the South for political reasons. It is not the colored man who is held accountable for his acts during that reign of terror, but the white scalawags who take advantage of the colored man's ignorance to incite him to riots and violence. The final expulsion of the carpet-bagger by the Ku-Klux Klan, into which is woven numerous exciting incidents, and the establishment of the colored race as an asset to the South, brings the production to a close. True love triumphs over prejudice and the lovers are left standing upon the mountains, watching the birth of a strong and united nation.

Director Porter's fears that "The Birth of a Nation" might result in race riots proved to be unfounded. There was plenty of applause, for the picture merited that, but only once was a hiss heard. That was when John Wilkes Booth was seen sneaking behind President Lincoln's box in Ford's Theater, Washington.

Colored Folk Applaud.

There was a sprinkling of colored folk through the audience and their actions spoke their feelings in the matter. Not once is there a scene to which anyone could take exception and in several instances where the Ku Klux Klan figured, the colored spectators joined the whites in their applause.

A detail of police was sent to the theater in case of eventualities, but was not needed. "The Birth of a Nation" is a masterpiece and begins a new era in photoplays in Philadelphia. It is probably the first of a number of high class, well-acted moving pictures that will find ready favor in this city.

[illegible]TCHBURG (Mass.) SENTINEL 321

SEPT. 8, 1915

[illegible] delayed.

THE BIRTH OF A NATION

Photo Drama at Cumings Presents Vivid Picture of Civil War and Reconstruction Period

"The birth of a nation," the sensational attraction which created so much comment at the Cumings theater on Monday and Tuesday, has only three more days to remain in this city. It is doubtful if a week is long enough to enable all to attend the theater, but the management was unable to secure it for any longer period. Boston had the production for months and its engagement was twice extended and now it has moved to another theater so that it can be realized that "The birth of a nation" is something far superior to anything else of its kind. The local management had to pay a big guarantee to secure it for Fitchburg and the theatergoers of this vicinity are showing their appreciation by turning out in good numbers every day.

"The birth of a nation" is a historical drama in two parts founded on "The clansman," a novel by Thomas Dixon. It shows the North and South at war and the reconstruction period after the war. A Northern and Southern home are shown before the war. The call to arms comes and the sons of both houses leave for the front. Battles and battlefields are shown in a marvelous manner during which many important and historical scenes are shown. Then come the scenes after the war, the rise of the men who exploited the negro, the rise of the Ku Klux Klan. The love element is not lacking and adds to the interest. It is a wonderful spectacle while the company is superb.

Few people believed that the Cumings could present "The birth of a nation" in such a satisfactory manner. The presence of a 16 piece orchestra, the appearance of the two pretty program girls in the dress of the early 60s, and the ushers in the Blue and Gray lend a distinction and class to the production that has been lacking in anything else shown in Fitchburg. It lifts "The birth of a nation" into a class by itself and the production holds it there.

The reserve seats for the remainder of the engagement are now on sale and as the sale is pretty good for each of the remaining performances it would seem a wise policy to engage seats as soon as possible.

[illegible]TCHBURG (Mass.) NEWS

SEPT. 4, 1915

Coming Week

"The Birth of a Nation"

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 18,000 people vizualizing the story of intense human interest and dramatic purposes and then add 3,000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the developments of America and its final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world. With history as its background reared a plot of fundamental dramatic appeal and evolved a story of such prodical details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and uses his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hampered stage spectacles.

The premier production of "The Birth of a Nation" is at the Cumings [illegible] Labor Day, Sept. 6, and will [illegible] every afternoon and evening [illegible] the week. Tickets on sale [illegible]

Sam[illegible] 1.

only one show[illegible]

a Bell[illegible]

Thomas

CLIPPER STICKER IS WORLD.

SUMMER GARDEN

A Scene From "The Birth Of A Nation"

"THE BIRTH OF A NATION" OPENING AT OLYMPIC THEATER AUGUST 29

VARIETY (New York City)
AUG 3 - 1916

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While the man of the North and the South are engaged in the fearful struggle, Griffith flashes before the eyes of the spectator the woman's part in the war. She is at home praying, or is ministering to the wounded in the hospitals or is scanning with dreadful anxiety the lists of the slain. Then comes Appomattox Courthouse, Gen. Lee and Gen. Grant draw up articles that are to put an end for all time to strife in this country and when they have signed each other and stretch out their hands for a brotherly clasp, the spectators, according to reports from the Eastern amusement centers fairly rise to their feet and yell and cheer as if they were present at the actual scene of reconciliation.

Though the war is over, the nation must still go through some bitter throes before it becomes the wonderful reality it is today. Lincoln is assassinated; the enemies of the South in Congress, undeterred by the strong hand of the great leader, make possible the rule of the carpetbagger. The newly liberated race, under the influence of pernicious politicians, go to such excesses that the Aryans of the South are forced to band together secretly for their preservation. This gives rise to the Ku Klux Klans, and their wild rides o ntheir errands of vengeance and mercy are among the most thrilling scenes.

The spectacle is rendered still more realistic by thousands of sound and electrical effects, especially devised for this production and by a musical score blending patriotic and sentimental themes into an operatic whole interpreted by a special symphony orchestra.

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RTLAND (Me.) ARGUS
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.TH OF NATION."

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ped by L. W. Griffiths "The
a Nation" has achieved a
adjustment of music to pic-
than has hitherto been thought
ble. When, for example, Huper-
ck's music was adapted to the ma-
play called "The Miracle" yards
music, so to speak, was sawed off
fit successive reels of the story.
one thought of adapting the music
ne by scene, as music is adapted to
ds in Grand Opera.

The average motion picture scene
sts from four to fifteen seconds.
There are several thousands such
enes in a twelve-reel play. Griffith
and his musical director, Joseph Carl
Briel, were undaunted. They provided
ach principal character with a
musical theme or motif. This was
done during the actual picture taking.
A provisional score of the "opera" was
prepared on the field. After the
camera had completed its work, the
provisional score was amplified and
syncronized.

The immense labor of fitting the al-
most innumerable screen and "flashes"
each with its bit of appropriate music,
may be imagined. The job was fairly
done, however, before the opening in
New York, the parts for the forty
symphonic players written. Since
then many improvements have been
made. A musical plot exhibits the
title of every important scene, the
name of the proper music-motif, and
the exact duration by seconds of that
particular bit of photography. The
timing is said to be perfect.

Will the Grand Opera of the future
get along without prima-donnas and
star tenors? Will it substitute pic-
tures for words, gestures and scenery?

These novel inquiries are certainly
suggested by Mr. Griffith's marvelous
achievement in musical spectacle,
which apparently welds action and
sound into one harmonious whole.

"The Birth of a Nation" will be
presented at the B. F. Keith's theater
every day this week. Matinees at 2
and evenings at 8 o'clock.

Mirth Amer. Lyc.

OTION PICTURES

—"The Birth of a Nation," the
word" in motion pictures, of
nich, "Quo Vadis," "Cabiria," "Hypo-
crites" and "The Avenging Conscience"
are remote ancestors. Like "Quo
Vadis," the piece is historical. The
south, after the war, furnishes the
setting, and the action is part and par-
of the ante-bellum, social and econ-
ic chaos out of which, as historians
lieve, a new nation was born. Scenic-
ily, the piece is in many respects to be
tupendous. Battle scenes are depicted
with historic accuracy. Among the
notable scenes is the assassination of
Lincoln in Ford's Theater. D. W. Grif-
fith produced the film, following in a
general sort of way "The Clansman,"
Thomas Dixon's novel, which was
widely read a few years ago.

SAN FRANCISCO (Cal.) CALL & POST
JULY 24, 1915

Two Film Knockouts

D. W. Griffith, creator of "The Clansman"

Miss Marsh, the attractive film star who plays the part of Florence Cameron, the vivacious Southern girl in D. W. Griffith's spectacular motion picture production, "The Birth of a Nation," or "The Clansman," now having a record run at the Alcazar Theater, was a visitor in San Francisco during the past week and was an interested onlooker at one of the exhibitions of the production.

She enjoyed the novelty of watching her own death on the motion picture screen. In "The Birth of a Nation," Miss Marsh is supposed to plunge to her death over a steep cliff, and this scene is the most dramatic feature of the production. Miss Marsh sat in the back part of the theater. A number of men and women in the audience sitting near her were in tears. "It is a peculiar sensation to watch yourself die," said the young screen star. "When I watch myself die, it does not seem to be me at all.

"I can hardly realize that the girl on the screen going through the scene is myself. It seems silly, but I sympathize with her and feel sorry for the girl.

In staging the big free-for-all fight in "The Birth of a Nation," Director Griffith had a hard time in persuading one of the players, an ex-prizefighter, to allow himself to be knocked out for the benefit of the motion picture camera. The ex-pugilist had the role of White Arm Joe, but when Griffith told him to get knocked out by the young blacksmith he protested vigorously.

"I've never been knocked out yet and never will be," the ex-pugilist protested. "My friends will all laugh at me if they see me get knocked out, and besides, the blacksmith (Wallace Reid) is not able to put me out." Finally after considerable persuasion, the ex-pug consented to be knocked out. The fight started, the blows seemed to have the same effect on the fighter as the smell of powder to a warhorse. "Get knocked out now," commanded Griffith, but the fighter paid no heed. He dealt out hooks and jabs to his opponent freely. The blacksmith was having a hard time holding his own in the contest. "Lay down and end the fight," commanded Griffith. "Remember, it isn't a really for sure knockout," said the ex-pugilist as he finally fell to the floor.

"It's the last time I ever lay down in a fight," said the fighter at the conclusion of the fight scene, "no matter how much money I am offered."

Dreadnaught Orchestra for "Birth of a Nation"

A "dreadnaught orchestra," a musical organization worthy of playing at the head of a regiment of six-foot grenadiers, supplies the powerful accompaniments for "The Birth of a Nation" at the Illinois Theater. Every man of the fifty players is not only an accomplished artist, but a harmonic Hercules, performing a nightly endurance test which would appall a hardened athlete.

Three solid hours of playing, with only one rest interval of six minutes, is the task undertaken twice daily by the special orchestra with D. W. Griffith's spectacular masterpiece. The whole gamut of orchestra harmony, from soft plantation tunes and croons to the terrific battle music, is run by the lengthy score written for "The Birth of a Nationa." The quick changes and violent contrasts from soft to heavy, from gay to tragic, impose a severe tax on the nerves of the musicians, whose vigilance must never relax for a moment during the three hours of playing.

Every musician in the Griffith orchestra was selected not only for artistic proficiency but because of hardy physique, chest measurement, lung expansion and comparative absence of "nerves."

With "The Birth of a Nation" the position of orchestra leader advances to a plane of new importance in the world of entertainment. O. L. Mayhood is the conductor. There are 214 separate music cues in a performance of "The Birth of a Nation." The cue is marked by certain action seen on the screen by the director, and this he must communicate by baton or spark lever to his many subordinates. Some of these cues call for agreeable the softest melody, dainty to the de- drama of gossamer. With the quickness for war, ting the orchestra must the wildest, fiercest fanfare of savage war music. The suddenness of the changes is accounted by the fact that Director Griffith tells the story of "The Birth of a Nation" with swift transitions from battle scene to quiet fireside, from sweet love episode to deed of violent murder. And the music of thirty musicians must shift in theme with the quickness of whirling celluloid film.

Mayhood is qualified for the leadership of this skillful corps of musicians. For two years he was in the United States regulars as bandmaster of the Third Infantry. One of the most stirring incidents in "The Birth of a Nation" is the review of a confederate regiment, leaving bravely and gaily for the front at the beginning of the civil war. The playing of "Dixie" by the orchestra is rendered with a vim and a dash which sets the blood of every spectator tingling. Later on "Marching Through Georgia" is rendered in the same dashing manner.

Trumpet calls in the battle scenes of "The Birth of a Nation" are real military calls, not the languid edition of these signals given by the average orchestra cornist. Three trumpeters, all with military experience, are members of the orchestra. They are able to sound "revielle" with the expert staccatto of an army "tooter" and clarion the battle order "charge" with wild and joyous ferocity. Likewise they sound "taps" for the dead with the lingering mournfulness that reaches every heart.

The rallying call of the "Klu Klux Klan" is a weird, haunting combination of two notes and heads the musical theme of the second part of "The Birth of a Nation." It is a trumpet call peculiarly consistent with the secret purposes of the white-clad night riders of the South.

U. S. Govt. Statement April 1st, 1915, Sworn to A ...e Sunday Circulation for Six Months, *157,908*. We Challen... Comparison

The Philadelphia Sporting PRESS

Sport News | Auto News Up to the Minute

PENN FALLS VICTIM TO NIDDIES, 3-0

DESCRIBES NEW POWER PLANT FOR ELECTRICS

MOVE TO ABOLISH TOLL GATES ON LANCASTER PIKE

SAYS DEALERS GIVE TOO MUCH FOR USED CARS

WILLYS KEEN ON SPORTS FOR HER

TAKING CARE OF STORAGE BATTERY

Clipping
from
The Philadelphia Press
9/4 1915

Compliments of
Amusement
~~Automobile~~ Advertising Manager.

F. B. Cunningham

PORTER SAYS HE WILL BAR FILM

Fears Disturbance in Theater To-night if "Birth of a Nation" Is Shown.

Director Porter announced positively last night that he would prevent the showing of "The Birth of a Nation," scheduled to open to-night at the Forrest Theater. Of course, if the producers go into court and obtain an injunction to prevent the Director from interfering, his hands will be tied, but if this is not done, there will be no showing.

"I know from information I have collected myself that hundreds of colored persons have bought tickets with the purpose of creating a disturbance in the theater if the show is given," said Mr. Porter to a "Press" reporter. "I have seen the tickets in their hands. Regardless of the merits of the picture, if it stirs up race feeling like that, it ought not to be given, and I will stop it. I have given orders to that effect."

Overruled by the Courts.

If Director Porter prevents the picture from being shown, his action will follow by a day the decision of Judge Ambrose B. Reid, of the Court of Common Pleas in Allegheny County. The Pittsburgh Judge yesterday overruled Mayor Armstrong and the city of Pittsburgh and restrained them from interfering with the production of "The Birth of a Nation" in any way.

Thus Pittsburgh drops into line with Chicago, Los Angeles and Atlantic City, in each of which municipalities the courts have overruled city officials who sought to enjoin the producers from showing their spectacle.

The Pittsburgh Judge made a strong point of the approval of the State Board of Censorship.

A delegation of colored folk called on Director Porter yesterday and got from him the assurance that the picture would not be shown. Spokesmen for the visitors were Abel P. Caldwell and Charles Fred White.

Director Porter said last night that he had received representatives of more than thirty thousand colored persons. His position, he said, was stated in a letter written on July 29 to J. Louis Breitinger. His suggestions in the letter never were taken up.

The Director's Letter.

In the letter the Director said:—

"My Dear Mr. Breitinger.

"Through your kindness, I had the pleasure last Friday of witnessing a presentation of the 'Birth of a Nation' at Atlantic City.

"This production is the best and most stupendous I have yet seen, and under certain conditions, do not see how anyone can take offense.

"As an educational film, I think it is marvelous, but, personally, if I had the say as to whether it should be produced in Philadelphia I have some doubt as to whether I would sanction it.

There can be no doubt that it engender a race feeling, and brings back memories among some of those living to-day of events which they would like to forget. Philadelphia has a very large colored population, probably larger than any other Northern city, and I would want to be the last to offend their sensibilities. They are not unlike their white brethren in their desire to keep hidden in the closet the skeleton which is always bobbing up.

"If, in this production, the despicable character of the 'carpet bagger' had been depicted in his true light, and that side by side with the colored man was unwittingly his dupe, then I doubt if there could be much ... for criticism but, as it stands, I have a very serious doubt in my mind if it should be permitted in Philadelphia.

"What do you think ... the advisability of ... come ... representative ... colored ... I suppose ... Railway, ...

STORY OF LINCOLN LIVES IN "BIRTH OF A NATION"

The incident of the young C... ate's release by President Lin... dent, which gets a round of ... handclapping when presented ... Birth of a Nation," was verba... actual historical event by ... spectators. G. L. Mordecai, of ... Eighty-sixth Street, New York ... the man to whom it happened. ... the New York run of the play ... ited D. W. Griffith's offices ... this remarkable story:—

"My father, a wealthy tra... Charleston, S. C., was engaged ... tensive blockade running opera... tween the Confederacy and th... Islands. I had served in the ... ate army, but had been hon... charged on account of sickness ... ther then wanted me to go as ... to Nassau. The only channel ... course was closed, however, ... Federals captured Fort Fishe... ther suggested that I should ... slip through the Northern ... thence take steamer from New ...

"In civilian dress I managed ... the Union pickets in Virginia ... the Potomac, took stage for Was... ton, but in the latter place I wa... rested and thrown into prison ... Confederate enemy. It was fear... I would be court-martialed and ... ed, or at best held prisoner ... close of the war. My dances ... Alderman Samuel Lewis, of New ... later acting Mayor, came to Was... ton and worked in my behalf. Not... standing Stanton's opposition, he ... ceeded in convincing President Li... that I was not a spy. 'I will relea... young man,' said Mr. Lincoln, ... condition: that he takes oath ... return to the Southern States during ... war.'

"I gladly took this oath and was ... leased. Before leaving for the ... for my marriage and residence in A... ham Lewis' family, I desired to th... President Lincoln. On being pres... to Mr. Lincoln, I remembered he ... me by the hand and said: 'I am ha... to know that I have been ... an enemy.' I have never for... great President's generosity ... heartedness to a foe, and w... the picture that early exper... vividly recalled.

Times
Aug 19, 1915
THURSDAY St Louis

Assassination of Lincoln Is One Feature of "The Birth of a Nation"

From the Great Griffith Masterpiece. Top—Battle of Petersburg, Burned. Bottom—Right, Section of Ku Klux Klan on March; Left, President Lincoln in Box at Ford's Theater Just Before his Assassination.

U. S. Govt. Statement April 1st, 1915, Sworn to Aver. Circulation for Six Months, *157,908*. We Challenge Co

The Philadelphia PRESS

SUNDAY, MARCH 18, 1915

Sport News | Auto News Up to the Minute

PENN FALLS VICTIM TO MIDDIES, 3-0

DESCRIBES NEW POWER PLANT FOR ELECTRICS

MOVE TO ABOLISH TOLL GATES ON LANCASTER PIKE

SAYS DEALERS GIVE TOO MUCH FOR USED CARS

WILLYS KERN ON SPORTS FOR MEN

TAKING CARE OF STORAGE BATTERY

Clipping from The Philadelphia Press

9/2/15 191

Compliments of Harry B. Cunningham

Automobile Advertising Manager.

"BIRTH OF A NATION" WINS IN PITTSBURGH

Word has reached the local headquarters of D. W. Griffith from Pittsburgh that an injunction had been granted to the representatives of "The Birth of a Nation" against Mayor Armstrong and the chief of police of Pittsburgh, restraining them from prohibiting the opening of the big spectacle at the Nixon Theater to-night.

Mayor Armstrong received a delegation Friday, and late Saturday served notice upon the manager of "The Birth of a Nation" and Manager Kirk, of the Nixon Theater, that he would suppress the spectacle. Neither the Mayor nor chief of police had seen the picture production. When this fact was made clear to the Court, an injunction was issued immediately.

This makes the fifth legal move the owners of the big picture have had to undertake to secure their rights. In each case they have been successful in getting injunctions, which permit them to continue their presentations. These injunctions have been granted in Los Angeles, St. Louis, New Jersey, Chicago and Pittsburgh.

At present "The Birth of a Nation" continues to draw huge crowds at the Nixon Theater in Atlantic City, where many Philadelphians at the shore are enjoying the picture spectacle.

Pass lips

striking [illegible] that class of entertain- [illegible] shown as "chick."

"THE BIRTH OF A NATION."

As the remarkable run of "The Birth of a Nation" continues at the Savoy [illegible] demand for seats becomes more and more urgent. As [illegible] justified in asking if there is anybody in Fall River who is willing to have "The Birth of a Nation" go away without having seen it. The management believes in the picture, not only as a business proposition, but as a work of art, enlightening and educational. It has the assurance of men [illegible] in educational work that no history, nor volumes of history, could [illegible] to set forth to the youth of this [illegible] so forcibly and eloquently the [illegible] which comes to them from [illegible] fathers who 50 years ago saved [illegible] for them. Those who have [illegible] the picture will not permit it to [illegible] the city without insisting that children see it, and it is to be [illegible] that the word may spread until [illegible] school child in Fall River is [illegible] to benefit by it.

[illegible] is doubtful if there is a Grand [illegible] man in this city, who, if he has already seen "The Birth of a Nation," is not planning to see it before [illegible]. Certainly, no soldier of the [illegible] Army of the Republic has ever [illegible] to appreciate the reproduction [illegible] great war spectacle in the original of which he was himself an heroic figure. And it is significant that [illegible] degree as the picture produces [illegible] sympathy for the South there is no [illegible] more ready to enthuse than the [illegible] of the North who knows the [illegible] of the South.

[illegible] the management respectfully [illegible] that the patrons make every [illegible] to be in their seats when the [illegible] dance begins, and urges, also, [illegible] reservations be claimed as early [illegible] possible.

CLIPPING FROM Pittsburgh Gazette Times
Date 9-5-15

New Season Offers Tempting Novelties

CORREST—"The Birth of a Nation" is booked for a limited season at this house.

D. W. Griffith was eight months making this wonderful production. He has crowded into it a multiplicity of detail which is astonishing. Thousands of men and horses are used in great battle scenes which faithfully reproduce some of the most stirring days of the great Civil War in America. History leading up to and during those momentous days of half a century ago is made to live as realistically as if one were looking at it from a safe distance under present conditions. There is a stir and thrill in its tense moments. Griffith, with the true dramatic instinct, has never subordinated his main story to effect. He attains his interest by the use of conflicting characters in the style of romance, comedy and the more effective drama which borders upon tragedy. While it depicts history in the making and introduces as dramatic characters such notables as Grant, Lee, Lincoln, Sherman, John Hay, Seward and all the other giants of that strenuous era, the great human appeal attaches to the less prominent figures in a story of love and simple aims which holds the attention at all times to the ultimate developments of the plot. Further than this Griffith has utilized an operatic score which gives a touch of unusual power. It is quite the biggest thing ever attempted on our stage. There will be two performances daily—2.15 and 8.15, the first matinee being a matinee tomorrow.

120,000 FEET OF FILM.

Wonderful Production of "Birth of Nation" at Colonial

Shows may come and shows may go, feature films be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" continues on its triumphant way and will be shown at the Colonial theatre directly after its Boston engagement, for one week, starting Monday. Besides the film spectacle itself, "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the civil war and includes also much elaborate orchestration in more modern mode. For out of town patrons the matinee performances will be found attractive, the same as night, and more convenient to attend. No Sunday shows are given, but, with that exception, Mr. Griffith's spectacle is being performed twice daily.

"The Birth of a Nation" is the biggest production so far made—there were over 120,000 feet of film when the cameras finished their work in the west and south, but the process of selection, which plays such a telling part in these productions, has reduced this to 12,000 feet, the spectacle, as it stands now, takes about two and three-quarters hours to present.

The production cost over $150,000 and the first presentation was given in Los Angeles, since which the production has been shown in New York city, Boston, Chicago, San Francisco, Seattle, Philadelphia, Pittsburg, Atlantic City, Brighton beach and Long Branch for a long run and playing to the house capacity at each performance.

Philadelphia, (Pa.) Public Ledger
Date .....SEP 4 - 1915

GRANT AND LEE SHOWN IN PHOTOPLAY

GEN. U. S. GRANT — GEN. LEE

ALTHOUGH the leaders of the opposing forces in the Civil War appear but a moment in D. W. Griffith's "The Birth of a Nation," the scene in which General Grant receives the surrender of the Army of the South from General Lee, as it was shown in New York, is one of the most striking in the photoplay.

As the scene unfolds, Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn hope of what is no longer even a forlorn hope, he sits with bowed head most of the time while Grant is reading the important document.

As Grant rises, having finished reading, and having affixed his signature, the contrast between the two men is striking. Grant, about 5 feet 8 inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary topboots with the trousers tucked inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror—a statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal, meaningless handshake. It is the act of one who would be a friend, and it is accepted as such by the man in gray. He grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appamattox Court House is closed.

FALL RIVER (Mass.) NEWS
SEP 2,

Amusements.

BALL ROOM SCENE FROM "THE BIRTH OF A NATION."

"THE BIRTH OF A NATION."

"The Birth of a Nation" continues on its great run at the Savoy. Each day brings an added demand for reservations, and yesterday saw the theater filled to capacity at both performances. The great spectacle, after the many months during which it has been discussed more or less impersonally in this community, has at last become a personal experience to all who desire to keep abreast of the times. So many have come to see the picture a second, and even a third time, that it is no longer commented upon in the Savoy box office.

Those who have seen "The Birth of a Nation" readily appreciate how difficult it is to give any adequate idea of the picture in writing. They will, however, realize better, perhaps, the truth of the following comment, selected from the volumes of material which have been written about the picture.

"With the approach of half a century after the actual scenes of the Civil war, this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flight it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of to-day. It is not a case of opening old wounds, but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right."

SAN FRANCISCO (Cal.) BULLETIN
AUG. 30, 1915

"The Clansman" Starts Eighteenth Big Week

With the matinee and evening performances yesterday at the Cort Theater, "The Birth of a Nation; or, The Clansman," started on the second, and what must be the final week of its return engagement. "The New Henrietta" is due at the Cort Theater beginning next Monday evening.

Although "The Birth of a Nation" is being shown in its eighteenth week in San Francisco, its popularity remains undiminished, for the attendance at the Cort durng the week just concluded was as great as any it has played to here.

The augmented orchestra and special singing chorus add not a little to the entertaining powers of the picture.

CLIPPING FROM
Pittsburg Press
Date .....
9-5-15

"THE BIRTH OF A NATION."
At the Nixon.

CHARACTER OF PLAY IS SOBER AND SOMBER.

The general character of "The Birth of a Nation" is of necessity sober and [illegible] It represents a critical period in the history of the states. It pictures a time that 'tried men's souls" and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce; it is not a comedy, it is simply a truthful picture of the times it portrays, and there was little of a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle. Comedy of the most delicate sort, but comedy nevertheless.

Through it all there are bits of the lighter shade of life to be overcast by the somber shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy ever.

PICTURES AND MUSIC

Majestic—The Birth of a Nation.

A FILMED spectacle of unusual magnitude and scope, now transferred for the autumn to the Majestic, after a spring and summer run at the Tremont. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion-pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and the Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

The Theatrical Mirror
Date .....
9-4-15

The Birth of a Nation starts in next week on the seventh month of its run at the Liberty theatre. The week will mark the 460th performance of Griffith's spectacle in Greater New York. With its 18,000 people and 3,000 horses moving through a drama that links romance with the vital periods of American history in a series of thrilling scenes to the number of over 5,000 it is easy to estimate the reasons for the wonderful success the work has achieved. The indications are that it will remain at the Liberty for the longest run i nthe history of the New York stage.

...poses of the
...uers of the South.

CLIPPING FROM Dispatch
Pittsburg Pa
9-5-15

Birth of a Nation

D. W. GRIFFITH'S [illegible] making [illegible], "The Birth of a Nation," following its record-breaking runs at New York, Chicago, Boston, San Francisco and Los Angeles, is in the second week of its limited engagement at the Nixon Theater. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will enjoy capacity audiences at every performance.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of intercine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the fall on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal president; the harsh radical policy to the broken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the strife. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant southern girl, Elsie Stoneman, as the heroine. Mr Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The scenes indoor scenes, like Ford's Theater on the night of the Lincoln tragedy, the surrender at Appomattox, and the South Carolina Legislature of 1870, are exact facsimiles of the original.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged by Mr Griffith's suggestions of the musical motifs for the leading characters. Now it is now gay; now sounding the loud roll of war; again sweetly harmonizing Earle's sighs and rhapsodies; anon it takes back the old plantation melodies, the crash of riot and rapine, or the [illegible] Ku Klux Klan call that fell so heavily on the ear of Southern whites, [illegible] oppressed by the "servants in the hall"—it fits the charming scenes of history like a flowing, beautiful garment.

[illegible] the distinguished principals are [illegible] B. Walthall, the distinguished Alabama actor, whose family is historically linked with the story, in the role of the Clansman; Lillian Gish as Elsie Stoneman; [illegible] Marsh and Mirian Cooper as [illegible] and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, [illegible] Gaye and Donald Crisp as Lincoln and Grant, respectively; George [illegible] as the mulatto Lieutenant Governor of South Carolina; Walter Long as the [illegible] Negro, Gus; Raoul Walsh as [illegible]; Mary Alden as the octoroon [illegible], Lydia, and many others.

WALTHAM (Mass.) FREE PRESS
SEPT. 4, 1915

'BIRTH OF A NATION'

At the Scenic Theatre Week After Next.

If you have not seen "The Birth of a Nation," you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 18,000 people visualizing the story of intense human interest and dramatic purpose and then add 3000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the developments of America and its final solution reveals how out of the quarrel of disputing states there arose the mightiest nation in the world.

With history as its background reared a plot of fundamental dramatic appeal and evolved a story of such prodigal details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and as his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered stage spectacles.

Given his story and the people, Griffith has secured startling results. His mammoth canvas often reveals battlefields covering an area of a dozen square miles and by following historical details he reproduces the stern battle effects as they actually took place half a century ago. In all the expanse of scene and action he never loses sight of his basic story and the smallest detail becomes as astonishing a part of the narrative as the largest incident in it. The completeness and the wonder of the work make it unusual.

The premier production of "The Birth of a Nation" at the Scenic Theatre will take place on Monday, September 13th and will continue three days. You should see it even at the expense of other pleasures.

LEOMINSTER (Mass.) ENTERPRISE
SEPT. [illegible]

"The Birth of a Nation."

The new art of a musical spectacle as developed in D. W. Griffith's "The Birth of a Nation" has achieved a closer adjustment of music to pictures than has hitherto been thought feasible. When, for example, Huperdinck's music was adopted to the motion play called "The Miracle" yards of music, so to speak, was sawed off to fit successive reels of the story. No one thought of adapting the music scene by scene, as music is adapted to words in grand opera.

The average motion picture scene lasts from four to fifteen seconds. There are several thousands such scenes in a twelve-reel play. Griffith and his musical director, Joseph Carl Briel, were undaunted. They provided each principal character with a musical theme or motif. This was done during the actual picture taking. A provisional score of the "opera" was prepared on the field.

Will the grand opera of the future get along without prima-donnas and star tenors? Will it substitute pictures for words, gestures and scenery?

These novel inquiries are certainly suggested by Mr. Griffith's marvellous achievement in musical spectacle, which apparently welds action and sound into one harmonious whole.

"The Birth of a Nation" will be presented at the Cumings theater, Fitchburg, commencing Monday for an engagement of one week, complete in every detail, as shown at the leading theaters in its different record-breaking runs. Seats now on sale.

CLIPPING FROM
NEW YORK AMERICAN

Date .....

On Tuesday night D. W. Griffith's great spectacle, "The Birth of a Nation," passes the 500th presentation of this story in New York City. The run at the Liberty Theatre continues the one outstanding success of the year, which has kept right on through the Summer without a break. The attendance last week was the fourth largest of the twenty-seven weeks that it has been on Broadway. In that time the production has been seen by approximately over 300,000.

[illegible] and New [illegible] Park Opera [illegible] attraction at the popular Delmar Avenue house.

The Birth of a Nation Is Popular.

D. W. Griffith's colossal photodramatic spectacle, The Birth of a Nation, has started in most [illegible] at the Olympic Theater. The matinees, as well as the evening showings, are surprisingly well attended, considering that this is the first film exhibited in St. Louis at grand opera prices. In New York, Chicago and Boston the same satisfactory condition of affairs prevails, although in the cities mentioned the picture has been on continuous exhibition twice daily for many months, there being meanwhile no intimation whatever of a lessening of public interest. Since Sunday the reel time of The Birth of a Nation at the Olympic has been cut down somewhat and other improvements in projection have been brought about. More than that, one visit to the Broadway house is not enough to even approach the multiplicity of things to be seen in this camera's wonder.

FREEPORT (Ill.) PRESS
[illegible] 1915

brother.

The Birth of a Nation, a able picture [illegible] Keith's [illegible] has proved an attraction to [illegible] Among those attending were [illegible] Mrs. George E. Coombs, Mr. [illegible] F. E. Gore, Mrs. N. W. Blanchard and Mrs. William H. Rowe, Martha Crockett, Mr. Harold A. [illegible] Mr. and Mrs. E. O. Hathaway [illegible] young son, Mr. and Mrs. W. O. Stoddard, Miss Mabel Marston, Mr. Charles L. Marston, Mr. Leone Doughty, Miss Alice Campbell, Miss Lucy Humphrey, Messrs. Homer Humphrey, A. H. [illegible]

ST. LOUIS (Mo.) TIMES
SEPT. [illegible] 1915

roles.

This week, "The Follies of St. Louis."

"Birth of a Nation."

The bookings for "The Birth of a Nation," now playing at the Olympic Theater, have been so arranged as to keep the big spectacle in the big amusement centers of the country indefinitely. St. Louis will be the only city in which it will be seen in this neighborhood for scores of miles around this season. The spectacle has been billed and advertised in every small city and town within a radius of 75 miles of St. Louis, and many of the visitors at the Olympic even at this early date have been "our country cousins." The same policy has been pursued everywhere since "The Birth of a Nation" started its sensational career in Los Angeles last February. Runs that broke all records for length in Los Angeles and San Francisco drew from the population hundreds of miles in various directions.

The headliner at the Columbia next week, beginning with the Monday matinee, will be Molly McIntire, star of "Bunty Pulls the Strings." In vaudeville she has the assistance of a company in an act of extraordinary merit. Second place on the program will be given Richard Havemann and his 10 fine jungle kings, including big lions and tigers. Imhoff, Conn and Coreene, "The Girl From Milwaukee"; the Empire Comedy Four; the Crispo, Dawson, Lanigan and Covert, Selma Braatz and the Orpheum Travel Weekly will complete the bill.

Blanche Walsh in "The Spoils of War" is the current headliner.

Grand Changes.

In the array of attractions selected by Manager Wallace for next week at the Grand Opera House, the leading item of the bill is the special engagement of Olympia Desval, the equestrienne queen, and her performing horses and dogs. Mlle. Desval has a fame in her department, and during her week's engagement at the Grand Opera House she will present "The Fox Hunt," one of the most beautiful animal acts in vaudeville. Brown, Harris and Brown, William Lytell & Co., the Three Alvarettas, Earl & Nell, Wartenberg Brothers, Dick Ferguson and the Animated Weekly will complete the bill. The week's bill is headed by the "Six Water Lilies."

Gayety.

The "Majestics" has long been known as one of the strongest attractions on the Columbia Amusement Company Circuit. Mr. Fred Irwin, manager for the Fred Irwin Amusement Company, is one of the founders of organized burlesque, and knows, if anyone does, what the people want. In the first place he shows extremely good judgment in the selection of principal performers, and his cast, this season, includes Florence Bennett, the charming leading lady; Marie Hartman, Vennetta Preslar, the four X Sisters, Stefi Anderson and Miss E Hollander. The "Majestics" will the attraction at the Gayety The next week.

[illegible] seen here [illegible]

"THE BIRTH OF A NATION"

A great deal of film comedy is horse play, but David W. Griffith in "The Birth of a Nation" proves that quite refined [illegible] a big laugh-maker and pleases people better than the old-style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure-fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-mile away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans creole by birth and played comedy roles with Mme. Burnhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil war portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil war type.

Miss Lillian Gish wears her costumes of Civil war and Reconstruction times that are heir-looms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born, and not awkwardly moving about in habiliments to which they are unaccustomed.

STAGE

PORTLAND LIKES BIRTH OF NATION

At Same Time, Pittsburg's Mayor Issues an Order Forbidding Its Exhibition

"The Birth of a Nation" taken to Portland by [illegible] Nelson of the Casino theater here for an engagement at the Heilig theater, opened its run Sunday. Accounts in the Rose City papers indicate that Oregon theatergoers have taken kindly to the film. "The audience that witnessed the film production yesterday," says the Oregonian of Monday, "went wild with enthusiasm. They applauded, cheered, they stood up in the intensity of their emotions as they saw a great army of the mounted [illegible] ride [illegible] road.

Globe Sep. 11/15

LIBERTY.—D. W. Griffith's gigantic spectacle, "The Birth of a Nation," passed its twenty-eighth week in the Liberty Theatre Saturday night. On Tuesday night the 500th performance in New York was given. This is one of the biggest records of recent years. The record for the Liberty heretofore was held by "The Spring Maid," which ran for twenty eight weeks.

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT 4, 1915

[illegible] mining stock promoter invades his little paradise—the back parlor of his delicatessen shop.

David Wark Griffith who startled the world with his wonderful combination of film and operatic drama called "The Birth of a Nation" which is drawing large audiences at each performance at the Nixon Theater, is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied grand opera and developed a splendid baritone voice. His [illegible] in pictures as [illegible]

Philadelphia, (Pa.) Public Ledger

Date .....

TO THE SEA

Spectacles That is Seen in Motion Picture.

Scenes pictured in "The Birth of a Nation" at the Forrest is Sherman's march to the sea, burning of the city of Atlanta. There is a view of a long, ferocious, extending for miles, apparently over the hills. Moving through the country, in straggling formation, or no formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little more than ants, yet the photograph is so clear that the form of each man is sharply outlined. Now and then a puff of smoke indicates return fire upon "snipers" in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet, and the army of human ants is ever moving forward. Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was delivered to the flames and the conflagration is realistically pictured in "The Birth of a Nation." Few make any attempt to save household effects, so great is their haste to escape the flames and the Yankees. Up the hills they rush, men, women and little children, an endless parade of misery and hopelessness. Sherman's army has cut its fearful swath through the heart of the South. Another link has been forged in the chain that shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee. It is a picture the like of which has never appeared on the screen.

Inquirer, Sep 5

New Season Offers Tempting Novelties

FORREST—"The Birth of a Nation" is booked for a limited season at this house.

D. W. Griffith was eight months making this wonderful production. He has worked into it a multiplicity of detail that is astonishing. Thousands of men and horses are used in great battle scenes which faithfully reproduce some of the most stirring days of the great Civil War in America. History leading up to and during those momentous days of half a century ago is made to live as realistically as if one were looking at it from a safe distance under present conditions. There is a stir and thrill in these moments. Griffith, with the dramatic instinct, has never subordinated his main story to effect. He attracts interest by the use of conflicting characters in the style of romance, comedy and the more effective drama which borders upon tragedy. While it depicts history in the making and introduces as dramatic characters such notables as Grant, Lee, Lincoln, Sherman, John Hay, Seward and all the other giants of that strenuous era, the great human appeal attaches to the less prominent figures in a story of love and simple aims which holds the attention at all times to the ultimate developments of the plot. Further than this Griffith has utilized an operatic score which gives a touch of unusual power. It is quite the biggest thing ever attempted on our stage. There will be two performances daily—2.15 and 8.15, the first matinee being the holiday matinee tomorrow.

Press Sep 5

AT THE FORREST

Last night at the Forrest D. W. Griffith's great spectacle "The Birth of a Nation" had its local premiere. In another section of the paper this subject is handled. The piece is booked here for a limited engagement and will be given twice daily, the first matinee being the holiday matinee to-morrow.

The production has registered a sensational success everywhere. It is now sliding into the eight month of its run in New York and bids fair to break records for continued performances at the metropolitan stage. It also has performances to its credit in Boston and Chicago where it is still running. In the light of these facts, a similar success during its limited stay in Philadelphia seems already assured.

In selecting the Forrest for this engagement the management secured an house for the proper presentation of a new form of art. Griffith is one of the foremost directors of motion dramas in the world. He is bringing forward steadily with achievements which attracted attention. This is hailed as his master piece, the first utilization of the motion means of dramatic expression which has ever been brought forward upon a par with the spoken drama.

Big production plays in the regular theaters and at the same scale of prices which prevails for all the great works of the legitimate stage. Being a production it has to make its own scale of comparison. In numbers and breadth of the territory covered and touch-making. Eighteen thousand men and 3,000 horses were used to get the desired dramatic effects. It is done on a spectacular scale which is unique.

The bigness, however, the producer has not lost sight of fundamentals or necessary details. He has built his theme around a story of human interests and gives his narrative the touch of personal interest. He also uses an operatic sweep which is synchronized to the fraction of a second of time. He has realized a soul stirring drama of history and romance with touching effectiveness and when it is over the theatre can readily understand why it has agreeably stirred the air it has all over been a dramatic [illegible]

GRIFFITH SPECTACLE ACHIEVES SUCCESS

"The Birth of a Nation" Surpasses Anticipation of Merits of Motion Picture Creation.

MARVEL OF MIMETIC ART

Wonderful Detail in Staging Production — Presentation Given in Spite of Protests.

The anticipation of violent protest that Director of Public Safety Porter had over the showing in this city of the motion picture spectacle, "The Birth of a Nation," seemed to have little justification—at least in so far as the demeanor of the crowd of spectators assembled last evening in the Forrest Theatre was concerned. Granting of a temporary injunction yesterday, restraining the Director from interfering during five days with the showing of the picture here, made possible the presentation of last evening. No disorder arose and had there been the slightest disturbance prompt interference on the part of the numerous "plain clothes" men seated in various parts of the house would have put a quietus upon the disturbers.

But those who assembled last evening in the Forrest were present because of a genuine interest in a motion picture declared to be the greatest and most dramatic achievement in photography yet brought forward. David W. Griffith, to whose splendid executive and artistic abilities tribute has already been paid by thousands of Americans, is the creator of the spectacular work known as "The Birth of a Nation," and with the Rev. Thomas Dixon's "The Clansman" as the basis of the production, Griffith has built up a marvelous creation. In conception, as well as in execution, the spectacle is on the most elaborate scale and yet there is as splendid and as effective treatment of incidents of intimate sort as there is of great happenings on the field of battle, of momentous events in the growth of the nation and of those historic details that only the most careful student could have devised.

There is so much of incident in the story as it is told with absorbing interest on the screen that an outline of the plot would be futile. The spectator follows the story without difficulty, although there is no wasting of time and only the essentials are limned in the action. Griffith, with individualistic art, has unerring grasp of the dramatic elements of any scene, and there is a succession of contrasts in the shifting of scenes from the tumultuous to the most pacific, and from grave to gay. Great numbers of men are seen in the representations of battles of the civil war, and the conflicts wage with desperate energy, with men almost turned back to savagery and to hate in the fight for a "cause."

One is stirred deeply in the wonderful scenes depicting the assassination of President Lincoln in Ford's Theatre at Washington. The throng at the play and the martyred President himself seem to be actually living the tragic scene. Days of reconstruction when the blacks were seriously threatening the liberties of the whites in South Carolina are reproduced with awakening thrill and there is the utmost realism in the pursuit of a beautiful white girl by a renegade negro, in her leap from a cliff and in her death from her awful injuries.

Yet there is again the shift of scenes so that the harrowing may not be too lasting, and toward the conclusion of the story there is a modern touch in the showing of pictures of Hampton Institute, with the young colored people of the country finding their place through industrial education. The Ku Klux Klan, that dashing body of Southerners intent upon saving themselves from aggression, is seen in picturesque attire and the riding of the groups of men and their vigorous and determined actions cannot but be impressive.

The excellence of the musical accompaniment to the picture and the rumble of battle, the clatter of hoofs and the shouts of victorious men as they are simulated have a great deal to do with the effectiveness of the picture. The music is especially agreeable and fitting, and as a gay party dances to "Comin' Thro' the Rye" or the Ku Klux Kian rides to the Valkyries music appropriateness of the melodies is particularly striking. Splendid acting has a full share in the success of the film in a dramatic way. Henry Walthall is an important figure, Mae Marsh and Lillian Gish are delightful, and Spottiswoode Aiken, Ralph Lewis, George Seigman, Joseph Hanabery, who is seen as President Lincoln, and others aid materially in the effectiveness of the presentation. The pictures are clear and distinct, with many unusual effects in photographic art, and the whole spectacle is really a triumph such as quite transcends expectations.

Throughout the course of the performance a group of colored men who claimed they were representatives of fraternal and social organizations remained near the theatre at the curbline, but did nothing to provoke even a warning from any of the half-score of policemen stationed near by. Among the organizations said to have been represented are the Emancipation and Civic League, the Professional Club, the Knights of Pythias, the Elks and Odd Fellows. It was said that tomorrow night a parade of protest will be held against the action of Judge Ferguson granting the temporary injunction.

Press Sep 5

"BIRTH OF NATION" EXCITES APPLAUSE

No Disorderly Scenes Attend Presentation of Much-Heralded Movie Play.

Grim tragedy and romance combine to make "The Birth of a Nation," which had its initial opening here last night, at the Forrest, before a packed house, one of the most remarkable photoplays ever produced. The production attracted the largest crowd here with which it has been favored on the entire circuit.

When D. W. Griffith staged this stupendous production, he combined in it all of the realities, horrible though they may have seemed, of the days of the carpet-bagger in the South after the assassination of President Lincoln. But into these is blended a beautiful romance that makes the picture one that reaches the heart of the most skeptical critic.

The great spectacle is founded upon Thomas Dixon's now famous novel, "The Clansman," but the much talked-of racial prejudice was conspicuous by its absence. There is nothing in "The Birth of a Nation" that could even tend to excite any racial prejudice and it was received by the audience with outbursts of patriotic applause rather than jeers and cheers combined as had been predicted by those opposed to the photoplay.

Scenes Are Wonderful.

Many of the scenes that are thrown upon the screen are little less than wonderful. Some of them are historically accurate, including the signing of the Proclamation of Emancipation, Lee's surrender at Appomattox Court House, the assassination of the martyred President and the formation of the Ku Klux Klan.

A cast of 18,000 persons and 3000 horses was required in the production of the play. It is said to have cost $500,000 and taken eight months to produce.

The scene begins with events leading up to the Civil War and into this come prominently the lives of four persons, two of Northern birth and two of Southern. A Southern gentleman falls in love with the picture of the sister of his Northern college chum, who is the son of the leading radical politician of Congress. On the other hand, the Northern boy is attracted by the charms of his Southern friend's sister.

War Divides Sweethearts.

But between these hearts steps a war that divides them into two factions. As the war ends the Northern Congressman, upon the death of President Lincoln, holds the power with which he sends the carpet-bagger into the South for political reasons. It is not the colored man who is held accountable for his acts during that reign of terror, but the white scalawags who take advantage of the colored man's ignorance to incite him to riots and violence. The final expulsion of the carpet-bagger by the Ku-Klux Klan, into which is woven numerous exciting incidents, and the establishment of the colored race as an asset to the South, brings the production to a close. True love triumphs over prejudice and the lovers are left standing upon the mountains, watching the birth of a strong and united nation.

Director Porter's fears that "The Birth of a Nation" might result in race riots proved to be unfounded. There was plenty of applause, for the picture merited that, but only once was a hiss heard. That was when John Wilkes Booth was seen sneaking behind President Lincoln's box in Ford's Theater, Washington.

Colored Folk Applaud.

There was a sprinkling of colored folk through last night's audience and their actions spoke their feelings in the matter. Not once is there a scene to which anyone could take exception and in several instances where the Ku Klux Klan figured, the colored spectators joined the whites in their applause.

A detail of police was sent to the Forrest in case of eventualities, but were not needed. "The Birth of a Nation" is a masterpiece and begins a new era in photoplays in Philadelphia. It is probably the first of a number of high-class, well-acted moving pictures that will find ready favor in this city.

North Amer. Sep 5

BIRTH OF NATION OPENS AT FORREST

Film Depicting Civil War and Reconstruction Days Stirring and Spectacular

Melodramatic Tinge to Story Filled With Incidents of Historical and Dramatic Interest

David W. Griffith's much-discussed film production of "The Birth of a Nation," which stands as one of the biggest achievements in the field of motion picture drama, had its initial showing in the city last night before a large audience at the Forrest Theatre, and incidentally ushered in the season of 1915 and 1916 at this playhouse.

A successful application for an injunction was made earlier in the day to prevent Director of Public Safety Porter from stopping the exhibition. The injunction is operative for five days. The film drama which is in two parts depicts certain incidents of the Civil War and the reconstruction period which followed the conclusion of the great conflict. The romance of the gallant Colonel Ben Cameron, of the Confederate army, and Elsie Stoneman, daughter of the leader of the House of Representatives as he is programmed and his eldest son, Phil Stoneman, and Colonel Cameron's eldest sister furnish much of the motif of the story. Interwoven with it are the doings of some of the historic personages of the time, President Lincoln, Generals Grant and Lee and many pathetic and stirring scenes such as the battles before Petersburg, the surrender of General Lee, the assassination of President Lincoln in Ford's Theatre, the plots and counterplots of the carpet baggers and their enemies the KuKlux Klan and many other scenes of dramatic and historical interest.

This, as will be recognized, forms material for an interesting and dramatic story, and a series of scenes that allow of big ensemble effects and moving characterization. A resume of the picture as a whole cannot help but class it as the largest achievement thus far in the field of moving picture drama, both from the standpoint of size, photographic art and ensemble and stage effects. The individual characterization is by no means the smallest part of the production and the work as a whole is well up to the best standards of motion picture acting. Of particular merit was the work of Henry Walthall as Colonel Cameron, Miriam Cooper and Mae Marsh, as the elder and younger sister respectively. Josephine Crowell and Spottiswood Aiken as the father and mother, Ralph Lewis and William Gish as Representatives Stoneman and daughter and George Seigmann as Silas Lynch, the leader of the carpet baggers. Faithful pictorial depictions of Generals Grant and Lee were shown by Donald Crisp and Howard Gaye respectively.

Throughout the film story Mr. Griffith's attention to small details to make his story effective is noticeable, while the larger scenes are distinguished more by their expert handling of large bodies of people and properties and centring of attention on the salient features than by mere mass. The photography is crystal clear and artistic in its finish. The careful attention paid to securing historical accuracy both as to furnishings, costuming and locale is another commendable feature.

Praise, however, must be extended chiefly to the spectacular side of the film as the story, while containing many moments that are touching, dramatic and stirring is necessarily episodical in its nature. The scenes of the reconstruction period adapted largely from Rev. Thomas Dixon's story of "The Clansman," are like the incidents of that book in a large degree melodramatic and overdone and fall below the dignity and effectiveness of the first half of the drama, despite the fact that there is a large basis of historical fact. The orchestral accompaniment was an element which lent much atmosphere to the production.

Public Ledger Sep 5

FORREST—A review of "The Birth of a Nation," the much-discussed film drama of the Civil War, which opened at this theatre last night, will be found in the news section of this morning's PUBLIC LEDGER. It is announced that this spectacle will remain here for a limited engagement. Performances will be given twice daily. The work is produced by D. W. Griffith. In obtaining the great spectacular effects for the films 18,000 men and 3000 horses are said to have been employed.

Record Sep 5

Forrest—"Birth of a Nation."

At the Forrest Theatre D. W. Griffith's photo spectacle, "The Birth of a Nation," is booked for a limited engagement, and will be seen twice daily, the first matinee being tomorrow. The production is now heading into the eighth month of its run in New York. It also has 300 performances to its credit in Boston and Chicago, where it is still showing. Griffith is known as a foremost director of motion picture dramas, and this is his masterpiece. It is done upon a spectacular scale, but in all the bigness the producer has not lost sight of fundamentals or necessary details. He has built his big scheme around a story of human interests and gives his narrative the touch [illegible]

...CTIONS THAT STA...

...Griffith's colossal spectacle of a Nation," which be... at the Forrest ...

BIRTH OF A NATION SHOWN AT FORREST

Film Spectacle of Civil War Period Favorably Impresses Audience

The widely heralded panoramic melodrama in motion pictures of vital events in the Civil War and the period of reconstruction, "The Birth of a Nation," was revealed at the Forrest Theatre last night to an audience which filled the house to overflowing. Vivid, spectacular and exciting, this stupendous visualization of history riveted the attention of its beholders throughout the performance. They came there to be thrilled, and they were not disappointed.

It is no exaggeration to say that the film recalls the period of civil strife, with its mingling of horror and heroism, as no amount of reading ever could. The waste and devastation, the maddening terror, the futile agony caused by the red plague of war is depicted with grim fidelity.

In convincing detail, such campaigns as Sherman's march through Georgia to the sea, and Grant's "hammering" before Petersburg, are portrayed. And after viewing the masses of cavalry, artillery and infantry in the grapple of battle, it is easy to accept the assertion of the producer, D. W. Griffith, that 18,000 men and 3000 horses were employed in the staging of this vast drama. Grant and Lee at Appomattox, Lincoln with his Cabinet, the murder of the President in Ford's Theatre, the mother pleading with "the great heart" to spare her son—all are pictured with convincing realism.

Throughout the film runs the story, adapted from Thomas Dixon's "The Clansman," of a Southern officer's love for the daughter of an unscrupulous Northern Senator. This romantic element is interesting; but it is of secondary import in comparison with the great conflict which serves as its background.

Of special interest is the revelation of conditions in the home of old Doctor Cameron, a Southerner, two of whose sons are killed in battle. The anguish of a sorrowing mother and sisters is depicted with an insistence that would arouse the emotions of the most calloused. And when beholding these scenes one is made to realize that the "glory" of war produced duplicates in thousands of American homes half a century ago, and is at this time actually causing them to be reenacted in millions of other households in almost every civilized land save our own.

After the war scenes which dominate the first act of the play comes a revelation of the humiliating period of reconstruction, when the South, robbed of the kindly power of Lincoln, lay prostrate in a state bordering on anarchy. The detestable work of the carpet baggers, who urged colored freedmen to seize the reins of local government, only to abuse their new privileges, is shown in a series of powerful situations. This is followed by the efforts of the men of the South to emerge from such an era of crime and chaos, the organization of the Ku-Klux Klan, and the final readjustment leading the stricken land again into the ways of prosperity and peace.

If it were nothing else, "The Birth of a Nation" would be a grimly effective sermon against war. But it is also an ingeniously wrought melodrama of compelling interest, built on a scale hitherto unattempted.

Inquirer Sep 5

...sts (in Film) Forrest

March to the Sea - (Motion Pictures) Forrest

Press Sep 5

Remembered Lincoln's Generosity

The authenticity of one appealing and heart-warming scene in "The Birth of a Nation," which last night began an engagement at the Forrest, has recently been vouched for by a Southerner, who saw the film spectacle in New York. He called upon the producers of the film, and offered the information that the scene showing Lin-...'s magnanimity to a Confederate youth is substantially true of an experience of his own during the Civil War.

Date .....

CLIPPING FROM Ledger

Date .....

...has settled in the Danse de Folies, on the New Amsterdam Theatre Roof for a long run.

D. W. Griffith's spectacle, "The Birth of a Nation," continues to be the principal attraction of the summer season in the local theatres. The current week is its 27th consecutive one in the Liberty Theatre, and it is booked to remain there indefinitely. The run in Greater New York reached the 488th performance at the end of the week.

PHILADELPHIA, ...) PRES...

Date .....

SEP 5 - 1915

AT THE FORREST

Last night at the Forrest D. W. Griffith's great spectacle "The Birth of a Nation" had its local premiere. In another section of the paper this subject is handled. The piece is booked here for a limited engagement and will be seen twice daily, the first matinee being the holiday matinee to-morrow.

The production has registered a sensational success everywhere. It is now heading into the eight month of its run in New York and bids fair to break all records for continued performances upon the metropolitan stage. It also has 200 performances to its credit in Boston and Chicago where it is still running. In the light of these facts, a similar success during its limited stay in Philadelphia seems already assured.

In selecting the Forrest for this engagement the management secured an ideal house for the proper presentation of this new form of art. Griffith is known as the foremost directors of motion picture dramas in the world. He has been coming forward steadily with personal achievements which attracted attention. This is hailed as his master piece. It is the first utilization of the camera as a means of dramatic expression which has ever been brought forward upon a par with the spoken drama.

The big production plays in the regular theaters and at the same scale of prices which prevails for all the great stars of the legitimate stage. Being a new creation it has to make its own standard of comparison. In numbers and in breadth of the territory covered it is epoch-making. Eighteen thousand people and 3,000 horses were used to get the desired dramatic effects. It is done upon a spectacular scale which astonishing.

In all the bigness, however, the producer has not lost sight of fundamentals or necessary details. He has built his big scheme around a story of human efforts and gives his narrative the touch of personal interest. He also uses a score of operatic sweep which is synchronized to the fraction of a second of his action. He has realized a soul stirring drama of history and romance with striking effectiveness and when it is seen one can readily understand why it has created the stir it has all over the country.

Date .....

lusionized. The play will run 50 minutes. | game in New York for a dramatic

Highest Point Reached By "Birth of a Natio...

D. W. Griffith's Photo Spectacle in the Nixon T... Achieves Record Runs in New York, Chica... Boston and Other Largest Cities.

D. W. Griffith's photo spectacle, "The Birth of a Nation," begins the second week of its engagement at the Nixon Theater tomorrow night. It is shown twice daily at 8:15 and 2:15 p. m.

Nothing like this attraction has ever been seen in local theaters. It is given here exactly as it is presented in New York, where it has broken every record. In addition the production has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only highest points of interest in the great events that led up to and terminated the Civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition.

Where directors of vast spectacle have dealt with hundreds in the past, Griffith employs thousands; 18,000 people are in the scenes; 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil war are reproduced. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these Plains and trenches 10,000 soldiers

of love's fruition are rent the demons of war; home ties the call to arms. Suffering i the history made when men reason to passion.

You see the war start after being the causes which precipitated it. the great generals of the contend tions playing their resperate gamec man pawns moved into the slaughter.

Then comes the agreement f and Lincoln in his task of he wounds by the application of t love which made him the tower of his age.

A fanatic's bullet stills his h South is thrown back into a v than war. Their lands are over horde of political grafters. The cajoled into a false understand erty and in his ignorance is lec cesses by these scalawags.

Out of it comes the ghostly g saders of a terrible era to once things aright and return lands erties to their rightful owners the land's miserere sounds the brotherly love in an allegori which visions the reunion of sections and the welding of t spirit which has made this after its baptism of blood.

A musical

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Philadelphia, (Pa.) Pub.

Date .....

TO THE SEA

SBE— acles That is Been Motion Picture.

...enes pictured in "The ...tion" at the Forrest is ... Sherman's march to the ... burning of the city of At-... is a view of a long, fer-... extending for miles, appar-... the hills. Moving through ...ef, in straggling formation, or ...formation, is the army of Gen-...rman. The view is so exten-...t the soldiers appear but little ...han ants, yet the photograph is ...ch that the form of each man is ...ly outlined. Now and then a puff ...smoke indicates return fire upon ...snipers" in farm buildings. Now and ...n a barn is fired in evident retalia-...on for a deadly bullet, and the army ...f human ants is ever moving forward. ...Atlanta is reached. Whether the ...ning of the city was a military ne-...ssity, or whether the conflagration ...accidental origin, chroniclers of ...time fail to agree, but Atlanta was ...ndered to the flames and the con-...gration is realistically pictured in ...The Birth of a Nation." Few make ...any attempt to save household effects, ...or great is their haste to escape the ...flames and the Yankees. Up the hills ...they rush, men, women and little chil-...dren, an endless parade of misery ...and hopelessness. Sherman's army has ...cut its fearful swath through the heart ...of the South. Another link has been ...forged in the chain that shall bind the ...Confederacy to the stake. Another ...move has been made in the big war ...game that is to end at Appomattox ...Court House with the surrender of ...Lee. It is a picture the like of which ...has never appeared on the screen.

Inquirer Clips

New Season Offers Tempting Novelties

...FORREST—"The Birth of a Na-...tion" is booked for a limited sea-...gement at this house.

...W. Griffith was eight months mak-...ing this wonderful production. He has ...added into it a multiplicity of detail ...that is astonishing. Thousands of men ...and horses are used in great battle ...scenes which faithfully reproduce some ...of the most stirring days of the great ...Civil War in America. History leading ...up to and during those momentous days ...of half a century ago is made to live as ...realistically as if one were looking at ...it from a safe distance under present ...conditions. There is a stir and thrill in ...these moments. Griffith, with the ...dramatic instinct, has never subor-...dinated his main story to effect. He at-...tains interest by the use of conflict-...ing characters in the style of romance, ...comedy and the more effective drama ...which borders upon tragedy. While it ...depicts history in the making and intro-...duces as dramatic characters such nota-...bles as Grant, Lee, Lincoln, Sherman, ...John Hay, Seward and all the other ...giants of that strenuous era, the great ...human appeal attaches to the less prob-...ment figures in a story of love and sim-...ple aims which holds the attention at ...times to the ultimate developments ...of the plot. Further than this Griffith ...has utilized an operatic score which gives ...it touch of unusual power. It is quite ...the biggest thing ever attempted on our ...stage. There will be two performances ...daily—2.15 and 8.15, the first matinee ...being the holiday matinee tomorrow.

Press Clips

...T THE FORREST

Last night at the Forrest D. W. Grif-...fith's great spectacle "The Birth of a ...Nation" had its local premiere. In an-...other section of the paper this subject ...is handled. The piece is booked here ...for a limited engagement and will be ...given twice daily, the first matinee be-...ing the holiday matinee to-morrow.

...The production has registered a sen-...sational success everywhere. It is now ...coming into the eight month of its ...run in New York and bids fair to break ...records for continued performances ...at the metropolitan stage. It also has ...performances to its credit in Boston ...and Chicago where it is still running. ...In the light of these facts, a similar ...success during its limited stay in Phila-...delphia seems already assured.

...In selecting the Forrest for this en-...gagement the management secured an ...house for the proper presentation ...of this new form of art. Griffith is ...one of the foremost directors of mo-...tion dramas in the world. He ...has been moving forward steadily with ...achievements which attracted ...attention. This is hailed as his master ...piece, the first utilization of the ...motion means of dramatic expres-...sion which has ever been brought for-...ward upon a par with the spoken ...drama.

...Big production plays in the regu-...lar theaters and at the same scale of ...prices which prevails for all the great ...productions of the legitimate stage. Being a ...production it has to make its own ...scale of comparison. In numbers ...and breadth of the territory covered ...and sketch-making. Eighteen thousand ...men and 3,000 horses were used to get ...the required dramatic effects. It is done ...on a spectacular scale which is ...in keeping.

...The bigness, however, the pro-...duction has not lost sight of fundamen-...tal necessary details. He has built ...his theme around a story of hu-...man hearts and gives his narrative the ...human personal interest. He also uses ...the medium of operatic sweep which is syn-...chronized to the fraction of a second of ...time. He has realized a soul stir-...ring drama of history and romance ...of striking effectiveness and when it ...ends the theater can readily understand why ...it has created such a disagreeable ...stir it has all over ...the country as a drama ...of the South.

GRIFFITH SPECTACLE ACHIEVES SUCCESS

"The Birth of a Nation" Surpasses Anticipation of Merits of Motion Picture Creation.

MARVEL OF MIMETIC ART

Wonderful Detail in Staging Production — Presentation Given in Spite of Protests.

The anticipation of violent protest that Director of Public Safety Porter had over the showing in this city of the motion picture spectacle, "The Birth of a Nation," seemed to have little justification—at least in so far as the demeanor of the crowd of spectators assembled last evening in the Forrest Theatre was concerned. Granting of a temporary injunction yesterday, restraining the Director from interfering during five days with the showing of the picture here, made possible the presentation of last evening. No disorder arose and had there been the slightest disturbance prompt interference on the part of the numerous "plain clothes" men seated in various parts of the house would have put a quietus upon the disturbers.

But those who assembled last evening in the Forrest were present because of a genuine interest in a motion picture declared to be the greatest and most dramatic achievement in photography yet brought forward. David W. Griffith, to whose splendid executive and artistic abilities tribute has already been paid by thousands of Americans, is the creator of the spectacular work known as "The Birth of a Nation," and with the Rev. Thomas Dixon's "The Clansman" as the basis of the production, Griffith has built up a marvelous creation. In conception, as well as in execution, the spectacle is on the most elaborate scale and yet there is as splendid and as effective treatment of incidents of intimate sort as there is of great happenings on the field of battle, of momentous events in the growth of the nation and of those historic details that only the most careful student could have devised.

There is so much of incident in the story as it is told with absorbing interest on the screen that an outline of the plot would be futile. The spectator follows the story without difficulty, although there is no wasting of time and only the essentials are limned in the action. Griffith, with individualistic art, has unerring grasp of the dramatic elements of any scene, and there is a succession of contrasts in the shifting of scenes from the tumultuous to the most pacific, and from grave to gay. Great numbers of men are seen in the representations of battles of the civil war, and the conflicts wage with desperate energy, with men almost turned back to savagery and to hate in the fight for a "cause."

One is stirred deeply in the wonderful scenes depicting the assassination of President Lincoln in Ford's Theatre at Washington. The throng at the play and the martyred President himself seem to be actually living the tragic scene. Days of reconstruction when the blacks were seriously threatening the liberties of the whites in South Carolina are reproduced with awakening thrill and there is the utmost realism in the pursuit of a beautiful white girl by a renegade negro, in her leap from a cliff and in her death from her awful injuries.

Yet there is again the shift of scenes so that the harrowing may not be too lasting, and toward the conclusion of the story there is a modern touch in the showing of pictures of Hampton Institute, with the young colored people of the country finding their place through industrial education. The Ku Klux Klan, that dashing body of Southerners intent upon saving themselves from aggression, is seen in picturesque attire and the riding of the groups of men and their vigorous and determined action cannot but be impressive.

The excellence of the musical accompaniment to the picture and the rumble of battle, the clatter of hoofs and the shouts of victorious men as they are simulated have a great deal to do with the effectiveness of the picture. The music is especially agreeable and fitting, and as a gay party dances to "Comin' Thro' the Rye" or the Ku Klux Kian rides to the Valkyrics music appropriateness of the melodies is particularly striking. Splendid acting has a full share in the success of the film in a dramatic way. Henry Walthall is an important figure, Mae Marsh and Lillian Gish are delightful, and Spottiswoode Aiken, Ralph Lewis, George Seigman, Joseph Hanabery, who is seen as President Lincoln, and others aid materially in the effectiveness of the presentation. The pictures are clear and distinct, with many unusual effects in photographic art, and the whole spectacle is really a triumph such as quite transcends expectations.

Throughout the course of the performance a group of colored men who claimed they were representatives of fraternal and social organizations remained near the theatre at the curbline, but did nothing to provoke even a warning from any of the half-score of policemen stationed near by. Among the organizations said to have been represented are the Emancipation and Civic League, the Professional Club, the Knights of Pythias, the Elks and Odd Fellows. It was said that tomorrow night a parade of protest will be held against the action of Judge Ferguson granting the temporary injunction.

Press Clips

"BIRTH OF NATION" EXCITES APPLAUSE

No Disorderly Scenes Attend Presentation of Much-Heralded Movie Play.

Grim tragedy and romance combine to make "The Birth of a Nation," which had its initial opening here last night, at the Forrest, before a packed house, one of the most remarkable photoplays ever produced. The production attracted the largest crowd here with which it has been favored on the entire circuit.

When D. W. Griffith staged this stupendous production, he combined in it all of the realities, horrible though they may have seemed, of the days of the carpet-bagger in the South after the assassination of President Lincoln. But into these is blended a beautiful romance that makes the picture one that reaches the heart of the most skeptical critic.

The great spectacle is founded upon Thomas Dixon's now famous novel, "The Clansman," but the much talked-of racial prejudice was conspicuous by its absence. There is nothing in "The Birth of a Nation" that could even tend to excite any racial prejudice and it was received by the audience with outbursts of patriotic applause rather than jeers and cheers combined as had been predicted by those opposed to the photoplay.

Scenes Are Wonderful.

Many of the scenes that are thrown upon the screen are little less than wonderful. Some of them are historically accurate, including the signing of the Proclamation of Emancipation, Lee's surrender at Appomattox Court House, the assassination of the martyred President and the formation of the Ku Klux Klan.

A cast of 18,000 persons and 3000 horses was required in the production of the play. It is said to have cost $500,000 and taken eight months to produce.

The scene begins with events leading up to the Civil War and into this come prominently the lives of four persons, two of Northern birth and two of Southern. A Southern gentleman falls in love with the picture of the sister of his Northern college chum, who is the son of the leading radical politician of Congress. On the other hand, the Northern boy is attracted by the charms of his Southern friend's sister.

War Divides Sweethearts.

But between these hearts steps a war that divides them into two factions. As the war ends the Northern Congressman, upon the death of President Lincoln, holds the power with which he sends the carpet-bagger into the South for political reasons. It is not the colored man who is held accountable for his acts during that reign of terror, but the white scalawags who take advantage of the colored man's ignorance to incite him to riots and violence. The final expulsion of the carpet-bagger by the Ku-Klux Klan, into which is woven numerous exciting incidents, and the establishment of the colored race as an asset to the South, brings the production to a close. True love triumphs over prejudice and the lovers are left standing upon the mountains, watching the birth of a strong and united nation.

Director Porter's fears that "The Birth of a Nation" might result in race riots proved to be unfounded. There was plenty of applause, for the picture merited that, but only once was a hiss heard. That was when John Wilkes Booth was seen sneaking behind President Lincoln's box in Ford's Theater, Washington.

Colored Folk Applaud.

There was a sprinkling of colored folk through last night's audience and their actions spoke their feelings in the matter. Not once is there a scene to which anyone could take exception and in several instances where the Ku Klux Klan figured, the colored spectators joined the whites in their applause.

A detail of police was sent to the Forrest in case of eventualities, but were not needed. "The Birth of a Nation" is a masterpiece and begins a new era in photoplays in Philadelphia. It is probably the first of a number of high-class, well-acted moving pictures that will find ready favor in this city.

BIRTH OF A NATION OPENS AT FORREST

Film Depicting Civil War and Reconstruction Days Stirring and Spectacular

Melodramatic Tinge to Story Filled With Incidents of Historical and Dramatic Interest

David W. Griffith's much-discussed film production of "The Birth of a Nation," which stands as one of the biggest achievements in the field of motion picture drama, had its initial showing in the city last night before a large audience at the Forrest Theatre, and incidentally ushered in the season of 1915 and 1916 at this playhouse.

A successful application for an injunction was made earlier in the day to prevent Director of Public Safety Porter from stopping the exhibition. The injunction is operative for five days. The film drama which is in two parts depicts certain incidents of the Civil War and the reconstruction period which followed the conclusion of the great conflict. The romance of the gallant Colonel Ben Cameron, of the Confederate army, and Elsie Stoneman, daughter of the leader of the House of Representatives as he is programmed and his eldest son, Phil Stoneman, and Colonel Cameron's eldest sister furnish much of the motif of the story. Interwoven with it are the doings of some of the historic personages of the time, President Lincoln, Generals Grant and Lee and many pathetic and stirring scenes such as the battles before Petersburg, the surrender of General Lee, the assassination of President Lincoln in Ford's Theatre, the plots and counter-plots of the carpet baggers and their enemies the KuKlux Klan and many other scenes of dramatic and historical interest.

This, as will be recognized, forms material for an interesting and dramatic story, and a series of scenes that allow of big ensemble effects and moving characterization. A resume of the picture as a whole cannot help but class it as the largest achievement thus far in the field of moving picture drama, both from the standpoint of size, photographic art and ensemble and stage effects. The individual characterization is by no means the smallest part of the production and the work as a whole is well up to the best standards of motion picture acting. Of particular merit was the work of Henry Walthall as Colonel Cameron, Miriam Cooper and Mae Marsh, as the elder and younger sister respectively. Josephine Crowell and Spottiswood Aiken as the father and mother, Ralph Lewis and William Gish as Representatives Stoneman and daughter and George Seigmann as Silas Lynch, the leader of the carpet baggers. Faithful pictorial depictions of Generals Grant and Lee were shown by Donald Crisp and Howard Gaye respectively.

Throughout the film story Mr. Griffith's attention to small details to make his story effective is noticeable, while the larger scenes are distinguished more by their expert handling of large bodies of people and properties and centring of attention on the salient features than by mere mass. The photography is crystal clear and artistic in its finish. The careful attention paid to securing historical accuracy both as to furnishings, costuming and locale is another commendable feature.

Praise, however, must be extended chiefly to the spectacular side of the film as the story, while containing many moments that are touching, dramatic and stirring is necessarily episodical in its nature. The scenes of the reconstruction period adapted largely from Rev. Thomas Dixon's story of "The Clansman," are like the incidents of that book in a large degree melodramatic and overdone and fall below the dignity and effectiveness of the first half of the drama, despite the fact that there is a large basis of historical fact. The orchestral accompaniment was an element which lent much atmosphere to the production.

Public Ledger Clips

FORREST—A review of "The Birth of a Nation," the much-discussed film drama of the Civil War, which opened at this theatre last night, will be found in the news section of this morning's Public Ledger. It is announced that this spectacle will remain here for a limited engagement. Performances will be given twice daily. The work is produced by D. W. Griffith. In obtaining the great spectacular effects for the films 18,000 men and 3000 horses are said to have been employed.

Record Clips

Forrest—"Birth of a Nation."

At the Forrest Theatre D. W. Griffith's photo spectacle, "The Birth of a Nation," is booked for a limited engagement, and will be seen twice daily, the first matinee being tomorrow. The production is now heading into the eighth month of its run in New York. It also has 300 performances to its credit in Boston and Chicago, where it is still showing. Griffith is known as a foremost director of motion picture dramas, and this is his masterpiece. It is done upon a spectacular scale, but in all the bigness the producer has not lost sight of fundamentals or necessary details. He has built his big theme around a story of human hearts and gives his narrative the human personal touch.

Worth Amer. Clips

"BIRTH OF A NATION" SHOWN AT FORREST

Film Spectacle of Civil War Period Favorably Impresses Audience

The widely heralded panoramic melodrama in motion pictures of vital events in the Civil War and the period of reconstruction, "The Birth of a Nation," was revealed at the Forrest Theatre last night to an audience which filled the house to overflowing. Vivid, spectacular and exciting, this stupendous visualization of history riveted the attention of its beholders throughout the performance. They came there to be thrilled, and they were not disappointed.

It is no exaggeration to say that the film recalls the period of civil strife, with its mingling of horror and heroism, as no amount of reading ever could. The waste and devastation, the maddening terror, the futile agony caused by the red plague of war is depicted with grim fidelity.

In convincing detail, such campaigns as Sherman's march through Georgia to the sea, and Grant's "hammering" before Petersburg, are portrayed. And after viewing the masses of cavalry, artillery and infantry in the grapple of battle, it is easy to accept the assertion of the producer, D. W. Griffith, that 18,000 men and 3000 horses were employed in the staging of this vast drama. Grant and Lee at Appomattox, Lincoln with his Cabinet, the murder of the President in Ford's Theatre, the mother pleading with "the great heart" to spare her son—all are pictured with convincing realism.

Throughout the film runs the story, adapted from Thomas Dixon's "The Clansman," of a Southern officer's love for the daughter of an unscrupulous Northern Senator. This romantic element is interesting; but it is of secondary import in comparison with the great conflict which serves as its background.

Of special interest is the revelation of conditions in the home of old Doctor Cameron, a Southerner, two of whose sons are killed in battle. The anguish of a sorrowing mother and sisters is depicted with an insistence that would arouse the emotions of the most calloused. And when beholding these scenes one is made to realize that the "glory" of war produced duplicates in thousands of American homes half a century ago, and is at this time actually causing them to be reenacted in millions of other households in almost every civilized land save our own.

After the war scenes which dominate the first act of the play comes a revelation of the humiliating period of reconstruction, when the South, robbed of the kindly power of Lincoln, lay prostrate in a state bordering on anarchy. The detestable work of the carpet baggers, who urged colored freedmen to seize the reins of local government, only to abuse their new privileges, is shown in a series of powerful situations. This is followed by the efforts of the men of the South to emerge from such an era of crime and chaos, the organization of the Ku-Klux Klan, and the final readjustment leading the stricken land again into the ways of prosperity and peace.

If it were nothing else, "The Birth of a Nation" would be a grimly effective sermon against war. But it is also an ingeniously wrought melodrama of compelling interest, built on a scale hitherto unattempted.

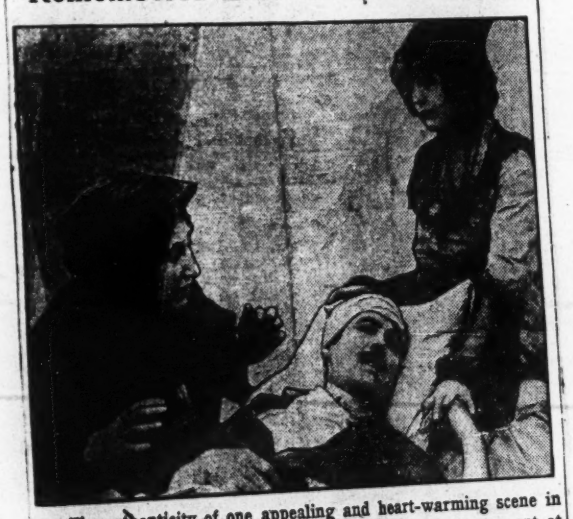
Inquirer Sep 5

Lillian Gish (In Film) Forrest

March to the Sea - (Motion Pictures) Forrest

Press Sep 5

Remembered Lincoln's Generosity



The authenticity of one appealing and heart-warming scene in "The Birth of a Nation," which last night began an engagement at the Forrest, has recently been vouched for by a Southerner, who saw the film spectacle in New York. He called upon the producers of the film, and offered the information that the scene showing Lincoln's magnanimity to a Confederate youth is substantially true of an experience of his own during the Civil War.

PHILADELPHIA, PA.) PRESS

Date .....

SEP 5 - 1915

AT THE FORREST

Last night at the Forrest D. W. Griffith's great spectacle "The Birth of a Nation" had its local premiere. In another section of the paper this subject is handled. The piece is booked here for a limited engagement and will be given twice daily, the first matinee being the holiday matinee to-morrow.

The production has registered a sensational success everywhere. It is now heading into the eight month of its run in New York and bids fair to break all records for continued performances upon the metropolitan stage. It also has 300 performances to its credit in Boston and Chicago where it is still running. In the light of these facts, a similar success during its limited stay in Philadelphia seems already assured.

In selecting the Forrest for this engagement the management secured an ideal house for the proper presentation of this new form of art. Griffith is known as the foremost directors of motion picture dramas in the world. He has been coming forward steadily with personal achievements which attracted attention. This is hailed as his master piece. It is the first utilization of the camera as a means of dramatic expression which has ever been brought forward upon a par with the spoken drama.

The big production plays in the regular theaters and at the same scale of prices which prevails for all the great stars of the legitimate stage. Being a new creation it has to make its own standard of comparison. In numbers and in breadth of the territory covered it is epoch-making. Eighteen thousand people and 3,000 horses were used to get the desired dramatic effects. It is done upon a spectacular scale which astonishing.

In all the bigness, however, the producer has not lost sight of fundamentals or necessary details. He has built his big scheme around a story of human efforts and gives his narrative the touch of personal interest. He also uses a score of operatic sweep which is synchronized to the fraction of a second of his action. He has realized a soul stirring drama of history and romance with striking effectiveness and when it is seen one can readily understand why it has created the stir it has all over the country.

Date .....

CLIPPING FROM Eagle

Date .....

9-5-1

[illegible] settled in the Danse de Folies on the New Amsterdam Theatre Roof for a long run.

D. W. Griffith's spectacle, "The Birth of a Nation," continues to be the principal attraction of the summer season in the local theatres. The current week is its 27th consecutive one in the Liberty Theatre, and it is booked to remain there indefinitely. The run in Greater New York reached the 483th performance at the end of the week.

lusionized. The play will run 50 minutes.

Highest Point Reached By "Birth of a Nation"

D. W. Griffith's Photo Spectacle in the Nixon T. Achieves Record Runs in New York, Chica Boston and Other Largest Cities.

D. W. Griffith's photo spectacle, "The Birth of a Nation," begins the second week of its engagement at the Nixon Theater tomorrow night. It is shown twice daily at 8:15 and 2:15 p. m.

Nothing like this attraction has ever been seen in local theaters. It is given here exactly as it is presented in New York, where it has broken every record. In addition the production has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only highest points of interest in the great events that led up to and terminated the Civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition.

Where directors of vast spectacle have dealt with hundreds in the past, Griffith employs thousands; 18,000 people are in the scenes; 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil war are reproduced. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these plains and trenches 18,000 soldiers

game in New York for a dramatic

of lovers fruitition are rent the demons of war; home ties the call to arms. Suffering i the history made when men reason to passion.

You see the war start after being the causes which precipitated it. the great generals of the contend tions playing their resperate game man pawns moved into the slaughter.

Then comes the agreement f and Lincoln in his task of he wounds by the application of t love which made him the tower of his age.

A fanatic's bullet stills his h South is thrown back into a v than war. Their lands are over horde of political grafters. Th cajoled into a false understand erty and in his ignorance is lec cesses by these scalawags.

Out of it comes the ghostly ga saders of a terrible era to once things aright and return lands erties to their rightful owners the land's miserere sounds the brotherly love in an allegori which visions the reunion of sections and the welding of t spirit which has made this after its baptism of blood

Philadelphia (Pa.) Sep 6

Date ..

...a of a Nation"

...United States as a ...m a collection of petty ...able of individual ac... ...ighty travail which ac... ...birth is the ambitious ...hich D. W. Griffith built his ...are production, "The Birth of ... which was presented at the ...eatre Saturday evening.

...heretofore accomplished in the ...motion photography approaches ...nificent spectacle in scope, power ...ng. From the first scenes, mere ...showing the beginning of the ...trade with America, up the happy ...mination of the romance which runs ...a thread through the whole pa... ...ayal the audience was carried along in ...most breathless fashion through such ...historic events as Sherman's march to ...the sea, Grant's campaign before Gettys... ...burg, the surrender at Appomatox and the ...assassination of Lincoln.

Then are shown the shameful and dis... ...graceful events of the "carpet-bag" re... ...gime in the South, when the freed negroes ...sought, under the spur of Northern politi... ...cians, to seize the reins of local govern... ...ment, resulting in the terrors of the Ku ...Klux Klan, when the men of the South ...sought to resist this invasion and reign ...of near-anarchy. The battle scenes, espe... ...cially that before Petersburg, are staged ...upon a scale approaching actuality and ...far surpassing anything ever attempted ...in the way of spectacular amusement. ...Not only are the battlefields shown in ...panorama, but close and intimate details ...are depicted of the soldiers in the trenches ...or "earthworks," as they were known in ...that day.

Then the other side of the picture is ...shown—the loss of life, the destruction ...of property, the agony of mind and body, ...the prostrate grief of survivors, the shat... ...tering of homes and loves, the changing ...of affection to hate and rancor. "The ...Birth of a Nation" is not alone an enter... ...tainment. It is as well a preachment of ...more than ordinary power on the rending ...horror of war.

Despite reported plans of negro pro... ...testants to vent their displeasure at the ...show by making a demonstration against ...it, the production passed off without in... ...cident, other than the enthusiastic ap... ...plause of a big audience.

An orchestra of unusual size for a ...theatre gave a program based upon old ...war melodies, but orchestrated to almost ...symphonic proportions.

Record Sep 6

"Birth of a Nation"—Forrest.

The great success that the D. W. Grif... ...ith motion picture spectacle, "The Birth ...of a Nation," had at the opening presen... ...tion in this city last Saturday evening ...is emphasized yesterday when at the ...afternoon and evening showings alike ...there were enthusiastic throngs, stirred ...not only by the graphic portrayal and ...the enthralling conflicts, but stimulated as ...well by the emphasizing orchestral music. The story is founded upon Rev. Thomas Dixon's "The Clansman," but Griffith has been careful to show no prejudice in his depicting of the troublous times when the nation was evolving and when the negro question threatened to disrupt a carefully builded republic. So masterfully have the battle scenes been presented and so realistic is the march of Sherman and his men to the sea that one feels himself to be an actual onlooker upon an historic enactment. But perhaps the most impressive series of scenes is that dealing with the assassination of President Lincoln. Onlookers in the Forrest actually gasped with horror and there were involuntary exclamations as the deed of the murderer was shown. "The Birth of a Nation" is veritably the greatest triumph yet achieved in motion-picture art.

Telegraph Sep 6

BIRTH OF A NATION" HAS LOCAL SHOWING

D. W. Griffith's Massive Photo-Spectacle Arouses Enthusiasm at Forrest.

Peaceful enough was the first local showing of D. W. Griffith's much-heralded photo-spectacle, "The Birth of a Nation," at the Forrest, on Saturday evening, and seldom has an audience viewed any theatrical production with more absorbed attention than was accorded the picture by the throng that, despite a warm evening and the counter-attraction of Labor Day holidays, filled the Broad street playhouse.

Rumors of widespread protest against the picture as a possible incentive to race prejudice had led to a feeling of uneasiness, and the presentation was made under the protection of an order of court restraining threatened police interference. The upshot proved that despite its large mixed population Philadelphia is able to appreciate "The Birth of a Nation" at its true artistic value as a dramatic representation of certain phases of the country's history, shown, it is true, with startling vividness and clarity, yet not unfairly to any race or section.

The spectacle depicts the underlying causes of the conflict between the North and South and with vivid realism shows on the screen dramatic scenes of the "Reconstruction Period" a chapter of the nation's history by no means highly creditable to any of those involved. The pernicious activities of the "Carpet Baggers," the excesses of the freed slaves and the chivalrous if not always justified activities of the Klu Kluk Klan are parts of history and must be interpreted according to individual bias. What Mr. Griffith has done is only what any dramatist has the right to do: he has selected from history a series of the most dramatic episodes, to point and illuminate the story he has to tell. He has told it well, better than it has ever been told before or could have been told without the aid of the manifold resources of motion picture photography directed by a master hand.

All that has been said of the pictorial excellence and mechanical perfection of the representation (and it has been a-plenty) is fully justified. Even the claim that Mr. Griffith has created a new art form is not unjustified when the completeness and perfection of the representation are considered. The scenes of the story are unfolded with a breadth of view and care for effects great and small that produce an illusion of reality almost perfect.

The story about which Mr. Griffith has built his fabric of illusion is of the Cameron[illegible], of South Carolina, and the Stoneman[illegible], of Pennsylvania, prominent families of North and South, friends before the war, arrayed against each other during the stress of conflict and united after its close by a pretty double romance. It is a more than usually interesting story logically and well told, but it is, of course, in displaying the great men and happenings of an epoch-making period that Mr. Griffith has triumphed most. Battles pass on the screen as if they were actually fought. Troops move by regiments and divisions, not by squads and companies; the Klu Kluks Klansmen marshal their brotherhood by thousands, not by scores, and ride as swiftly and fearlessly as white spectres might.

Everything is on so great a scale that it is not possible to illustrate it for want of standards of comparison. It may only be said that "The Birth of a Nation" marks the present ultimate of that lusty young giant, the motion picture, and that until it shall be surpassed it is difficult to imagine a better or more effective work.

...PPING FROM Sun

Date ... 9-5-15

...was the ... equally young, receives a well-earned reward.

NIXON — D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins the second week of its limited engagement at the Nixon theater tomorrow night. There are two performances daily at 2:15 and 8:15 P. M.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York city, where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that lead up to and terminated in the Civil war. The force that slavery played in ...ing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for those results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of past spectacles have dealt with hundreds in the past, Griffiths employs thousands. Eighteen thousand people fill the stage, which has a vast territory for its background. Three thousand horses pass before the view, in wild dashes over miles of country roadway. The decisive battles of the Civil war are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these planes and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion, and engage in a deadlock of armed resistance.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such purpose.

...PPING FROM Bulletin

Date ... 9-6-15

BIG SPECTACLE CLOSES TODAY

"Birth of a Nation" Ends Season's Engagement At Nixon

The closing performance of "The Birth of a Nation" will be given this evening at the Nixon, thus concluding an engagement that enjoyed an all Summer's run in that playhouse. This is the great production which is still making a record run of over 600 performances in New York City where it created the sensation of the season.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 2000 horses and the total cost of the work reached the enormous figure of half a million dollars. The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the picture. An orchestra of forty is necessary to handle the musical features of the presentation.

HAVERHILL (Mass.) GAZETTE
SEPT. 9, 1915

3

PRESS AGENT OUTDONE.

Words Fail to Describe "Birth of a Nation" at Colonial

For once the press agent has been undone. For years it has been his duty to employ such exaggeration in the verbal presentation of his subject as to infuse in the mind of the reader a desire to see or hear that which he tells about. But now comes "The Birth of a Nation", the gorgeous spectacle of the 20th century and the press agent finds himself at a loss for words to describe the production even in a minor way. D. W. Griffith has stripped him of his power; exaggeration is out of the question and the writer must now work his brain overtime in order to do even meagre justice to his subject.

"The Birth of a Nation" now at the Colonial, cannot be exaggerated. There are countless scenes in it that tongue or pen cannot describe. Only the eye alone can realize the wonderful progress the motion picture has made in this phenomenal masterpiece. Two years' time was consumed in its making and the approximate cost has been $500,000.

Imagine a pictorial production of love, romance and history, including tremendous battle scenes the equal of which have never yet been shown upon a screen; imagine such scenes as the burning of Atlanta, Sherman's march to the sea, Grant and Lee at Appomattox, the thrilling rides of the Klux Klan, entire cities built up and destroyed by fire, the assassination of Lincoln at Ford's theatre, Washington; wonderful artillery duels in which real shells costing $50 apiece were used, miles and miles of trenches with thousands of fighters, cavalry charges, infantry charges, deeds of heroism on the field of battle, imagine hundreds of such mighty scenes as these and there you have "The Birth of a Nation" the pinnacle of filmed spectacles.

PHILADELPHIA, (PA.) PRESS

Date .....

SEP 5 - 1915

Remembered Lincoln's Generosity

The authenticity of one appealing and heart-warming scene in "The Birth of a Nation," which last night began an engagement at the Forrest, has recently been vouched for by a Southerner, who saw the film spectacle in New York. He called upon the producers of the film, and offered the information that the scene showing Lincoln's magnanimity to a Confederate youth is substantially true of an experience of his own during the Civil War.

PHILADELPHIA, (PA.) PRESS

SEP 5 - 1915

STORY OF LINCOLN LIES IN "BIRTH OF A NATION"

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation," was verified as an actual historical event by one of the spectators. G. L. Mordecai, of 174 West Eighty-sixth Street, New York city, is the man to whom it happened. During the New York run of the play he visited D. W. Griffith's offices and told this remarkable story:—

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade running operations between the Confederacy and the Bahama Islands. I had served in the Confederate army, but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the Northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court-martialed and executed, or at best held prisoner until the close of the war. My fiancee's father, Alderman Samuel Lewis, of New York, later acting Mayor, came to Washington and worked in my behalf. Notwithstanding Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition; that he takes oath not to return to the Southern States during the war.'

"I gladly took the oath and was released. Before leaving for the North for my marriage and residence in Alderman Lewis' family, I desired to thank President Lincoln. On being presented to Mr. Lincoln I remembered he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great President's generosity and kindheartedness to a foe, and when I saw the picture that early experience was recalled.

SEPT 7, 1915

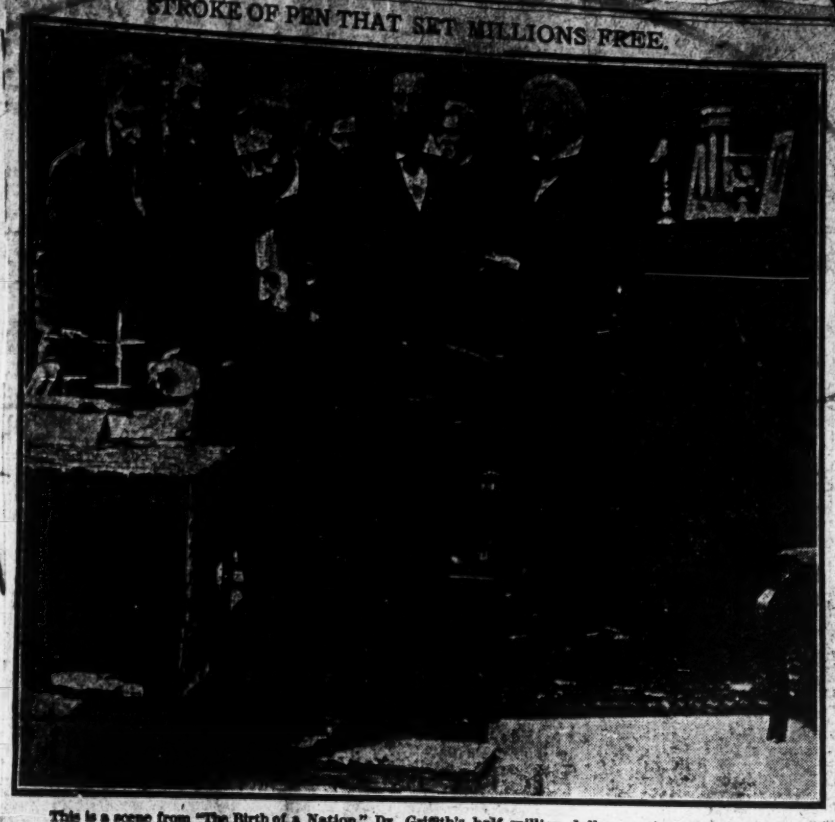
PITTSBURG (Pa.) PRESS

Development Is Great.

A development no one would have believed possible a few years ago is seen in D. W. Griffith's "The Birth of a Nation," now presented at the Nixon. It is indeed more than a film, for over 150 persons are employed in the mechanical effects and the music during the unreeling of its 12,000 feet of celluloid; yet not a word is spoken from the stage during the two hours and three-quarters' performance. Griffith's photo-entertainment combines a pictorial survey of Civil war history, one of the Klan days with a love story based on Thomas ...

TTAWA (Ont.) JOURNAL
SEPT 4, 1915

STROKE OF PEN THAT SET MILLIONS FREE.



This is a scene from "The Birth of a Nation," Dr. Griffith's half million dollar motion picture, which will be presented at the six night shows of the Ottawa Exhibition.

The picture shows Abraham Lincoln surrounded by members of his Cabinet. He is in the act of signing the proclamation giving freedom to the slaves. It is the most important development in the famous screen drama. The negro problem precipitated the civil war, on which Griffith's photo play is based. The 5,000 photographs comprising the spectacle, cost half a million dollars, and required eight months to produce. There are many similar thrilling scenes.

...TIONS THAT STAY

...ge for Sept 7

...Birth of a Nation" at Forrest

...the remarkable Griffith mo...ure, "The Birth of a Nation," ...n in the enthusiasm displayed ...udiences which viewed this mas... at the Forrest Theatre yester... an example of the degree of ...to which this style of erter... has reached, it would seem ...has about all the satisfying ...s. There is romance, thrilling ...and comedy all interestingly in...n. The war scenes are highly re... while the Ku Klux Klan exploits ...ally exciting.

Telegraph Sept 7

Telegraph Sept 7

"The Birth of a Nation."

D. W. Griffith's "The Birth of a Nation," the first film to lift motion pictures into the "Two Dollar" class, was shown at the Forrest yesterday before two capacity audiences which reaffirmed the verdict of those who attended the local premiere on Saturday, that the picture marks the highest point yet reached in motion picture photography. In vastness of scope, in fidelity to historical fact, and in the interest of the double love story around which the story is built, the film is sufficiently remarkable to justify all that has been claimed for it.

Fullerton the hero Sept 7 the st

PHOTOPLAYS

FORREST—"The Birth of a Nation," with Henry B. Walthal, Mae Marsh and Spottiswoode Aitken. D. W. Griffith's mammoth presentation of the Civil War and Reconstruction, founded in part on Thomas Dixon's "The Clansman." A marvelous entertainment.
PRINCESS—"Esmeralda," with Mary Pickford.

SEPT 7 1915
BURGH (Pa.) DISPATCH

...the gowns of the principal ...

"The Birth of a Nation"

"The remarkable film, "The Birth ...tion," opened its second week a ...yesterday with increased patr... It is pretty well known by this time ...this motion picture spectacle is ...other ever made. It is wonder... wonderful that one cannot tell abo... The auditor is perfectly dazed, and ...ked about it just says: "go an... it." The photography, the posing ...nery, the accumulated historical ep... the acting, the staging—everything ...nected with the production down ...smallest detail bears the imprint ...first picture mastery.

BIRTH OF A NATION

...ttsburg, Pa., Sept. 3.—Jo... Reid in Chambers here has gra... injunction in favor of the Ni... pany in its bill of equity a... Mayor Joseph G. Armstrong ...of Police W. Noble Matthew ...with the display of the ... Birth of a Nation. Judge ...the hearing on the perma... theater will be permitte... pending the decision of ...

The theater company ... display the film for six wee... tember 1.

...ITTSBURG (Pa.) GAZETTE-TIMES
SEPT 7, 1915

...are the leading theatrical men of the country.

A development no one would have believed possible a few years ago is seen in D. W. Griffith's "The Birth of a Nation" now playing at the Nixon. It is indeed more than a film, for nearly 100 persons are employed in the mechanical effects and the music during the unreeling of its 12,000 feet of celluloid; yet not a word is spoken from the stage during the two and three quarters' hours performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of Ku Klux Klan days with a love story based on Thomas Dixon's "The Clansman."

CLIPPING FROM
NEW YORK TELEGR...

...f a Nation" Stays.

...'s "The Birth of a Na... its twenty-eighth week ... Theatre Saturday night. ...night the 100th perform... York was given. This is ...greatest results of recent ... enters the present week ...record run of the Liberty ... The record for the Liberty ...was held by the "Spring ...which ran for twenty-eight ... "The Birth of a Nation" con... at the Liberty indefinitely.

St Louis Sun. Sept 6

"The Birth of a Nation," the success of which grows with every performance, is holding forth at the Olympic and is now in its second week, with every promise of increasing its daily receipts over those of its first week. The D. W. Griffith masterpiece justifies the most stirring eulogies ever ...

AMUSEMENTS

TO STAY ANOTHER WEEK.

All Fall River to Have Chance to See "The Birth of a Nation."

"The Birth of a Nation" is to stay at the Savoy ~~the coming~~ another week. The management made the announcement yesterday when, after a week of the largest business ever recorded by a theatrical production in this city, it became apparent that not half of those who wished to see the great spectacle had as yet found the opportunity. It is ...emarkable tribute from the City of ...l River to Griffith's great produc...n, but it is no less a boon to the ...blic of this city to have such a mas...piece here for another week.

There is no doubt that the coming ...ek is going to witness an even ...eater demand for seats for "The ...th of a Nation," for from the many ...usands who have seen the picture ...ce it came here the opinion re...rding its merit is unanimous. It is ...btful if any production ever pre...nted here has received such univer... praise. It is doubtful if any pro...ction has been so generally discuss..., in the home, in hotel lobbies, in ...bs and social gatherings, wherever ...o or three people congregate. And ...y not? What single experience ...uld possibly provide any greater sub...t for thought and discussion.

There will naturally be a great de...and for seats for the holiday per...rmances, since it will provide many ...th their first opportunity to see the ...cture. Manager David Dow there...re wishes to urge that seats will be reserved as early as possible, and that having been reserved they will be called for as early as possible in the day. Seats for the matinees are reserved until 1, and for the evening performances until 7. Mr. Dow has found it positively necessary to live strictly up to that arrangement on account of the great demand for seats, and he asks the public to co-operate with him that any possible unpleasantness may be avoided.

It might not be amiss to add, to Mr. Dow's request, a word about Mr. Dow himself. Those who have witnessed "The Birth of a Nation," at the Savoy cannot but have been impressed with the perfect arrangements and courteous treatment accorded them there. Mr. Dow, of course, has the regular house staff of the Savoy to assist him, but there is, nevertheless, great credit coming to him for adapting himself to local conditions so readily and displaying a real concern for the comfort and satisfaction of his patrons. There is an "inside" and an "outside" to every road show and those who are familiar with them know that the "inside" does not always compare favorably with the "outside."

Regarding Mr. Dow, however, it is to be regretted that every one who witnesses the great spectacle of which he is manager cannot meet him personally. It would certainly add to the already great admiration for the product. Apparently, the owners of "The Birth of a Nation" figure that only "big" men should be associated with such a big production and so chose Mr. Dow as one qualified to adequately represent the spirit which prompted the vast undertaking. Those who have met Mr. Dow are ready to congratulate "The Birth of a Nation" upon being capably and intelligently managed.

SEPT 7, 1915
PITTSBURG (Pa.) SUN

THE NIXON.

D. W. Griffith's thrillingly spectacular photoplay, "The Birth of a Nation," generally considered one of the most remarkable pieces ever shown in moving pictures, continues to draw large audiences to the Nixon, where it began its second week yesterday. Love and hatred; comedy and tragedy; war in all its horror, and the terrorism which marked the early days of the reconstruction period in the South are so cleverly woven together to make up a real, living story that the spectator cannot help but imagine it is life and not the make-believe of the stage that he is looking at.

In the first part the sundering of the ties between the North and South, followed by wonderfully realistic battle scenes, in which the tragedy of Sherman's march to the sea, leaving a trail of destroyed cities and ruined homes, has a prominent part, forms a striking background for the story—the love of a Southern girl for a Northerner and of a Southerner for a girl of the North—around which the play is constructed. The South before and during the war is made to live again in these pictures with a realism that is wonderfully picturesque, wonderfully tragic.

In the second part the brutality that marked the reconstruction period is shown, the chief incidents based on those in Dixon's "Clansman." It is to this part that strenuous objection has been made in many cities, because it shows the negro drunk with the new power that freedom has given him, seeking to avenge himself on the unhappy, ruined whites for the wrongs he has suffered during the slave days.

The attack of a renegade on the governor's daughter, the attempt of a mulatto lieutenant governor to force her into marrying him and of her rescue by the Ku-Klux Klan, are brought out with a realism that has been criticised as giving too great prominence to the brutality that marked those days. But the object of the author has been to show the horrors not only of war, but of the aftermath, and by many "The Birth of a Nation," when considered as a whole, is looked upon as one of the most powerful arguments against war that has ever ...

Number	Without Patch	
466	Demy Folio	
468	Demy Folio	
470	Medium Folio	
★ 472	Medium Folio	

New Flat Ba...

Philadelphia Ledger

Date ..

...duced "The ...rth of a Nation"

...D. W. GRIFFITH.

...ndless work to produce a big ...ture. There is also endless de... ...me illustrate by the concrete ... of "The Birth of a Nation." ...omes the scenario or written out... the plot. In this case there was ...vious stage play. If we are wise, ... forget that as much as we can, for ... motion picture is a novelising or ...ory-telling form, not strictly a stage form; it is epic rather than dramatic; much of the work is of the great in-doors. We have a period of history to cover, the scenes of a wide territory to revivify. Therefore, we must prepare the locale as well as the actors—the tasks of the landscape artist and, in some sense, of the civil engineer are before us. For a month the actors rehearse without the camera.

And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battle backgrounds of the Civil War are springing into being, helped by expert advice of old "vets" and modern West Pointers. The costumes, settings and documents are laboriously prepared for the facsimile historical scenes like those of the Emancipation Proclamation, the Appomattox surrender and the Lincoln assassination. By the way, 24 "Lincoln actors" were rehearsed before the right Lincoln was found! This was because I demand "soul" of the photoplay star, and for this scene Lincoln was the star part. The Blue and the Grey, the Southern white gentry and the colored contingent all have been drilled under their respective leaders. And then film making begins.

At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and the rebuilding of the story, the piecing of intimate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly 28 miles of pictures—...0,000 feet of film—are taken. And how much of these are used? At the finale ... discover that we have thrown away ...ht-tenths of our product—we have re-...ining 25,000 feet, or, say, five miles of ...tive story. But that is twice too ...We condense, condense, condense. ...end of two months more of hard ...have edited "The Birth of a ...to 12,000 or 13,000 feet—two and a ...—or, in theatre wise, two hours ...minutes' stage entertainment.—Photoplay Vogue.

The story is ... Dixon's "The ... been care... depicting ... nation ... question ... builded ... battle ... istic is ...

...so many things to admire ... David Griffith's production of ...th of a Nation" that one view-...e picture is quite insufficient to ... One thing, for example, whose ...ight be appreciated by a cas-...tator without in the least ... the cause, is his almost ... gift of composition.

...iffith," said a prominent artist, ...ps his figures like an artist in ... water color rather than like a ...rector. I don't know whether ... studied perspective, composition ...armony or not, but anyhow his ...ictures to my mind have the ...uality as those of the great art-...

...s remark was occasioned particu-... from watching Mr. Griffith as-...ble the multitude in the scenes of ...r and peace in "The Birth of a Na-...n." In the scene representing the fu-...re brotherhood of love and peace the ...ffect of distance is obtained by con-...structing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform.

In striking contrast is Mr. Griffith's treatment of the contrasting theme of misery of war. Wan, skeleton-like figures are selected. Men and women are strewn about the stage, the piled-up victims of a battle. Bodies, legs and arms and (as it were) shreds of human beings are inextricably mixed. Woe stamps itself upon the picture as joy radiates from the other.

Griffith's method of making the scene caused one artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the emotional appeal beneath the bizarre effect.

...the ... the ... tion. ...rested ...

Confe... theatrical entertainment in recent ... has caused more widespread interest, ... than "The Birth of a Nation," the close ...sterwork of one of the foremost motion ... later ...ure producers, David W. Griffith, now ...ton at the Forrest. The playhouse has been ...standed at each of the two daily presentations during the past week and at the first ...ceed... that ...ing of the film in this city on Satur... ...young of last week there was a record at-...condit...nce. No detail has been slighted to ... for perfect projection of the story ...returns gives visually so complete and accu-...war. ...an idea of the stress and upheavals ... were essential to the cementing of ...lease States of the Union into an indissolu-...for a nation. And with it all there is a ro-...mance, with love triumphant, after many ...Preal ...burnings. The story is founded upon ...to M...e Clansman" by Rev. Thomas Dixon, ...me b... in the telling of the tale one sees as ...to kn...gh actually happening historic events ...an ...e greatest moment. Each incident is ...great...asized with music, original or care-...fully ...heart...selected and played by a special or-...ch...a. Further worth of the picture is ...acting of a notable cast headed by ...B. Walthall.

SCENE FROM "THE BIRTH OF A NATION"

Ev. Ledger Sep 11

~~St. Louis Daily Globe Dem~~

Sep 12 Pittsburg Dispatch

NIXON—"The Birth of a Nation," greatest film spectacle ever created, with 18,000 people, 3,000 horses and 200,000 scenes. A picture of 12,000 feet of film, reduced from 18,000 feet. Most wonderful motion picture show in the world.

FITCHBURG (Mass.) SENTINEL
SEPT. 9, 1915

BIRTH OF A NATION

Special Car for Ayer After Saturday Evening Performance at the Cummings

On account of the great number of people from Ayer, North Leominster, Shirley and other places wishing to attend an evening performance of "The birth of a nation" at the Cummings theater, arrangements have been made with President W. W. Sargent to run a special "Birth of a nation" car to those places after the exhibition on Saturday night. It requires about three hours to properly present this wonderful production and people from the surrounding towns have had difficulty in getting home at night. Leominster bound and other cars are held for the performance each night and now the special car for Ayer and Shirley will accommodate the others. The seat sale from the towns is remarkable and shows that "The birth of a nation" has a drawing power superior to any other attraction ever shown here. That isn't surprising as "The birth of a nation" is a wonderful attraction in every way. It tells certain events of history in a broad, realistic and authentic manner. It gives its authority for the picturization of certain scenes and incidents, it traces the life of the South before, during and after the war, and pictures in a striking manner the uprising of the Ku Klux Klan against the carpet-baggers and others who abused the sudden power given to them. There is great historical, educational and instructive value to be gained from this exhibition, while the two love stories and the stirring battle scenes add greatly to the pleasure of witnessing the production. It will be seen for the last times tomorrow and Saturday.

Telegraph Sep 11

Woman Wear Sep 11

Liberty.

On Tuesday night, D. W. Griffith great spectacle "The Birth of a Nation" passes the 500th presentation in New York City. The run continues the one outstanding success of the old year which has kept right on through the summer without a break. The attendance last week was the fourth largest of the 27 weeks that it has been on Broadway.

...As he is now staging "The Birth of a Nation" in earnest—that, we are certain, Photoplays may gain nothing by adopting the vaudeville theatre's scale of prices; doubtless, properly organized, as the Triangle Company seems to be organizing, they could be presented at a half to a third that scale. Yet the price is a small matter, quickly to be readjusted, compared with the art their thorough exploitation opens up.

The appeal of "The Birth of a Nation" is undeniable. It fascinates for three solid hours. The heights of emotion are tremendous. There are only moments—principally those in which Miss Gish figures at the hospital and in her room—which are relatively less interesting.

The reason is, I think, obvious. The photoplays can have little or no characterization, small wit and less philosophy. Without spoken words it will never compete with the genuine, fine and inherent nature of the drama. But the photoplay can have a large element of poetry, a great sweep of beauty which the stage can hardly touch, and an emotion literally tremendous. Gigantic catastrophies—whether of Civil War or of nature's upheavals—and that terrible, individual fact of death take on a final power which the theatre never touches. Movieland is such a real land of real rocks and real sky, movie actors have such a fortunate habit of never answering curtain calls, that somehow the gray-backed screen of the photoplay has a finality of realism which the stage, for all its three dimensions, cannot approach.

"The Birth of a Nation" is full of examples of what intelligence can do in the production of the photoplay. Praising Mr. Griffith as the supreme artist so far developed is an old game now; but it is possible to come down to cases. It is possible, for example, to point out how much a genuine director of the whole art can do to heighten his action by the clever use of music. The score of "The Birth of a Nation" is mostly a simple putting together of simple and familiar melodies. Yet how wonderfully—to take a single instance—that nervous, throbbing war-song of the South heightens the scenes at the ball when the scarred flag of that first quick victory, Bull Run, is flung to the eager crowd.

The "leaders," or printed titles, can do a great deal to aid the photoplay, in spite of the very obvious fact that the fewer they are the better. Those the producer uses must be admirably worded and add to the point of the whole piece. George Ade gives his "Fables in Slang" excellent "leaders" that shine by comparison with the usual sad legends of comedies. Griffith uses his asides to the audience even more skilfully. He builds through them a mood that will make the audience sympathetic to the argument of the film. He quotes history, he employs President Wilson's writings. Perhaps he goes a bit too far sometimes; when he emphasizes the "sovereignty of the 13 States," "the fact that Cornwallis surrendered to 13 independent little nations and not to a single country," he hardly suggests that his later words about the birth of a nation are sincere. Often the "leaders" are filled with some terrible, 2-by-4 rhetoric about "opal gates of death" and such. But in general, Griffith is on the right track in using every means for a contrast.

There is no part of the photo... —not even beauty of scene and mass—that Griffith uses more fully than the individual actor. He has put a blending of naturalis... clear art into the movies that eve... long-trained stage doesn't always ... The fine flower of his method is H... B. Walthall, an actor who brings ... tinction to a far from imposing face... figure, spirit to an art where players ... too apt to rely on vapid "dignity," and a quick co-ordination of the details of life in a naturalism that seems to take no account of an audience.

The confirmed playgoer may forswear all the virtues of "The Birth of a Nation" and of photoplays in general, yet he must leave them one supreme usefulness, one ultimate fitness. They can seize the silent moments. They can take those tenpest, those happiest, those sweetest seconds in life, those seconds that come between speech and link them into a whole that speaks as truly in spirit as it is physically silent.

N.Y. World Sep 14

"The Birth of a Nation" at the Republic Theatre last night began another week of its long run, as usual before a crowded house of spectators.

"The Battle Cry of Peace," the ambitious moving picture agitation in favor of military preparedness, began its first full week yesterday at the Vitagraph Theatre. Large crowds have witnessed this exciting picture play since its production last Thursday night.

~~Times~~ Sep 14 Sun

Among the successes that continue to be shown on the screens are "The Battle Cry of Peace" at the Vitagraph Theatre and "The Birth of a Nation" at the Liberty Theatre.

St. Louis Daily Globe Dem Sep 6

BIRTH OF NATION DRAWING WELL AT OLYMPIC THEATER

House of Thousand Candles in Movies Is Shown at New Grand Central.

D. W. Griffith's photo dramatic spectacle, the Birth of a Nation, began its second week at the Olympic yesterday afternoon with every indication of increasing drawing power. This would mean that the experience in other cities is, in a way, being followed in St. Louis. The visiting management announces positive adherence to the plan, according to which the Birth of a Nation is not to be exhibited in the smaller cities near St. Louis, and never anywhere save in first-class theaters.

A marked feature of yesterday's showings was the improvement in the accompanimental music. This synchronized almost perfectly with the reel and moved considerably to the enjoyment. The big orchestra was in concert pitch and the patriotic tunes, when the big cities were shown, rang out most ...ntly. The projection of the ... where Lee surrenders to ... a slower tempo, giv... tter opportunity ... study of a solemn ...

Yesterd... within three ho... inter-mission. ...tinee promises ...

Bulletin Sep 11

The interest shown by attendances during the first week's engagement of "The Birth of the Nation" at the Forrest testifies to the fact that it is one of the most remarkable films, not only in the subject matter, but in artistic production as well, that has ever been put before the local public. The wonders that David W. Griffith, the producer, has wrought with the camera irrespective of the thrilling, gripping story and the imposing spectacle that it conveys, make it seem like a great advance upon the technique of the "movie" studio. Then, too, the accessories employed, including a large symphony orchestra, give it a character and distinction that are all its own. It is apparently destined for a run duplicating those in other cities.

Telegraph Sep 11

Heard in Filmdom.

J. J. McCarthy, who is well known in the motion picture circles of this city, during his present short visit has proved to the amazement of several prominent personages what can be accomplished in this unlimited field. Mr. McCarthy is the general manager of the Epoch Producing Corporation with which D. W. Griffith is intimately associated, and their interests are also closely interwoven with the Triangle Film Company. Some "big doings," which will shortly occur in the motion picture field, were forecasted more than once by Mr. McCarthy.

SEPT. 5, 1915
PHILADELPHIA (Pa.) INQUIRER

'BIRTH OF A NATION' OPENS AT FORREST

Film Depicting Civil War and Reconstruction Days Stirring and Spectacular

Melodramatic Tinge to Story Filled With Incidents of Historical and Dramatic Interest

David W. Griffith's much-discussed film production of "The Birth of a Nation," which stands as one of the biggest achievements in the field of motion picture drama, had its initial showing in the city last night before a large audience at the Forrest Theatre, and incidentally ushered in the season of 1915 and 1916 at this playhouse.

A successful application for an injunction was made earlier in the day to prevent Director of Public Safety Porter from stopping the exhibition. The injunction is operative for five days. The film drama which is in two parts depicts certain incidents of the Civil War and the reconstruction period which followed the conclusion of the great conflict. The romance of the gallant Colonel Ben Cameron, of the Confederate army, and Elsie Stoneman, daughter of the leader of the House of Representatives as he is programmed and his eldest son, Phil Stoneman, and Colonel Cameron's eldest sister furnish much of the motif of the story. Interwoven with it are the doings of some of the historic personages of the time, President Lincoln, Generals Grant and Lee and many pathetic and stirring scenes such as the battles before Petersburg, the surrender of General Lee, the assassination of President Lincoln in Ford's Theatre, the plots and counterplots of the carpet baggers and their enemies the KuKlux Klan and many other scenes of dramatic and historical interest.

This, as will be recognized, forms material for an interesting and dramatic story, and a series of scenes that allow of big ensemble effects and moving characterization. A resume of the picture as a whole cannot help but place it as the largest achievement thus far in the field of moving picture drama, both from the standpoint of size, photographic art and ensemble and stage effects. The individual characterization is by no means the smallest part of the production and the work as a whole is well up to the best standards of motion picture acting. Of particular merit was the work of Henry Walthall as Colonel Cameron, Miriam Cooper and Mae Marsh, as the elder and younger sister respectively, Josephine Crowell and Spottiswood Aitken as the father and mother. Ralph Lewis and William Gish as Representatives Stoneman and daughter and George Seigmann as Silas Lynch, the leader of the carpet baggers. Faithful pictorial depictions of Generals Grant and Lee were shown by Donald Crisp and Howard Gaye respectively.

Throughout the film story Mr. Griffith's attention to small details to make his story effective is noticeable, while the larger scenes are distinguished more by their expert handling of large bodies of people and properties and centring of attention on the salient features than by mere mass. The photography is crystal clear and artistic in its finish. The careful attention paid to securing historical accuracy both as to furnishings, costuming and locale is another commendable feature.

Praise, however, must be extended chiefly to the spectacular side of the film as the story, while containing many moments that are touching, dramatic and stirring is necessarily episodical in its nature. The scenes of the reconstruction period adapted largely from Rev. Thomas Dixon's story of "The Clansman," are like the incidents of that book in a large degree melodramatic and overdone and fall below the dignity and effectiveness of the first half of the drama, despite the fact that there is a large basis of historical fact. The orchestral accompaniment was an element which lent much atmosphere to the production.

Times

Sun Sep 12/15

LIBERTY THEATRE—When D. W. Griffith brought "The Birth of a Nation" to the Liberty Theatre the record run there had been made by "The Spring Maid," which ran for twenty-eight weeks. The wonderful picture has passed that period and is still going strong with every prospect that twice as much time will still be covered.

St. Louis Republic Sep 6

"THE BIRTH OF A NATION," the most [illegible] produced, began its second week at the [illegible] to large crowds, both afternoon and night. The Griffith masterpiece, the principal [illegible] South during the Civil War and reconstruction [illegible] visitors to the city. It is billed extensively within a radius of 100 miles of St. Louis. Daily matinees are given at 2:15 p. m. [illegible]

National
New Flat Back Prescription Books
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466	Demy Folio	90 leaves
468	Demy Folio	150 leaves
470	Medium Folio	90 leaves
★ 472	Medium Folio	[illegible]

Philadelphia Ledger

Date ..

...duced "The ...rth of a Nation"

...D. W. GRIFFITH.

...ndless work to produce a big ...ure. There is also endless de... me illustrate by the concrete ...e of "The Birth of a Nation." ...mes the scenario or written out... the plot. In this case there was ...vious stage play. If we are wise, ...orget that as much as we can, for ...motion picture is a novelizing or ...ory-telling form, not strictly a stage form; it is epic rather than dramatic; much of the work is of the great indoors. We have a period of history to cover, the scenes of a wide territory to revivify. Therefore, we must prepare the locale as well as the actors—the tasks of the landscape artist and, in some sense, of the civil engineer are before us. For a month the actors rehearse without the camera.

And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battle backgrounds of the Civil War are springing into being, helped by expert advice of old "vets" and modern West Pointers. The costumes, settings and documents are laboriously prepared for the facsimile historical scenes like those of the Emancipation Proclamation, the Appomattox surrender and the Lincoln assassination. By the way, ...4 "Lincoln actors" were rehearsed before the right Lincoln was found! This was because I demand "soul" of the photoplay star, and for this scene Lincoln was the star part. The Blue and the Grey, the Southern white gentry and the colored

contingent all have been drilled under their respective leaders. And then film making begins.

At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and the rebuilding of the story, the piecing of intimate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly 23 miles of pictures—...0,000 feet of film—are taken. And how ...uch of these are used? At the finale ... discover that we have thrown away ...ht-tenths of our product—we have re-The ...ining 26,000 feet, or, say, five miles of ...h ...ecutive story. But that is twice too ...a Na... We condense, condense, condense. ...tion in... end of two months more of hard ...s emp... we have edited "The Birth of a ...ternoon ... to 12,000 or 13,000 feet—two and a ...ere we... ...lles—or, in theatre wise, two hours ...ot only ... minutes' stage entertainment.—...he enthr... ...ll by the photoplay Vogue,

The story ...
Dixon's "Th...
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...so many things to admire ...David Griffith's production of ...th of a Nation" that one view-...e picture is quite insufficient to ...One thing, for example, whose ...ight be appreciated by a cas-...tator without in the least ...the cause, is his almost un-...gift of composition.

...iffith," said a prominent artist, ...ps his figures like an artist in ...water color rather than like a ...rector. I don't know whether ...studied perspective, composition ...harmony or not, but anyhow his ...ictures to my mind have the ...quality as those of the great art-

...s remark was occasioned particu-...from watching Mr. Griffith as-...ble the multitude in the scenes of ...r and peace in "The Birth of a Na-...n." In the scene representing the fu-...re brotherhood of love and peace the ...ffect of distance is obtained by con-...structing two stages with rising steps, ...one near the camera and the other re-...moved about 100 feet. Between the two ...stages there is a hollow. The principals ...are stationed on the near stage, then ...comes the intervening hollow, and ...finally the more distant features of the ...background show on the second or ...more remote platform.

In striking contrast is Mr. Griffith's ...treatment of the contrasting theme of ...misery of war. Wan, skeleton-like ...figures are selected. Men and women ...are strewn about the stage ... the ...piled-up victims of a battle ... Bodies, ...legs and arms and (as it were) shreds ...of human beings are inextricably ...mixed. Woe stamps itself upon ... picture as joy radiates from the other.

Griffith's method of making the scene caused one artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the emotional appeal beneath the bizarre effect.

Philadelphia Inquirer Sep ...

...the ...
...ton, ...
...rester...
Contin... theatrical entertainment in recent ...I wer... has caused more widespread inter-...ed, ... than "The Birth of a Nation," the ...close ...sterwork of one of the foremost motion ...Alde... later ure producers, David W. Griffith, now ...ton ...he Forrest. The playhouse has been ...stand...ded at each of the two daily presenta-...ceede... during the past week and at the first ...that ...ing of the film in this city on Satur-...young... of last week there was a record at-...condi...nce. No detail has been slighted to ...for perfect projection of the story ...return... gives visually so complete and accu-...war. ...n idea of the stress and upheavals ...least ... were essential to the cementing of ...States of the Union into an indissolu-...for ...nation. And with it all there is a ro-...man...ce, with love triumphant, after many ...Fres... ...tburnings. The story is founded upon ...to ...e Clansman" by Rev. Thomas Dixon, ...me ... in the telling of the tale one sees as ...to ...gh actually happening historic events ...the greatest moment. Each incident is ...agreeabl... ...ashed with music, original or care-...dra... ...great... selected and played by a special or-...folk... ...a. Further worth of the picture is ...acting of a notable cast headed by ...B. Waithall.

SCENE FROM "THE BIRTH OF A NATION"

Ev. Ledger Sep ..

"THE BIRTH OF A NATION" FOREST.

~~St. Louis Daily Globe Dem.~~

Sep 12 Pittsburg Dispatch

FITCHBURG (Mass.) SENTINEL
SEPT. 9, 1915

BIRTH OF A NATION

Special Car for Ayer After Saturday Evening Performance at the Cumings

On account of the great number of people from Ayer, North Leominster, Shirley and other places wishing to attend an evening performance of "The birth of a nation" at the Cumings theater, arrangements have been made with President W. W. Sargent to run a special "Birth of a nation" car to those places after the exhibition on Saturday night. It requires about three hours to properly present this wonderful production and people from the surrounding towns have had difficulty in getting home at night. Leominster bound and other cars are held for the performance each night and now the special car for Ayer and Shirley will accommodate the others. The seat sale from the towns is remarkable and shows that "The birth of a nation" has a drawing power superior to any other attraction ever shown here. That isn't surprising as "The birth of a nation" is a wonderful attraction in every way. It tells certain events of history in a broad, realistic and authentic manner. It gives its authority for the picturization of certain scenes and incidents, it traces the life of the South before, during and after the war, and pictures in a striking manner the uprising of the Ku Klux Klan against the carpet-baggers and others who abused the sudden power given to them. There is great historical, educational and instructive value to be gained from this exhibition, while the two love stories and the stirring battle scenes add greatly to the pleasure of witnessing the production. It will be seen for the last times tomorrow and Saturday.

Cleveland Sep ..

Woman Wear Sep ..

Liberty.

On Tuesday night, D. W. Griffith's great spectacle "The Birth of a Nation" passes the 500th presentation in New York City. The run continues the one outstanding success of the old year which has kept right on through the summer without a break. The attendance last week was the fourth largest of the 27 weeks that it has been on Broadway.

NIXON—"The Birth of a Nation," ... film spectacle ... 3,000 horses and ... 12,000 feet of film, ... Most wonderful motion picture show in the world.

N.Y. World Sep 14

"The Birth of a Nation" at the Republic Theatre last night began another week of its long run, as usual before a crowded house of spectators. "The Battle Cry of Peace," the anti-war picture agitation in favor of national preparedness, began its first full week ... at the Vitagraph Theatre. Large crowds have ... this exciting picture play since its ... Thursday night.

Sun Sep 14 Sun

Among the successes that continue to be shown on the screens are "The Battle Cry of Peace" at the Vitagraph Theatre and "The Birth of a Nation" at the Liberty Theatre.

St. Louis Daily Globe Dem Sep 6

BIRTH OF NATION DRAWING WELL AT OLYMPIC THEATER

House of Thousand Candles in Movies Is Shown at New Grand Central.

D. W. Griffith's photo dramatic ... cle, the Birth of a Nation, ... ond week at the Olympic ... noon with every ... This would ... the experience in other cities ... being followed in St. Louis. ... management announces ... ence to the plan, according to ... Birth of a Nation is not to ... in the smaller cities near ... never anywhere save in first-... ters.

A marked feature of yesterday's ... ings was the improvement in ... panimental music. This synch... most perfectly with the ... considerably to the enjoyment. ... orchestra was in concert ... patriotic tunes, when the ... shown, rang out most ... projection of the ... surrenuers to ... tempo, giv... portunity ... a solemn ...

Yesterday ... three ho... mission, ... promises ...

Sun Sep 9

POLICE FILM DEMURRER FAILS

Injunction Against Interference With "Birth of Nation" Continued.

The demurrer filed by the Police Department against the temporary injunction preventing them interfering with the production of "The Birth of the Nation" at the Olympic Theater, was overruled by Judge Hennings in the Circuit Court yesterday.

The court announced that the injunction would be continued until next Wednesday when the case would be heard on its merits. The motion picture drama is opposed by negroes who declare it tends to provoke prejudice against them.

Sun Sep 9

...d W. Griffith's stu... speec... "The Birth of a Na... not ... in this city in an ... eater ... he Nixon, nor will it ... any ... theater within 300 ... Pitts-... With an orchest... with ... ads of effects ... ith nearly ... ricians, effect men... ers re-... e produce this wo... ful ... American history ... ance. ... be impossible to a... it in any ... largest and highest ... theaters. ... opening perform... in the ... September "The B... of a Na... been seen by eve... people

Pittsburg Dispatch Sep 10

It is estimated that before "The Birth of a Nation" has exhausted its earning capacity it will be seen by 10,000,000 people in America. Later on it will exceed these figures in the other countries of the world. It is conservatively estimated that it will ultimately earn ... $5,000,000.

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466	Demy	Folio	90 leaves	½ X 16
468	Demy	Folio	150 leaves	11½ X 16
470	Medium	Folio	90 leaves	13 X 18
★ 472	Medium	Folio	[illegible] leaves	13 X 18

BIRTH OF A NATION
SCRAPBOOK #1
COPY #2

Please include
the Xerox copies in the
microfilm

New York

A Matter for the Trade.

It has take[illegible] ...ng time f[illegible] ...otion picture trade, in its entirety, [illegible] realize the dangers which threaten it on every hand as [illegible] advocates of localized censorship gain in force and in[illegible]ence. Now, however, there seems to be a genuine awakening in many quarters, [illegible]s evidenced by the meeting of representatives of the leading manufacturing [illegible]ers in New York last week, when the film producers actually united for the [illegible] time in the history of the industry; the amalgamation of the three New Yo[illegible] exhibitors' organizations into one body on Thursday of this week; the mass m[illegible]ting of the Pennsylvania film men to protest against the local censorship co[illegible]itions, and other activities which are reported from various quarters.

The alarm which has spread through the trade is well founded. After favorable reporting of the Smith-Hughes Censorship bill by the House Committee on Education, there comes from Washington the news that the Supreme Court has confirmed the legality of State Censorship in Kansas and Ohio. There are at least eight censorship bills pending in different States. The decision of the Supreme Court means that the sponsors of the bill will be able to have them put in force without delay if they can engineer the passage of the statutes. And the passage of the bills will no doubt be urged with more effect since Federal sanction has been given these already in force.

One fact, above all else, must be urged upon film men in contemplating the possibilities of the losses to be sustained by them if these various censor laws are passed. In the first place, a Federal Censor Board will in no way eliminate the activities of State boards; in the second place, the creation of State boards will not put an end to the local censor. If the Smith-Hughes bill becomes law, the exhibitors and exchange men doing business in communities where State boards are created will find themselves subject to the whim of Federal, State and local authorities!

It does not require a very hectic imagination to picture the result, but one recent event, which occurred without the added complexity of Federal interference, will serve to show the possibilities:

After receiving the indorsement of the Los Angeles Board of Censorship, "The Birth of a Nation" was ordered off the screen by the City Council, against the wishes of the Mayor himself. A series of injunctions and threatened police raids followed, which finally ended in the showing of the picture.

Nothing in the proposed statutes will tend to diminish this evil, but will rather increase it.

If, then, the industry is to save itself from great monetary losses occasioned by the conflicting orders of censoring bodies, and is to preserve its integrity as an industry free from the dictates of Tom, Dick and Harry, everything in the power of manufacturer, exchange man and exhibitor must be done to fight the national and local bills now pending.

Individual manufacturers and individual exhibitors and the members of the league have fought valiantly against much inimical legislation. This is not a matter for individuals or specific organizations. The present censorial hysteria can only be successfully coped with by the united front of the Motion Picture industry.

"BIRTH OF A NATION" CENSORSHIP CASE
MARCH 28
LIBRARY OF CONGRESS

The Morning Telegraph Feb. 28-1915

Several of the Current Attractions Have Now Passed the Second Century Mark.

By RENWOLD WOLF.

On Wednesday night, March 3, in the Liberty Theatre, D. W. Griffith will present for the first time in New York a photoplay entitled "The Birth of a Nation." The story upon which the work is based is Thomas Dixon's novel and play, "The Clansman."

Mr. Griffith has been known for years as the foremost producer of motion picture successes in history. As to this is one of entertainment. His present production is a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a medium of incomparable dramatic appeal. There are no established standards by which his power in this can be judged. The production, he employed the time to its making, the employment of 18,000 people and many hundreds of thousands of dollars. A complete and time needed effects. A complete score has been written for the production by Joseph Carl Breil. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. Its tragic progress is followed to sudden climax in the Civil War. Its bearing upon the history of the United States, in the days of the abolition movement, cannot [illegible]

Peggy Shannon will be seen at the Liberty Theatre next week when the Griffith film, "The Birth of a Nation," is released.

BILLBOARD

From

Cincinnati Ohio

Address

PETERS WIT[illegible]

New York featured v[illegible] debut in [illegible]

D. W. GRIFFITH

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MAE MARSH.
In "The Birth of a Nation," Lib
Theatre.

"The Birth of a Nation" Shown Before Statesmen

D. W. Griffith, whose spectacle, "The Birth of a Nation," comes to the Liberty Theatre next week, has today returned from Washington, D. C., where, on Friday night before the National Press Club, he gave a private exhibition of this wonderful picture. Chief Justice White of the United States Supreme Court was the guest of honor. Other distinguished personages present were Secretary of the Navy Daniels, thirty-eight members of the United States Senate and about fifty Representatives. The statesmen were accompanied by the ladies of their respective parties. After the presentation of the picture Mr. Griffith was showered with congratulations by the newspaper men and their distinguished guests.

Next Thursday night Mr. Griffith, in recognition of his remarkable achievements with this picture, will be the guest of honor of the National Press Club at their "Inside Dope" [illegible] and will deliver a talk along the lines inspired by the event upon the development of the art of motion pictures in this country.

Date_____

YORK GOSSIP

The Birth of a Nation, First of $2 Movies, to Be Shown Monday.

Special Dispatch to The Star.

New York, February 20. New York is to see the most $2 moving-picture show Monday, and Broadway is nighthere, where theaters have been satiated with pretty girls and fascinating toes for a hoon or two are wondering if the promoters can get away with it.

By an arrangement with Klaw Erlanger, D. W. Griffith will take over the Forty-second Street Theater for the production, which is The Birth of a Nation. It is a complete working out of the contributing themes in American history on which Thomas Dixon founded his novel and play, The Clansman. Over 18,000 were employed in making the production.

The promoters say it is "the most stupendous undertaking of the kind the world has ever known."

Evening Star Feb 20 1915

PICKING LINCOLN ACTOR HARD JOB

Joseph Henabery Chosen for "Birth of a Nation."

In preparing for the spectacle "The Birth of a Nation," which will be given next Wednesday at the Liberty Theatre, D. W. Griffith, the director of this production, experienced great difficulty in finding a character to portray Abraham Lincoln.

Over twenty applicants were thoroughly studied before Joseph Henabery was finally selected. In the research prior to the making of the picture it was found that there were fifty photographs of Lincoln extant and that all varied according to the expression of the President at the time they were taken.

As authorities differed materially upon many questions of his characteristic poses it will be seen how difficult it was to get a player who would embody the different features of Lincoln in a manner that would be acceptable to all.

Several applicants looked ideal at

From TIM
Address: Washi

Birth of Nation Has Premiere Here

Members of Supreme Court, Congress, and Diplomatic Corps Guests of Press Club

Members of the Supreme Court, the Senate, the House, and the Diplomatic Corps were present last night at the presentation, under the auspices of the National Press Club, of the spectacular motion drama, "The Birth of the Nation," based on Thomas Dixon's "The Clansman." Owing to the limitations of the Press Club quarters, the "picture" was given its first public showing in the big ball room of the Raleigh Hotel.

Chief Justice White, of the Supreme Court, and Mrs. White, in whose honor the premiere was given, occupied reserved seats. There were five hundred in the audience, including members of the press and of Washington official life, and they cheered and applauded throughout the three hours required to show the drama.

David W. Griffith, the producer, asked that no review of the drama be given until it has its New York premiere March 3, when it will be shown to the general public for the first time. Thursday night the picture was shown at the White House.

It took Mr. Griffith eight months to produce this drama, at a cost said to be $500,000. Eighteen thousand people were used in staging the spectacular features and battle scenes and more than 2,000 horses were used in the charges of the Ku Klux Klan.

From HERALD
Address: Washington, D. C.
Date FEB 20 1915
Establis

CHIEF JUSTICE AND SENATORS AT "MOVIE"

Distinguished Gathering Attends First Production of "The Birth of a Nation."

David W. Griffith, who has been called the greatest producer of motion pictures, last night sat in the big ballroom of the Raleigh Hotel and saw thrown on the screen for the first time in public his epic production, "The Birth of a Nation." Beside Mr. Griffith sat Thomas Dixon, the author, upon whose book, "The Clansman," Mr. Griffith based his story of the film play.

In reserved seats nearer the screen sat Chief Justice White, of the Supreme Court of the United States, and Mrs. White, in whose honor the premiere of "The Birth of a Nation" was staged. Behind the Chief Justice sat a large part of the membership of the Senate and House, a sprinkling of members of the Diplomatic Corps, scores of high officials.

Because "The Birth of a Nation" saw its public birth under auspices of the National Press Club, there were scores of newspaper men present, but of other guests would include names of the National Capital society folk. The large room was filled to capacity and the gathering was doubtless the most distinguished that ever saw motion pictures unreeled.

It took Griffith eight months to produce the play. Its cost was $500,000. This figure may be better understood when it is known 2,000 horses were employed in making the picture.

Nev

OPLE
York City

FEB 17 1915

K. & E. GIVE LIBERTY OVER TO PICTURES

n arrangement completed with Klaw and Erlanger, D. W. Griffith over the Liberty Theatre in West Forty-second Street at the end onth for the purpose of presenting there his great spectacle, "The a Nation." The engagement will commence immediately fol- e run of Otis Skinner in this house.

Birth of a Nation" is the complete working out of the contribu- nes in American history upon which Thomas Dixon founded his novel and play, "The Clansman." Where the play proper touched n phases of the reconstruction period in the South, the Griffith t by means of the marvelously enlarged new art of motion pic- braces the entire historical relationship of the slavery question to lopment of American history. After arrangements had been made omas Dixon to utilize his well-known story, the author suggested the n name so that the scope and tremendous appeal of the enlarged uld be more comprehensively covered in the title.

taking of the Liberty by Mr. Griffith and his associates realizes advance in the art of motion pictures and brings theatregoers up 2 moving picture. This is the first time, it is claimed, that plans tually been laid to bring this about.

e Birth of a Nation" will be given in New York upon a scale which he dawn of greater accomplishments in the theatre than would en deemed possible a year ago. Over 18,000 people were employed making of the great spectacle and a specially written score that es the various themes of the story will be played as an accompani- the production by a symphony orchestra of forty pieces.

Griffith.

By an arre[illegible] Erlanger late Satur[illegible] Griffith, will [illegible] the Liberty theater in [illegible] Forty-second stre[illegible] York, at the end of this month for the purpose [illegible] senting there his great spectacle "The Birt[illegible] Nation."

"The Birth of a Nation" is the complete w[illegible] out of all the contributory themes in Americ[illegible] tory upon which Thomas Dixon founded his [illegible] novel and play "The Clansman." Where the pla[illegible] proper touched only upon phases of the reconstruction period in the South, the Griffith treatment by means

Scene from the Griffith feature "The Battle of a Nation," in which the Ku Klux Klan is seen arriving to quell a riot in the negro section.

of the marvelously enlarged new art of motion picture embraces the entire historical relationship of the slavery question to the development of American history. After arrangements had been made with Thomas Dixon to utilize his well known story, the author suggested the change in name so that the scope and tremendous appeal of the enlarged story could be more comprehensively covered in the title.

The taking of the Liberty by Mr. Griffith and his associates realizes another advance in the art of motion pictures and brings theatergoers up to the $2 moving picture.

Over 18,000 people were employed in the making of the great spectacle and a specially written score that elaborates the various themes of the story will be played as an accompaniment to the production by a symphony orchestra of 40 pieces.

Eve. Tribune Feb. 13-1915

ws of the Theatres

Mr. Barker Talks About Scenery of Midsummer Night's Dream."
D. W. Griffith's Film Production, th of a Nation," to Be Shown at te House To-night.

D. W. Griffith's great film production, "The Birth of a Nation," is to be shown in Washington at the White House to-night to President Wilson and his Cabinet. The story is founded upon Thomas Dixon's "The Clansman" and starts a run on March 3 at the Liberty Theatre at regular theatre prices.

Evening Star Feb. 18-1915

[illegible] Petition Signed by 28,000 in [illegible] Parts of Country--Wilson [illegible] to See Moving Pictures.

President to See Movies.

[illegible]

Eve. The Morning Telegraph Feb. 17-1915

PRESIDENT SEES PHOTO-PLAY

Picture Based on Dixon Novel Is Shown at White House.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 18.—President Wilson's daughters gave for the benefit of their father and several members of the Cabinet a private moving picture exhibition in the East Room of the White House to-night. The picture shown was "The Birth of a Nation," and is based on a book by Thomas Nixon, the novelist. It showed the progress of the negro race from days of slavery down to the present.

Because the President is still in mourning, no invitations were issued. His daughters had the picture presented as a means of diverting the President from the cares of office. The picture was thrown on the white wood panels of the room.

Washington Post Feb. 18-1915

MOVIES AT THE WHITE HO[illegible]

Pictures Based on Dixon's Cla[illegible] Shown in East Room.

President Wilson and several me[illegible] bers of the cabinet and their families last night attended a motion pic[illegible] exhibition in the east room of [illegible] White House. The picture shown [illegible] entitled "The Birth of a Nation," [illegible] is based on the book, "The Cla[illegible] man," by Thomas Dixon, the no[illegible]

Owing to the fact that the Pr[illegible] dent is in mourning no in[illegible] were issued. Mr. Wilson's daugh[illegible] arranged the exhibition [illegible] of diverting his attention from [illegible] care of office for an evening.

Evening Globe Feb. 17-1915

... will be played as an accompani-
... production by a symphony orchestra of forty pieces.

The Washington Times

News of the Theatres

Mr. Barker Talks About Scenery of "A Midsummer Night's Dream."

D. W. Griffith's Film Production, "Birth of a Nation," to Be Shown at White House To-night.

D. W. Griffith's great film production, "The Birth of a Nation," is to be shown in Washington at the White House to-night to President Wilson and his Cabinet. The story is founded upon Thomas Dixon's "The Clansman" and starts a run on March 3 at the Liberty Theatre at regular theatre prices.

... of the marvelous ... ture embraces the ... slavery question ... tory. After arrang... Thomas Dixon to ... author suggested the ... scope and tremendous ... could be more compre...

The taking of the ... associates realizes an ... motion pictures and br... moving picture.

Over 18,000 peo... making of the great sp... score that elaborates th... will be played as an acc... by a symphony orchestra

The Evening Star
Feb. 18-1915
Washington, D.C.

...sent Petition Signed by 28,000 in All Parts of Country—Wilson to See Moving Pictures.

President to See Movies.

President Wilson and his family, with probably a few members of the cabinet, tonight will witness, in the east room of the White House, what has several times been described as the greatest piece of moving picture drama in the world. It is "The Birth of a Nation," by D. W. Griffith. The exhibition will be the first ever made this side of the Pacific coast, the play having had its initial performance at Los Angeles.

The White House performance is to be strictly informal, no invitations having been issued, and only members of the family and a few intimate friends will witness it. Preparations ... formance have been made ...

... interest in the play, ... contain 18,000 feet of ... through three hours ... the great lesson of ... The story is based ... Clansman." Dixon ... President Wilson ...

The Morning Telegraph
Feb. 19 1915

PRESIDENT SEES PHOTO-PLAY

Picture Based on Dixon Novel Is Shown at White House.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 18.—President Wilson's daughters gave for the benefit of their father and several members of the Cabinet a private moving picture exhibition in the East Room of the White House to-night. The picture shown was "The Birth of a Nation," and is based on a book by Thomas Nixon, the novelist. It showed the progress of the negro race from days of slavery down to the present.

Because the President is still in mourning, no invitations were issued. His daughters had the picture presented as a pleasant diversion for the President from the cares of office. The picture was thrown on the white wood panels of the room.

Washington ...

MOVIES ...

Pictures B... Sh...

President ... bers of the ... last night ... exhibition i... White Hous... entitled "Th... is based on ... man," by T...

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Evening Globe-Feb. 19-1915

PRESIDENT ACTS IN WHITE HOUSE MOVIES

GLOBE BUREAU, 7
WASHINGTON, Feb. 19.

President Wilson, members of the White House family, some of the cabinet officials and their families, last night attended a moving picture exhibition in the East Room. It was not a social event because the President is still in mourning.

The exhibition was that of "The Birth of a Nation." The initial performance was in Los Angeles. The basis of the production is Thomas Dixon's "The Clansman." Mr. Dixon was a schoolmate of Mr. Wilson, and is a close friend. He was present at the exhibition, which was pronounced to be of exceptional merit.

N-Feb. 19-15

From EVENING SUN
Address: Baltimore, Md.
Date FEB 19 1915

PRESIDENT SEES "MOVIES"

Only Guest At Daughters' Show In The White House.

Washington, Feb. 19.—President Wilson was the only guest at the "movie" show given by his daughters ... at the White House last night. ... Nation," ... based on ... Clansman" by Thomas Dixon. ...

Establ...

Moving Picture News and Views

By FREDERICK JAMES SMITH.

G. W. Griffith's "The Birth of a tion" will be the talk of Broadway r Wednesday's premiere at the ty. That's the opinion of those he know."

Eve Telegram-Mar. 2-1915

day night, in the Liberty D. W. Griffith will present for me in New York a photographic titled "The Birth of a Nation."

N. Y. Star Mar. 3-15

REAL SUR
AS 18,000
"BIRTH OF A

Miles of Trenches,
Real Shells Costing
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David W. Griffith's "The
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This was no mere decora
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Eighteen thousand men
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Trenches extended for miles.
Cannon were loaded not w

H. C. DANFORTH

LOS ANGELES ACTIVITIES

Los Angeles, Feb. 20.—Al. H. Woods joined his wife, who is wintering here, recently, and brought with him from New York a number of plays which Oliver Morosco will try out in stock for later New York production. They are "Montmartre," a French play by Pierre Frondal; "The Guilty Man," a dramatization of a Coppee novel by Charles K[illegible]; "The New Shylock," a drama, and "I Want Money," a comedy.

As startling as the production of "The Clansman" is, more startling still is the phenomenal success this latest masterpiece of D. W. Griffith is achieving at Clune's Auditorium where it is being shown in Los Angeles. The seat sale, as far as a motion picture is concerned, was unprecedented, the house being sold out days ahead at prices ranging from twenty-five to seventy-five cents with box seats at a dollar. There was a line-up at the box office from early morn to late at night that would make a Sarah Bernhardt premiere line-up at the box-office look like thirty cents. W. H. Clune is to be congratulated on the wonderful advertising he gave the film, his advertising bill running easily into the thousands. Considerable free advertising was handed the film by the City Council, which sought to stop the showing after the local Board of Censors had passed favorably on the film, on account of several local colored people had protested the showing of it on the grounds that it would stir up race prejudice. The City Council ordered Chief Sebastian to stop the showing, and the latter, notifying the police commissioners and the Mayor, sought to have it stopped without any summary instructions from that source. The city elections, which are coming on, may have something to do with this, both the Council and the chief having shown a marked desire to please the colored element, the Council having even threatened to get the scalps of the censors for having refused to censor the film contrary to the Council's order. The question is: how are the moving picture people going to view the situation? They have the power to say something at the coming city election and the Council and Chief Sebastian, who is to run for Mayor, may find much to their sorrow that it pays better not to antagonize the film industry too much, just for the sake of getting the colored vote.

Widows company early in the season.

Globe, March

Moving Picture News and Views

By FREDERICK JAMES SMITH.

"The Birth of a Nation" to-n[illegible]

Eve. Sun-Mar. 2, 1915

A special performance yesterday of "The Birth of a Nation," the spectacular Griffith film that is to be presented publicly in the Liberty Theatre on Wednesday, served to introduce the big photo play to a throng of theatrical and professional folk. It evoked enthusiasm in tears to an unexpected quantity and stirred the supposedly blase crowd into calling Mr. Griffith out for a speech.

Henry Wal[illegible]

Citizen-Mar. 4-15

BIRTH OF A NATION"

AS 18,000

of these thrilling battle whole villages were coat- to give them the appear- ability.

nd episodes pictured the on of President Lincoln at ere. Not only was the ual details of the crime shown, t also the whole interior of the atre, with its audience assembled d the performance of "Our Ameri- n Cousin" taking place on the stage. This vivid representation of a great national calamity had a curious effect upon the night's audience. As the pictures were unreeled they sat in subdued silence, but, when the tension ended, broke forth in prolonged applause in recognition of the pictures' uncanny realism.

Mr. Griffith drew abundantly upon his own imagination in supplying the pictorial episodes of Mr. Dixon's story, which followed a novel too well known to require description now. Such scenes included the fall of Petersburg, Lee's surrender at Appomattox, the rituals of the Ku-Klux Klan and incidents in the South during the reconstruction period after the Civil War. If anything can justify Mr. Dixon's story of racial hatreds, that thing is Mr. Griffith's pictorial representation of it, which makes "Intolerance," the most remarkable picture play shown in this country up to this time, seem almost insignificant by comparison.

An excellent musical accompaniment added to the thrill of the war scenes and intensified the romance of the love episodes. The entire production is on a scale that will give moving picture enthusiasts a new chance to marvel.

the spectacular military events of the war, including views of Sherman's march to the sea, that are not only remarkable for their effect of verity, but also are wonderful as pictorial compositions.

Petersburg Fight.

The trench fighting before Petersburg is also represented by a series of pictures that are simply astounding in their reproduction of warfare as we know it in books and war pictures, photographs that have come from Europe of the present war. [illegible] for thrilling horror [illegible] effect as those Mr. Griffith composed and which were "fought" under his direction with the aid of the military officers who helped him with their technical knowledge.

The assassination of President Lincoln, which brings the first part to close, also shows some extraordinary pictures of the interior of Ford's Theatre with "Our American Cousin" being acted, the movements of the actors on the stage, of the throng comprising the audience suggesting nothing but a great tragedy itself, with never a trace of artificiality anywhere in the pictures.

The second part, with Reconstruction scenes and the machinations of Austin Stoneman and his mulatto satellite Silas Lynch; the riding of the Ku Klux Klan and the saving of both the Cameron and Elsie Stoneman by this organization, is equally remarkable for effectiveness as pictures, and dramatic representations of the complete story. The assembling of masked riders and their riding through the country and into the town of Piedmont had the spectators of the [illegible] on their tiptoes with excitement; the melodramatic trooper riding in for reprieve at the last moment received heartier applause than those pictured riders as they rescued Cameron and Elsie Stoneman in the nick of time.

Excellent Acting.

Of the actors who posed and love and fought and suffered before the camera [illegible] most distinguished by their [illegible] dence representations [illegible] the Colonel Ben Cameron; Mae Marsh as Flora Cameron; Josephine Crowell as the Mrs. Cameron; Ralph Lewis, as Stoneman; Lillian Gish, the Elsie, and George Seigmann, the Silas Lynch.

To put the spectators in the proper historical mood the head usher was attired in a Northern Army officer's uniform, private soldiers of the civil war period stood on guard and the girl ushers were dressed in 1860 costumes that were charming indeed.

The theatre was jammed with an assemblage that applauded the pictures and the patriotic sentiments on the screen with tireless enthusiasm and vigor. There could be no question, from the manner in which the piece was received, that it made a profoundly moving effect on those who saw it.

From DRAMATIC MIRROR

Address: New York City

Date

WATERS' NEW JOB

Will Head New Exchange Concern Organized by Klaw and Erlanger

Percy Waters, now general manager of the General Film Company, is to be the executive head of a new exchange circuit being organized by Klaw and Erlanger to handle feature films. For the present Mr. Waters will continue his connection with the General Film Company, though he told a representative of THE MIRROR yesterday, "eventually the new organization will require all of my attention."

Though little has been learned concerning the new Klaw and Erlanger organization, it is stated authoritatively that it has no connection with the Equitable programme, which it was at first thought was organized to represent Klaw and Erlanger's picture interests. The company of which Mr. Waters will be the head has been organized to handle extra large feature productions which will be booked in the largest Klaw and Erlanger theaters throughout the country before going to smaller theaters.

Rumor has it that David W. Griffith's production, "The Birth of a Nation," will be booked to the large Klaw and Erlanger theaters after its run at the Liberty Theater, New York, is on. It could not be learned yesterday whether this means that the Griffith production would be handled by the organization headed by Mr. Waters.

BIG MEETING RAPS SCREEN CENSORS

D. W. Griffith and Others Protest Against the Bill Creating State Board.

UNNECESSARY, HE DECLARES

Telegrams protesting against the proposed bill creating a State board of censors were sent to the Legislature at Albany yesterday by many members of the League for Political Education, as the result of a meeting held at the Cort Theatre.

Norman Hapgood, editor of Harper's Weekly; the Rev. Charles S. MacFarland, general secretary of the Federal Council of the Churches of Christ in America; John Collier, former chairman of the National Board of Censorship; Mrs. Frederic L. Ackerman, a member of the National Board, and D. W. Griffith, director of Mutual-Reliance films and the producer of "The Birth of a Nation," the spectacle which opened at the Liberty Theatre on Wednesday night, spoke in opposition to the proposed bill and declared themselves opposed to legal censorship in any form, whether federal or state.

Mr. Griffith, the last speaker on the programme, was more radical than his predecessors, condemning censorship of mind.

"Art has its origin in a vision," said Mr. Griffith. "Whether the finished product of the idea shall take the form of literature, painting, music or the written word, it was first a vision. Therefore, the motion picture, which is an expression of that vision, should properly take rank among the arts.

"I firmly believe, as many great men have told me, that the motion picture is the greatest force for the betterment of public thought that we have. If that is so, the motion picture should be hampered by censorial restrictions.

Sentiment Is Pure.

"Sentiment would not permit the films which are intrinsically more than it will countenance the showing of plays which transgress the limits of decency too far. Should photo-plays be subject to the whims of those who are empowered to act according to their own dictates, and from whose decision the manufacturer has absolutely no appeal?

"If, however, we must have some form of supervision, I cannot conceive of a better form than that which we already have in the National Board of Censorship," continued Mr. Griffith, in paying tribute to the conscientious and discriminating work which the members of the board perform.

Mr. Griffith then went on to advocate the division of photo-plays into two groups, one to be shown to adults only, the other to be exhibited to children. For the latter classification he could readily see the advantages of careful supervision. In closing Mr. Griffith declared that local censorship was the greatest evil with which the motion picture producer has to contend.

"The manufacturer will not invest money in great films when he knows that they will be torn apart by the ignorant people whom political factions have placed in power. He knows that Ohio will object to one thing, Pennsylvania to another, Cincinnati to something else, and that by the time his film has been shown in a few States he will have nothing left."

Norman Hapgood pointed out that public morals are elastic and cannot be determined by law. He declared that the co-operation between the film manufacturers and the National Board of Censorship was an ideal example of democracy. The creation of a State board would, in his mind, be the furthering of autocracy. Mr. Hapgood declared that censorship of the sort proposed in the State Legislature was simply inadequate interference. He pointed out the ridiculous outcome of the censor movement in England as a fair example of what we can expect here.

Dr. MacFarland deplored the tendency on the part of the people to resort to legal measures in regulating moral questions and then to forget entirely the moral question at issue. He stated that the present rate of installation of motion picture outfits in churches and parish houses is only a forerunner of what will take place when the cost of the apparatus is lowered.

A Huge Undertaking.

The fact that 155 members of the present censor board found it almost impossible to cope with the work which they have to do was urged by Mrs. Ackerman as a reason for doubting that a board of three could greatly improve upon the efficiency of the present organization, which would lose its power if the smaller board were to be instituted.

A more detailed account of the facts and figures of the case, given by Mr.

(CONTINUED ON PAGE 2)

BIG MEE

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FOR MOVIES.

League Op-

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Clipper, Mar. 6-15

"THE BIRTH OF A NATION" OPENS AT THE LIBERTY THEATRE.

On Wednesday night, March 3, in the Liberty Theatre, D. W. Griffith will present for the first time in New York, a photographic spectacle, entitled "The Birth of a Nation." The story upon which the work is based is Thomas Dixon's novel play, "The Clansman."

Mr. Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is said to be a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be guaged. The producer devoted eight months to its making. He employed the services of eighteen thousand people and three thousand horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century, with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War, with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the

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Clipper, Mar. 6-15

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RIDAY, MARCH 5, 1915.

PHOTO PLAY INCIDENT AN ACTUAL HAPPENING

Spectator Tells Experience Shown in "Birth of Nation."

The incident of the young Confederate's release by President Lincoln's order in "The Birth of a Nation" at the Liberty Theatre was verified as an actual historical event by one of the spectators last night. G. L. Mordecai of 174 West Eighty-sixth street is the man to whom it happened. After seeing the photo-play he visited D. W. Griffith's offices and told this story:

"My father, a wealthy trader of Charleston, S. C., was en ... tensive blockade running ... to the Bahama Islands. ... in the Confederate army ... honorably discharged o ... sickness. My father the ... to go as his agent to ... only channel of inte ... closed, however, when ... captured Fort Fisher, s ... gested I should slip thro ... ern lines and thence tu ... from New York.

"In civilian dress I clu ... pickets in Virginia, cro ... tomac and took stage fo ... but in the latter place I ... and thrown into prison ... erate enemy. It was ... would be court martialed ... or at best held prisoner u ... of the war. My fiancee, ... dermen Samuel Lewis of ... later acting Mayor, cam ... ington and worked in my ... with standing Secretary S ... position he caused fa ...

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N.Y. HERALD.

Wilson Is Daughters' Guest at Movie Show

Washington, Feb. 18.—President Wilson was the only guest at the movie show arranged by his daughters at the White House to-night. The pictures shown were based on Thomas Dixon's book, "The Birth of a Nation." They showed the progress of the colored race in this country. The pictures were thrown on the white wood panels of the room.

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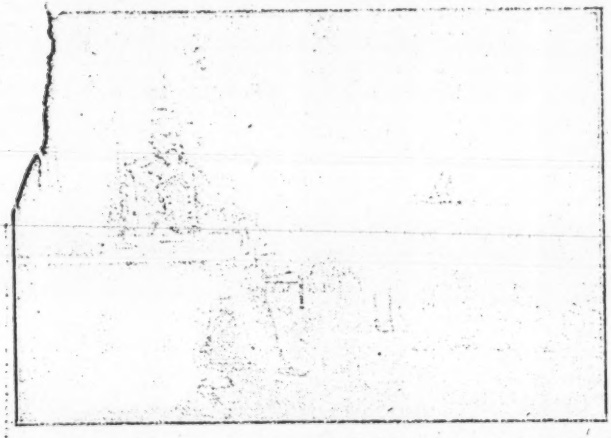
"BIRTH OF A NATION"



When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked bystanders for a pencil. Strange to say, not one of the numerous officers and aids-de-camp was able to offer him one. At last an officer of Lee's staff extracted a pocket inkstand and a feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging of "Lee's Surrender to Grant at Appomattox," one of his striking historical facsimile scenes in Griffith's motion picture, "The Birth of a Nation," now playing in the Nixon Theater.

"BIRTH OF

DAVID W. GRIFFITH.

Since the moment he flashed "Birth of a Nation" to an audien Los Angeles last February, Davi Griffith has been the most tall figure in the amusement wor America. Before that time, he known as a rare artist in the oratively restricted world ving picture. Sin been univers th and he

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Tomorrow night, in the Liberty Theatre, D. W. Griffith will present for the first time in New York a photographic spectacle entitled "The Birth of a Nation." The story upon which the work is based is Thomas Dixon's novel and play "The Clansman."

Mr. Griffith has been known heretofore as a foremost producer of motion picture successes. His present production is a step forward which will demonstrate the marvelous scope and artistic value of the camera play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be [illegible]. The producer devoted eight [illegible] to its making. He employed [illegible] of 18,000 people and 3,000 [illegible] he needed effects. A

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PHOTOPLAY MAKES FANS

"The Birth of a Nation" Develops New Brand.

"The Birth of a Nation," David W. Griffith's mammoth photoplay, now at the Liberty Theatre, has developed a new brand of motion picture fans. Some of them have already seen the play three or four times, visiting the theatre to delve deep into the history which the picture represents. Others go to study the technical processes employed in its production.

The spectacle, seemingly, does not tire by repetition, but rather presents so much material and detail that each time brings out something that has [illegible] noticed before.

Although it takes a quick eye to [illegible] many of the apparent trifles in [illegible] upon their importance was never [illegible] illustrated, and it is said that [illegible] all of them historically [illegible] in it. These include in[illegible] in the [illegible] President [illegible] and General Lee [illegible] are [illegible] upon the screen [illegible] in the [illegible] [illegible] Petersburg.

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From EVENING J
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Stage **THEATRES** Screen

Conducted by D. F. STEVENSON, Dramatic Editor

LILLIAN STONEMAN AND THE ...

...scenes which ...the new ...Birth of a Nation," ...the Trent the ...

REFINED COMEDY IN "BIRTH OF NATION"

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation," which comes to the Trent theatre next week, proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil war portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil war type.

Miss Lillian Gish wears her costumes of Civil war and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner-born and not awkwardly moving about in habiliments to which they are unaccustomed.

"The Birth of a Nation" will open at the Trent theatre Monday evening at 8:15 o'clock. There will be daily matinees the balance of the week.

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Conducted by D. F. STEVENSON, Dramatic Editor

MAE MARSH

Who Plays Flora Cameron in "The Birth of a Nation" at the Trent Next Week.)

MAE MARSH TO ACT IN "BIRTH OF NATION"

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Trent Theatre for a whole week, beginning next Monday, is a prodigy of Filmdom.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a career. A small job at spearing with the "merry, merry," has at last promised her. While waiting for, she decided one day to stand behind "big sister" to the queen it in a palace or play in a kitchen.

This chameleon quality led the director to entrust her with important characterss. Lately he has been using her in emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh

LILLIAN GISH,

("n "The Birth of a Nation," at the Trent theatre, next week.)

The second chapter of "The [illegible] of a Nation," which [illegible] theatre next week, is [illegible] than [illegible]. It [illegible] a period in the history of the [illegible] pictures a time that "tried men and is not to be approached with the view that there is every [illegible]." It is not a [illegible] not a comedy. It is simply picture of the times, [illegible] there was little of a comedy [illegible] these days and [illegible] comedy [illegible] W. Griffith [illegible] life. Comedy [illegible] but comedy [illegible].

There is the [illegible] where [illegible] is poor [illegible]. We have not yet observed in [illegible] northerner [illegible] this story. Youth and the [illegible] joyful [illegible] and [illegible] about the old [illegible] have pure comedy and [illegible] feeling. No matter [illegible] months they are to die [illegible] battle, enemies, [illegible] arms.

Then there is the [illegible] the southern [illegible] playful as a kitten, up [illegible] tricks with her strangers, [illegible] guests. Again later we [illegible] end, when [illegible] worse than death, she [illegible] high cliff. Comedy that [illegible] comedy just the [illegible] again, there is the [illegible] where the [illegible] for the benefit [illegible] are is the [illegible] "[illegible] sawyer [illegible]" and other [illegible] darkeys [illegible] they have their [illegible]. And so [illegible] the lighter [illegible] be [illegible] dagger [illegible] is what makes [illegible] "[illegible] ation" such a [illegible] [illegible] whose life it [illegible] follows comedy ever. Such

There will be a matinee [illegible] excepting Monday. [illegible] will open at the box of

ELPHIA, (PA.) RECORD.

SEP 1 [illegible]

[illegible] will be [illegible] in "Rebecca of Sunnybrook Farm."

Forrest—"Birth of a Nation."

Following a week of triumph at the Forrest Theatre, the magnificent motion picture spectacle, "The Birth of a Nation," produced by D. W. Griffith, at a cost of $500,000, [illegible] to be shown at that fine playhouse. Important in the showing of this art creation of history and romance is the incidental music, embracing melodies appropriate to each incident and always of the best sort. Indications are that the theatre will be crowded, just as during the first eight days of the stay at the Forrest, at the afternoon and evening presentations. Rarely may one go to the Forrest now without finding a line of ticket purchasers in the lobby, and this fact is of importance in making known to what extent the spectacle has taken hold upon the fancy of the public. The opening presentation on the Saturday night preceding Labor Day was the largest in point of receipts that "The Birth of a Nation" has had at a premiere anywhere, and on Labor Day the demand for seats could not be filled at the two showings.

It is a wonderful story, wonderfully told, that is revealed on the screen. Slavery, the prime cause of the war of the Rebellion, is shown as negro servitude was known in the South. Then there is Lincoln's call for troops, a ball on the eve of the battle of Bull Run, the first triumph of the Confederates. Sherman's devastating march to the sea, with the burning of Atlanta and the siege of Petersburg; Lee's surrender to Grant, the assassination of President Lincoln, reconstruction days, and then is seen the uprising of the Ku Klux Klan. A deep and abiding love interest is based on the friendships of members of a Northern and a Southern family, just as in the novel, "The Clansman," to which Griffith had recourse in building up his creation.

The splendid acting by the notable cast assembled by Griffith for "The Birth of a Nation" should not go unnoticed. Henry B. Walthall, recognized as one of the foremost players now appearing before the camera, is at the head of the cast, but there are also Lillian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, seen as Lincoln; George Seigmann, Walter Alden, Raoul Walsh, as Wilkes Booth; Spottiswoode Aiken and others to lend distinction to the ensemble.

PITTSBURGH (PA.) DISPATCH
SEPT. 12, 1915

How Movie Master Made "The Birth of a Nation"

D. W. Griffith Took Dixon's Stories Because They Were Copyrighted and Would Give Him Protection

D. W. GRIFFITH is the advanced thinker of motion picture art, and the inventor of about every improvement in motion picture play that has been developed in his time in this country.

Griffith accepted the stories of "The Clansman" and one or two kindred works of Thomas Dixon as a basis for his action. This was his choice because he was in search of a copyrighted tale that gave him protection for developing an epic creation which would astound the world.

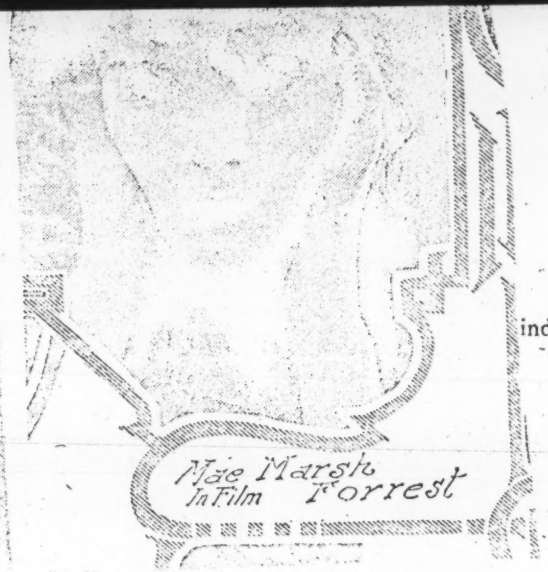
The forces leading up to the main story and following its thread to its impelling lesson range through the vital pages of American history. It shows the arrival of the first slaves in this land; the first rumblings of the abolition movement; the secession of the several sovereign States in their claims to the right to maintain the institution of slavery; Lincoln's call to arms; the call to arms [illegible] the great battles of the conflict; Sherman's march to the sea and the defeat of Lee, culminating at Petersburg and the surrender of the cause at Appomattox; the assassination of President Lincoln; the horrors following the war; the era of carpetbagging in the so-called reconstruction in the South; the secret organization of the people to protect their rights; the reason for the Ku Klux Klan and the [illegible] of defense exercised by this organization and then the coming of a saner understanding and peace at last, which made possible the birth of the greatest nation on earth.

The scenario for this history-embracing work was outlined by Griffith, and the entire production was made under his personal direction. It took him eight months to complete the picture. Its exterior scenes were taken in five States and parts of Mexico. The total cost of the production was between $500,000 and $600,000. As near as can be estimated there were between 16,000 and 18,000 people utilized. In the making of the entire picture, it is estimated that no less than 2,000,000 feet of film was taken. In condensing this to the direct narrative, Griffith has assembled 13,000 feet of story as the audience now sees it. For his cavalry effects and artillery dashes, together with the scenes of the Ku Klux Klan, nearly 3000 horses were used.

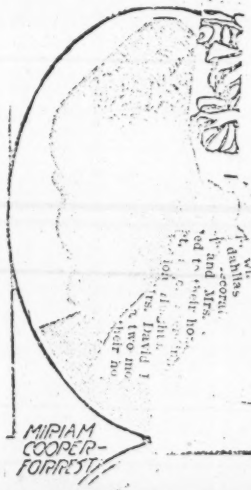
GRIFFITH FILM TO DRAW BIG CROWDS

The unusual number of inquiries received at the box office of the Trent theatre concerning the week's engagement of "The Birth of a Nation," beginning next Monday evening, indicates as a result of record receipts for the big Griffith spectacle. Seldom has been heard and heard of the [illegible] in advance by New York [illegible] and Atlantic City and other [illegible]

"A WOMAN'S HOF THE KU KLUX"
[illegible] "Birth of a Nation" at the Trent theatre [illegible] week.


Mae Marsh
In Film Forrest

"LINCOLN" IN "THE
BIRTH OF A
NATION" FORREST


MIRIAM
COOPER-
FORREST

... A deep and abiding love inter-
... on the friendships of young
... a Northern and a Southern
... the novel, "The
... to which Griffith had re-
... building up his creation.
... and acting by the notable
... cast by Griffith for "The
... Nation" should not go un-
... Henry B. Walthall, recog-
... of the foremost players now
... before the camera, is at the
... the east, but there are also
... Gish, Mae Marsh, Miriam Coop-
... Lewis, Joseph Henabery, seen
... George Seigmann, Walter
... Walsh, as Wilkes Booth;
... Allen and others to lend
... to the ensemble.

...RIFFITH FILM TO DRAW BIG CROWDS

... number of inquiries re-
... the box office of the Trent
... concerning the week's engage-
... "The Birth of a Nation," begin-
... Monday evening, is taken as a
... of record business for the big
... spectacle. So much has been
... heard of the offering in connec-
... with its New York, Philadelphia and
... City engagements that its com-
... to the Trent is awaited with feverish
... eagerness. The spectacle will be pre-
... at the local playhouse precisely
... is being shown in the larger cities,
... including the realistic battle and other
... requiring a carload of special
... and a corps of fifty mechanics
... supernumeraries. There will be
... musicians in the orchestra, most
... them solo artists carried by the com-
...
The seat sale will open Tuesday morn-
... and reservations will be accepted by
... and telephone. There will be a
... every day except Monday, and
... prices will fit all purses.
"The Birth of a Nation" is one of the
... widely discussed topics in the coun-
It established an absolutely new art
... the realm of the theatre—the art of
... made screen spectacle with music.
... also created a tremendous sensation
... of its vaster and more forceful
... of the same theme as Thomas
... "The Clansman." The conse-
... of the Civil war in southern re-
... are fully dealt with, and the
... reborn is apotheosized. Mr. Grif-
... pioneer among directors, managed
... stupendous achievement without the
... dialogue or speech, for motion pic-
... accompanying music and effects tell
... coherent, logical and moving story.

"A WILD DASH OF THE KU KLUX."
(One of the thrilling scenes in "The Birth of a Nation," at the Trent theatre next week).

18,000 ACTORS IN "BIRTH OF NATION"

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Trent theatre next week, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of so... lineage. Henry Walthall, who p... heroic role of the little Co... colonel, is a member of the ... Walthall family of Alaba... Cooper, who appears ... Cameron, is a direct ... Charles Carroll, the Ma... the Declaration of ... Griffith is the son ... of the Confederate ...

For every character ... Mr. Griffith has ...ality needed. ...

D. W. GRIFFITH,
Producer of "T... a Nation" ... at the Trent th... week.

The Birth of a Nation.

...ing its third consecutive week at ... Temple Sunday afternoon, D. W. ...'s stupendous spectacle of the ... and romance of war, The Birth ... Nation, drew a larger house, mati... night, than on either of the ... Sundays, and this in face of ... hottest day on the photo-drama's ... season. Last night the tumult and ... cheering when the Ku Klux Klan ... its wild rides was not confined to ... gallery, whence these demonstrations ... proceed. The balcony and the ... rs took a hand, so to ... vociferant uproar was not ... e part of the enter... truly adequate or... ering the flavor of ... mance, for it ... thing big in ... is the big ...

...ING HIS BROW. ?

Old Stager made his first ...earance for the new ...son. After greeting, ... cordially he moved his ...our to a direct line with an el... . Then he withdrew one of ...es, filled and lighted it, and be... puffs regaled me with tales of his ...vacation. All of which was mild...esting to me, but of none what... my readers. Therefore ... moment I asked him ... ...ed "The Birth of a Nation." ...," he replied, "I was just coming ...t and you seem to have guessed it. ...pictures all right, as you deciage... ...e of your weekly letters from At... ...e City. But I found one flaw—on... probably only a very few who ha... ...sed the marvelous product... ...l ever notice."

...hat was that?" I asked.

...by the interior of Ford's Theatre ...was on the night of the assassina... President Lincoln. Not a bit ... This view shows a modern the... ...th the present style of private ... begins as you youngsters call ... Now private boxes in the sixties ... it on the stage, within the foot... ...and never outside of them, like ... boxes shown in the picture where ... audience is looking at the actors per... ...ing in 'Our American Cousin.'"

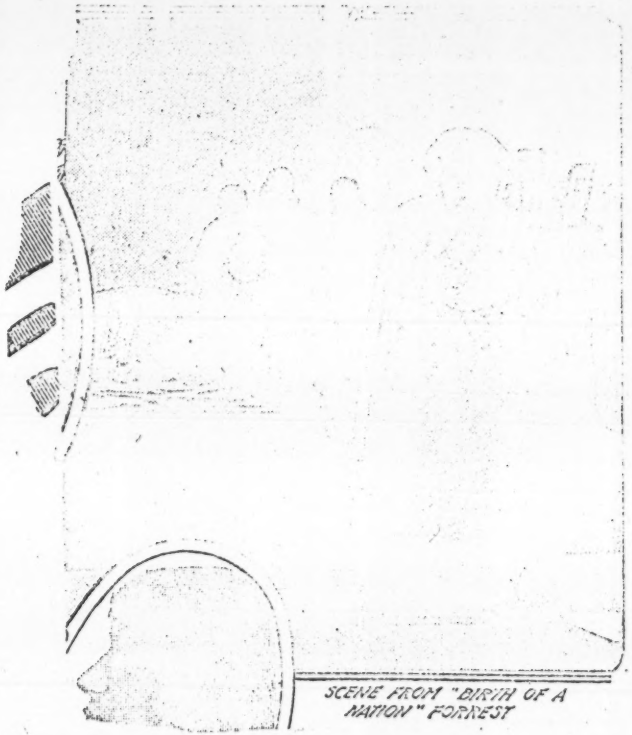
...his, to an old fellow like me, shows ...per. I don't know if anybody else ...d it, but I did. I had been in ... several times before that awful ... and I know all about the house, ...t looked and how the boxes were ...l, too. The box that is built on ...age and shows the President in it ...e like it. That has been built on ...age, but the other view is nothing like it at all. Ford's Theatre was converted from an old church in 1860. The very first company that ever performed in it was George Christy's Minstrels. Then came Ford's dramatic company as the regular season's opening. I was pretty familiar with the whole building, the back of the stage and the alley through which Booth escaped on his horse.

"When I saw 'The Birth of a Nation' and the scene of the audience gazing at the stage I saw right away that the picture had been taken in a very modern theatre and not at all like Ford's. The private boxes were quite a height from the stage, as you will remember Booth jumped down from the President's box. I agree with you and with almost everybody who has seen the pictures that they are remarkably fine, but that one scene gets me to pick a flaw. And I know I'm right, too," he added, as he resumed smoking.

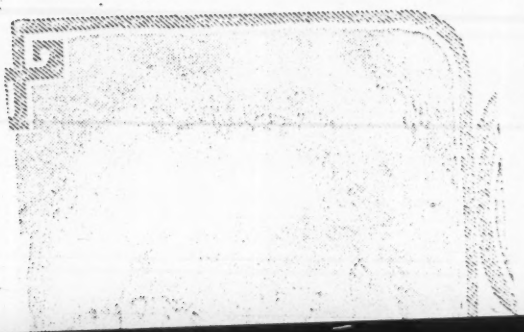
"Merely a detail," I remarked, "which ...es not mar the realism of the film for ... average person. And believe me the ...ct has been well patronized, not...standing the sizzling heat of the ...ter portion of the week, which is ...ive proof of the merits of the ...ture.

...TIC

...n Are



SCENE FROM "BIRTH OF A NATION" FORREST



...ugh exploitation opens up.

The song of "The Birth of a Nation" ...ble. It fascinates for three ...s. The heights of emotion are ...s. There are only moments—those in which Miss Gish figures in hospital and in her room—relatively less interesting.

...son is, I think, obvious. The ...can have little or no character, small wit and less philosophy. ...polemic work it will never contain the genuine, fine and inherent ...the drama. But the photoplay ...a large element of poetry, a ... beauty which the stage ...ch, and an emotion literature ...ous. Cyclonic catastrophies ...of Civil War or of nature's upheaval—and that terrible, individual fact ...th take on a final power which ...atre never touches. Movieland is ...a real land of real rocks and real ...movie actors have such a fortunate ...of never answering curtain calls, ...somehow the gray-flecked screen of ...hotoplay has a finality of realism

is using every means for a ...

There is no part of the photoplay art—not even beauty of scene and vigor of mass—that Griffith uses more successfully than the individual actor himself. He has put a blending of naturalism and clear art into the movies that even the long-trained stage doesn't always enjoy. The fine flower of his method is Henry B. Walthall, an actor who brings distinction to a far from imposing face or figure, spirit to an art where players are too apt to rely on vapid "dignity," and a quick co-ordination of the details of life in a naturalism that seems to take no account of an audience.

The confirmed playgoer may foreswear all the virtues of "The Birth of a Nation" and of photoplays in general, yet he must leave them one supreme usefulness, one ultimate fitness. They can seize the silent moments. They can take those tensest, those happiest, those sweetest seconds in life, those seconds that come between speech and link them into a whole that speaks as truly in spirit as it is physically silent

upon charge against ... Aoraham Lincoln, Gen. Grant, Gen. Lee, Gen. Sumner and other great figures of the time are shown. The assassination of Lincoln is shown under exact historical conditions of the time. Wildly exciting are the exploits of the Ku Klux Klan, who in their peculiar garb come to the rescue of the daughter of House Leader Stoneman. Altogether it is an impressive spectacle with never a semblance of artificiality. It takes more than two hours and a half to show and is easily seen from all seats. Mr. Courtney, who is in charge of the picture, is a Canadian artillery officer, and afterwards threw a recruiting appeal for Capt. Thoburn on the screen.

'BIRTH OF A NATION' BEGINS NEW WEEK AT THE FORREST

Fine Acting in Stirring Scenes in Film Grips Attention

On the opening of its second week Forrest last night "The Birth of a N D. W. Griffith's widely heralded m picture drama, again was viewed by dreds of persons.

For all its "two dimensions" this undeniably has the power to hold its au ences. The rapid succession of stirri scenes, the piling of spectacle upon spectacle, seldom fail to grip the most blase spectator and hold his attention to the end.

For competent acting it is unsurpassed in filmdom. Henry B. Walthall has unique power in the principal male role, a Mae Marsh, Miriam Cooper, Lillian and Ralph Lewis do well in the parts.

...y I Produced "The Birth of a Nation"

...y D. W. GRIFFITH.

...s endless work to produce a big ...ficture. There is also endless de... me illustrate by the concrete ... of "The Birth of a Nation." ...comes the scenario or written outline of the plot. In this case there was ...revious stage play. If we are wise, ...forget that as much as we can, for ...e motion picture is a novelizing or ...ory-telling form, not strictly a stage ...orm; it is epic rather than dramatic; ...much of the work is of the great ...pous. We have a period of history to ... the scenes of a wide territory to ...ify. Therefore, we must prepare the ... as well as the actor; ... some ...e landscape artist ... of the civil engineer are before us. ...month the actors rehearse without ...mera.

...now South Carolina in Reconstruction ...Va is measurably before our eyes. ...are the battle backgrounds of the ...t are springing into being, helped ...t advice of old "vets" and model ...Pointers. The costumes, set... documents are laboriously pre... the facsimile historical scenes ... of the Emancipation Proclamation ...he Appomattox surrender and ...n assassination. By the way, ... actors" were rehearsed before ...Lincoln was found! This was ...demand "... of the photo... scene Lincoln was ...lue and the Grey, ...try and the colored

contingent all have been drilled under their respective leaders. And then film making begins.

At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and the rebuilding of the story, the piecing of intimate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly 28 miles of pictures—140,000 feet of film—are taken. And how much of these are used? At the finale we discover that we have thrown away eight-tenths of our product—we have remaining 26,000 feet, or, say, five miles of consecutive story. But that is twice too long. We condense, condense, condense. At the end of two months more of hard labor we have edited "The Birth of a Nation" to 12,000 or 13,000 feet—two and a half miles—or, in theatre wise, two hours and 45 minutes' stage entertainment.—From Photoplay Vogue.

RYAN SAYS PORTER ERRED ABOUT PLAY

Action taken by Director Porter to stop the production of the film "Birth of a Nation" was not in accordance with the provisions of the law, according to an opinion sent to the Mayor yesterday by City Solicitor Ryan. The law provides the question of production shall be brought before the Mayor and both sides shall present their case, and if the Mayor thinks it should not be produced, the Department of Public Safety shall take means to stop its production it is argued.

In announcing he would not permit the production of the play, it is alleged, Director Porter did not comply with the provisions of the law, and did not consult the Law Department.

"The Birth of a Nation"—Forrest

There is no withstanding the appeal of "The Birth of a Nation," the D. W. Griffith motion picture spectacle, presented with appropriate musical accompaniment by a large orchestra at the Forrest Theatre. At both presentations yesterday the were enthusiastic onlookers, who filled theatre, and the kaleidoscopic picture tion brought frequent and sincere plause. One marvels at the ingenuity the photography and at the skill of producer, but there also admiration the dramatic ... of the cinematic and the beauty of ... panoramic ...

"Birth of a Nation" at Forrest

D. W. Griffith's much-talked-about film reproduction of the stirring days at the close of the Civil War continues to attract widespread attention at the Forrest, where it began the second week of the limited engagement yesterday. The praises of press and public which have been bestowed upon this picture, extravagant though they might seem, have been fully realized, and there is a great demand for a view of it.

Forrest—"Birth of a Nation."

David W. Griffith's great historical photo-spectacle, "The Birth of a Nation," entered on its second full week at the Forrest, where it has been drawing audiences that quite ... playhouse both day and ... The ... sensational ... by the ...

BANGOR (Me.) NEWS
SEPT. 13, 1915

The much talked of and very wonderful photo play, The Birth of a Nation which is to be shown in Bangor the latter part of October is interesting people at present. The book from which the play is taken is the Clansman by Thomas Dixon Jr., and this book has recently been added to the books at the public library. Many who have a desire to read the book before seeing the picture will have an opportunity. Several other books of the best fiction, popular and up-to-date, have been added also. Among them are The Lovable Meddler by Leona Dalrymple, The Yellow Pearl, by Adeline M. Teskey; Empty Pockets by Rupert Hughes; The Double Traitor by E. Phillips Oppenheim; Jaffery by William ... and ...

—ıo Ledger

SEP 1 1916

ATRES NEXT WEEK.

-DOLLAR MOVIES AND 75 STARS OPEN THE PHILADELPHIA SEASON

The Birth of a Nation" and the Walnut's "Star-stock" as Theatrical Portents—Some Elements of the Silent Drama

By the Dramatic Editor

w season has opened with two features—movies in the ...atre at $2, and legitimate ... priced house. Beside usual excellent music of Victor ...ltched to the usual dull book comedy in "The Princess Pat," summary withdraw of "Brother for repairs, are minor incidents. eversal of form doesn't spell the collapse of the American the it does portend a considerable ent.

se of the Walnut, first of all ger Leahy does as well with his stars and productions as he has them so far, both here and in he will demonstrate that plays given intelligently at a scale of alf what the Broadway gamblers l, and that there is a good-sized or standard plays. His plays, o n and announced, are no more us than those of the $2 theatres, e whole venture suggests that the y local repertory theatres may be ...wning in America, as the touring system, harassed by movies without and gamblers within, finds its existence growing riskier and more difficult.

As for $2 movies—and "The Birth of a Nation" in particular—they, too, are a portent. Photoplays may gain nothing by adopting the foolish theatre's scale of prices; doubtless, properly organized, as the Triangle Company seems to be organizing, they could be presented at a half to a third that scale. Yet the price is a small matter, quickly to be readjusted, compared with the art their thorough exploitation opens up.

The appeal of "The Birth of a Nation" ...ble. It fascinates for three ... The heights of emotion are ...s. There are only moments—those in which Miss Gish figures, which the stage, for all its three dimensions, cannot approach.

"The Birth of a Nation" is full of examples of what intelligence can do in the production of the photoplay. Praising Mr. Griffith as the supreme artist so far developed is an old game now; but it is possible, for example, to point out how much a genuine director of the whole art can do to heighten his action by the clever use of music. The score of "The Birth of a Nation" is mostly a simple putting together of simple and familiar melodies. Yet how wonderfully—to take a single instance—that nervous, throbbing war-song of the South heightens the scenes at the ball when the scarred flag of that first quick victory, Bull Run, is flung to the eager crowd.

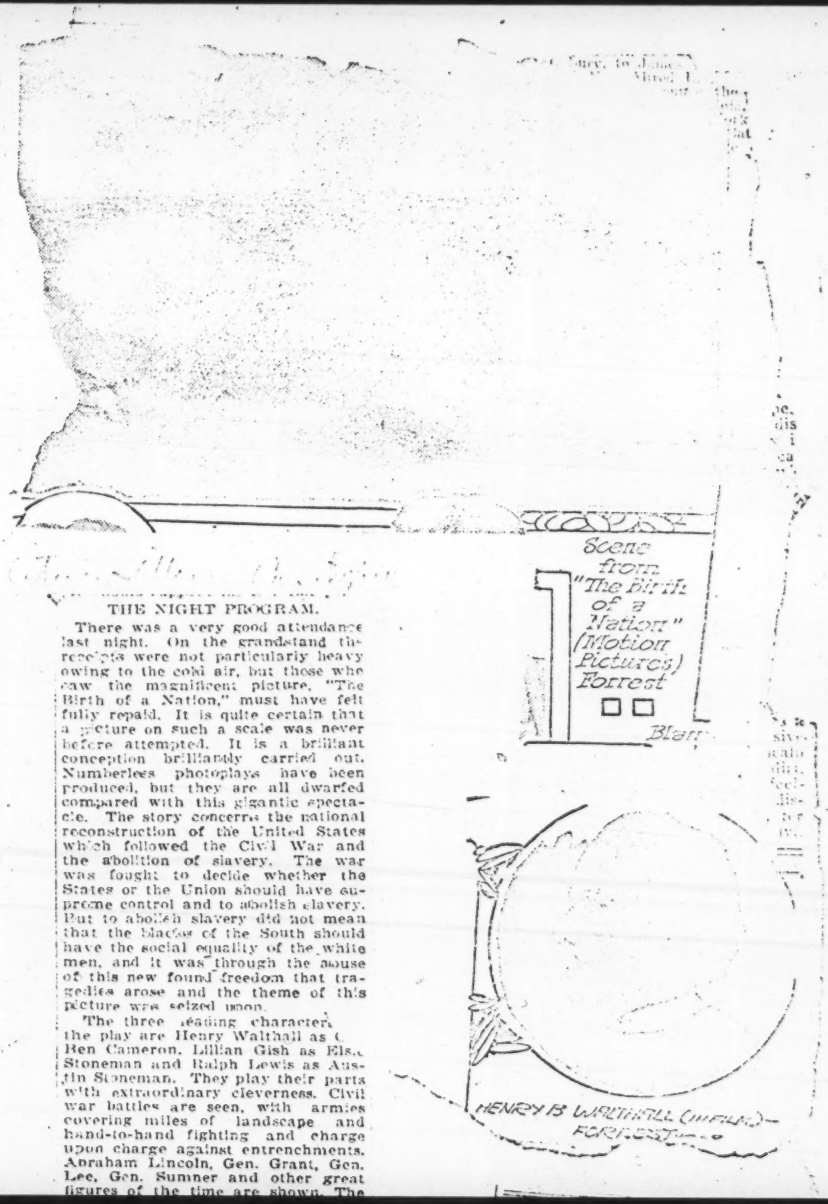
The "leaders," or printed titles, can do a great deal to aid the photoplay, in spite of the very obvious fact that the fewer they are the better. Those the producer uses must be admirably worded and add to the point of the whole piece. George Ade gives his "Fables in Slang" excellent "leaders" that shine by comparison with the usual sad legends of comedies. Griffiths uses his asides to the audience even more skilfully. He builds through them a mood that will make the audience sympathetic to the argument of the film. He quotes history, he employs President Wilson's writings. Perhaps he goes a bit too far sometimes; when he emphasizes the "sovereignty of the 13 States," "the fact that Cornwallis surrendered to 13 independent little nations and not to a single country," he hardly suggests that his later words about the birth of a nation are sincere. Often the "leaders" are filled with some terrible, 2-by-4 rhetoric about "opal gates of death" and such. But in general, Griffith is on the right track. He is using every means for a common effect.

There is no part of the photoplay art—not even beauty of scene and vigor of mass—that Griffith uses more successfully than the individual actor himself. He has put a blending of naturalism and

THE NIGHT PROGRAM.

There was a very good attendance last night. On the grandstand the receipts were not particularly heavy owing to the cold air, but those who saw the magnificent picture, "The Birth of a Nation," must have felt fully repaid. It is quite certain that a picture on such a scale was never before attempted. It is a brilliant conception brilliantly carried out. Numberless photoplays have been produced, but they are all dwarfed compared with this gigantic spectacle. The story concerns the national reconstruction of the United States which followed the Civil War and the abolition of slavery. The war was fought to decide whether the States or the Union should have supreme control and to abolish slavery. But to abolish slavery did not mean that the blacks of the South should have the social equality of the white men, and it was through the abuse of this new found freedom that tragedies arose and the theme of this picture was seized upon.

The three leading characters in the play are Henry Walthall as Ben Cameron, Lillian Gish as Elsie Stoneman and Ralph Lewis as Austin Stoneman. They play their parts with extraordinary cleverness. Civil war battles are seen, with armies covering miles of landscape and hand-to-hand fighting and charge upon charge against entrenchments. Abraham Lincoln, Gen. Grant, Gen. Lee, Gen. Sumner and other great figures of the time are shown. The



of the principal scenes. This [illegible] cent instrumental music is played [illegible] large orchestra of experts.

Pittsburgh Dispatch

PRESIDENT LINCOLN
—NIXON—

MILWAUKEE (Wis.) LEADER
SEPT 4, 1915

PABST.

"The Birth of a Nation," the motion picture spectacle which created such a sensation during the summer, will return to the Pabst, Sunday, Sept. 12, for a week's engagement, with matinee and night performances each day.

This pictorial story is conceded to be the most marvelous exhibition of the moving picture producer's art yet created.

Those who did not avail themselves of the opportunity to witness this spectacle during the summer run, as well as state fair visitors who were not able to come to Milwaukee earlier, will have this last chance to see it here.

derful photo-drama ever
lympic Theater yesterday

of which are laid in the
iods, is drawing many

[illegible] with the one that [illegible] is an old con- [illegible] Yester- [illegible] Gertrude [illegible] Dorothy [illegible] the best vau- [illegible] features [illegible] to the proper [illegible] the bailetta, [illegible] and Gertrude [illegible] are fea- [illegible] half [illegible] here. [illegible] to Atlan- [illegible] Johnson [illegible] the diver [illegible] on the [illegible] chandeliers. [illegible] on the 12th [illegible] Girls, with Mul [illegible]

Acrobatic Dances at the Gayety.

Fred Irwin's Majestics at the Gayety this week have a strong card in the Nela Sisters, six in number, who do some surprising stunts in acro the dancing. Few [illegible] of [illegible] manage to throw each other about with so little regard for consequences. The leading concerted number is Apaches in Paris, which contains a bit of everything permissible in burlesque of this kind. In the cast worthy of special mention are Paul Cunningham, Ed Marsey, Joe Hollander, Stan Anderson, Venetia Dressler, Florence Bennett, Marie Hartman and Edith Holland [illegible]. The Gayety announces a special La[illegible] for Day matinee, to start at 2:15 p. m. Bob Manchester's Burlesquers come next Sunday afternoon.

Mestayer and Darmond Please.

The efforts of Harry Mestayer and Grace Darmond, two popular screen performers, were appreciated by three large crowds at New Grand Central yesterday, where they appeared in the leading roles of Meredith Nicholson's The House of a Thousand Candles.

The play which deals with the efforts of an aged millionaire to lure his grandson away from the bright lights of the cabaret halls, is worked into one of the most interesting dramas that has been screened this season. It is beautifully staged, and there is not a tiring moment during the unfolding of a rather complicated plot.

A reel of comedy and another of the beautiful world travel scenes complete the bill.

Mary Pickford as Esmerelda.

At the West End Lyric today the program calls for Mary Pickford in Esmerelda and the first episode of Neal of the Navy. The Lyric, Sixth and Pine, will have Nat C. Goodwin in his Favorite play, Business is Business.

Today's Attractions.

Tonight at the Park the first appearance of the new The Players Company will be made in Bayard Veiller's underworld study: Within the Law.

At the Shenandoah the musical show [illegible]uson is to begin with The Follies of [illegible] Louis, Old and New.

The Girl from Milwaukee returns to [illegible]e Columbia this afternoon after an ab[illegible]ce that was growing irksome to those [illegible]o know this remarkable singer's voice. [illegible]chard Havemann's animal act is not a [illegible]ligible quantity, either.

Olympia des Vall, the beauteous horseman, shows in The Fox Hunt at the [illegible] and today together with eight or ten [illegible]er acts of merit.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] Oct[illegible]

SAN FRANCISCO (Cal.) CALL & P
SEPT. 6, 1915

[illegible]bart's story, "The [illegible] will be shown in pictures [illegible] time.

TO FIGHT OLD [illegible]

"The Birth of a Nation" [illegible] an issue in the election of [illegible] stoners in Spokane, Wash., [illegible] Colored Business Men's [illegible] Colored Men's Civic League [illegible] together [illegible] of the negro [illegible] the city have launched the [illegible] declaring war upon the [illegible] missioners and other officials [illegible] dorse the present action of [illegible] ship in Spokane.

The first step will be to [illegible] colored voter in the city and [illegible] voter who is in sympathy w[illegible] patron. The City Council [illegible] asked to pass an ordinance [illegible] exhibition of films tendi[illegible] race hatred.

Leaders of the colored [illegible] nounced that they would [illegible] united effort to elect to of[illegible] will be in sympathy with t[illegible]

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT 7, 1915

young country girl who is drawn into the whirl of city vice. The moral of the play hardly compensates for its attempted revelations of vice.

The character delineation of Ernest Murray, Robert Jones, Martin Drus[illegible] Arthur Weston, Eleanor Rella and C[illegible]cilia Jacques are especially noteworthy.

Nixon—"The Birth of a Nation."

This remarkable photo spectacle has settled down at the Nixon, after all the commotion over its production, to what looks like a long run. Yesterday large audiences at both the matinee and night performances witnessed the unfolding of the screen on which is pictured a series of remarkable and stirring historical events. The massiveness of the photo drama has already been commented on at length. The acting of the cast is hardly less wonderful. Each member of the big company that posed for the scenes seems fitted exactly in his or her place, and when [illegible]

considers that, with one or tw[illegible] tions, these players were unk[illegible] the theatrical world the [illegible] startling. Mae Marsh, who play[illegible] of the younger Cameron sist[illegible] actress of great mobility of f[illegible] displays a fine sense of comed[illegible] Young Walthall, who plays Ben [illegible]eron, is an ideal hero, handsome [illegible] with admirable power of expres[illegible] But the entire cast, including tho[illegible] able negro "mammy" and her fait[illegible] husband, as well as the comic "[illegible] "from the North," are roles played [illegible] peculiar power and fitness for [illegible] purposes. The picture is in ever[illegible] most remarkable one, and w[illegible] tirs the beholders with opposite [illegible] in it recites history, bet[illegible] [illegible]sent with clearness.

P.A.C.

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RC (Mass.) NEWS
SEPT. 7, 1916

Presentation of Great Production "Birth Of A Nation"

So much has been said; so much has been written about the masterpiece of the film world, the Ben Hur of the photodrama, David W. Griffith's historical speciacle, "The Birth of a Nation" that there seems to be but little more that can be said of it. Everyone, that is, of the readable age, knows that "The Birth of a Nation" is an adaptation of Thomas Dixon's vivid and historical novel, "The Clansman"; everyone knows that it has caused comment all over the country, issues of newspaper articles have referred to it; everyone knows that the Negro race has protested it as a libel on their people and that for this reason it has been barred, (to be) prohibited in many states and

[illegible] seeing "The Birth of a Nation" words can express its [illegible] power. "The Birth of a [illegible] is, without any doubt, beyond question, the greatest achievement of photoplay or the moving art of history. One must say David W. Griffith is the director, for to those familiar with the art of photoplay production the master hand is evident in every inch of the superb film.

Birth of a Nation" opened at the Tremont yesterday after its long and phenomenally successful run at Boston theatre in Boston. It is [illegible] and accompanied by [illegible] features that marked the [illegible] with wildly enthusiastic audiences, [illegible] cheering there Saturday night.

[illegible] theatrical sensation [illegible] storm [illegible] though [illegible] when [illegible] that this [illegible] all that [illegible] overcome [illegible] that will [illegible]

[illegible] Negro race [illegible] and her race in a powerful [illegible]

Sherman knew what he was talking about.

As peace propaganda, "The Birth of a Nation" is superb. One loses all war thoughts by seeing it. One forgets that its piles of dead are "actors" for in this picture Griffith spared nothing to secure realism and its realism is such that people cried openly and unashamed.

Flashing back from a battle scene, to scenes in the north and the south, bringing to the mind the words of "Tenting Tonight" that line which says, "Many are the hearts that are weary tonight, waiting for the war to end," Griffith has secured the pathos and prevented any glamor of war.

It is a "neutral" picture, if such a thing is possible. The north and the south with its aching hearts; the south with its wonderful spirit that even the north must concede; the north with its great leader, Abraham Lincoln, sore at heart, yet with the knowledge that the Union must be held together; brave deeds by heroes of both sides; yet the hatred of battle shown in faces that in death lost it in the spiritual happiness of brotherly love; all are shown.

The war is over, though it is said to be fought over and over again in both north and south; but at last night's audience showed--north is south, south is north, and it is today "The United States of America, one nation united--north, south, east and west, from the Rio Grande to the Canadian line, the Atlantic to the Pacific."

The first part of the picture deals with the days preceding the war and takes in the story of the two families, the Camerons of the south and the Stonemans of the north. The sons of both families are friends. It is but a typical case of many such friendships before the war.

Then comes the war with its horrors and devastation. The Cameron family, three sons respond. But one, the oldest comes back. The home is raided by Negro guerillas and the once proud family is crushed beneath the odium of the war. The part that women play in war is graphically depicted by this.

One sees southmen cheering northmen and northmen cheering southmen on the field of battle, only to be at each other's breast with bayonets a moment later; one sees cannon mowing down regiments and one sees towns burned to the ground and a once beautiful city reduced to a pile of smoking ruins. It is too horrible, too awe inspiring and yet too wonderful to attempt to describe in printed word.

During this first part, one sees facsimiles of Lincoln and the famous war cabinet, of which "Stoneman" was the radical senate leader, the historic picture, "The Call for Volunteers," is reproduced in living pictures, with an accuracy that is astounding. Here one sees Lincoln wiping away the tears as he signs the proclamation that made a four years living Hell for both north and south; one sees the wonderful ten-mile battle field of Petersburg, the vast stretches of Sherman's march to the sea; the burning of Richmond and then the reproduction of "Lee's Surrender to Grant."

During all these, the story runs along as it is in "The Clansman."

The second part deals with the reconstruction: "Stoneman's" mistake in forming a miscalliance with a colored mistress, which was the real reason, some historians claim, for the murder of Lincoln, the woman being ambitious to have "Stoneman" the ruling power and thus to place herself and her race in a powerful [illegible]

ate

Birth of a Nation.

"The Birth of a Nation" that wonderful spectacle by D. W. Griffith has only three more days to remain at the Cumings theatre so that those who wish to see the magnificent and mighty production should make it a point to secure their seats at once. The management of the theatre had to guarantee the largest sum ever offered for such a production in this city and the people of Fitchburg and vicinity are showing their approval of their judgment by flocking to the theatre in large numbers. They are well repaid as never before has such a production been witnessed. "The Birth of a Nation" is history made interesting but at the same time it has a double love story, many dramatic situations, thrilling scenes and elaborate settings that only the master mind of Griffith could evolve. The playing of the 16 piece orchestra, the work of the various people on the stage who lend a touch of realism that would have been considered impossible a few years ago all combine to make the engagement of "The Birth of a Nation" the theatrical event of the year. The whole play revolves about the work of a fanatic in the South who tries to put the negro above the white man in the days of the reconstruction period. It shows how the proud Southerners resisted such efforts. The Ku Klux Klan proved to be a big factor in this resistance and is called the saving grace of the South. It should be seen not only on account of its being an interesting play but also for what one can learn in a historical sense. There are two productions each day commencing at 2.10 and 8.10 p. m. and the engagement will positively close on Saturday.

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Epoch Sept 5

"The Birth of a Nation"

"THE Birth of a Nation," bringing forward David W Griffith's wonderful new art of pictorialized spectacle with music, will begin its third week's engagement at the Nixon tomorrow night. This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration is being shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half of the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the Northener, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr Griffith's special field. Tremendous battle scenes and wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors, and 3,000 horses were employed in the making of the picture, which cost $500,000, and took eight months to reproduce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters, and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts.

Pittsburgh Dispatch Sept 5

PITTSBURGH DISPATCH
—NIXON—

MILWAUKEE (Wis.) LEADER
SEPT 4, 1915

PAGE

SEPT. 5, 191..
ST. LOUIS (Mo.) GLOBE-DEMOCRAT

BIRTH OF NATION DRAWING WELL AT OLYMPIC THEATER

House of Thousand Candles in Movies Is Shown at New Grand Central.

D. W. Griffith's photo dramatic spectacle, the Birth of a Nation, began its second week at the Olympic yesterday afternoon with every indication of increasing drawing power. This would mean that the experience in other cities is, in a way, being followed in St. Louis. The visiting management announces positive adherence to the plan, according to which the Birth of a Nation is not to be exhibited in the smaller cities near St. Louis, and never anywhere save in first-class theaters.

A marked feature of yesterday's showings was the improvement in the accompanimental music. This synchronized almost perfectly with the reel and added considerably to the enjoyment. The big orchestra was in concert pitch and the patriotic tunes, when the big battles were shown, rang out most eloquently. The projection of the great scene where Lee surrenders to Grant was at a slower tempo, giving the audiences a better opportunity to make a less hurried study of a solemn moment.

Yesterday's showings were well within three hours, including one restful intermission. Today's Labor Day matinee promises to be specially well attended.

Richy W. Craig Funny as Ever.

At the Standard the veteran burlesque chieftain, Richy W. Craig, is introducing several novelties this week in association with his Merry Burlesquers program. His dialogue on current events, in which his voice competes with the one that issues from a phonograph, is an odd conceit that "took very well twice yesterday," to use one of Craig's Germanisms. He also evokes something like music from the saxophone. Dorothy Blodgett has new songs of the best vaudeville kind. Other musical features bring this part of the bill to the proper level of entertainment. In the burletta, Coming Right Out, principals and chorus join in the merry finishing. There are foolish oddities sufficient to trick out half a dozen ordinary burlesque ventures here. In the finale, From Broadway to Atlantic City, Bill Jennings and Billy Johnson supply the diversion. Moonlight on the Mississippi is a well-staged number.

Coming to the Standard on the 12th inst., The Yankee Doodle Girls, with Mul Clark.

Acrobatic Dances at the Gayety.

Fred Irwin's Majestics at the Gayety this week have a strong card in the Nela Sisters, six in number, who do some surprising stunts in acrobatic dancing. Few teams of young women manage to throw each other about with so little regard for consequences. The leading concerted number is Americans in Paris, which contains a little of everything permissible in episodes of this kind. In the cast worthy of special mention are: Paul Cunningham, Ed Markey, Joe Hollander, Sten Anderson, Vennetta Pressler, Florence Bennett, Marie Hartman and Edith Holland. The Gayety announces a special Labor Day matinee, to start at 2:15 p. m. Bob Manchester's Burlesquers come next Sunday afternoon.

Mestayer and Darmond Please.

The efforts of Harry Mestayer and Grace Darmond, two popular screen favorites, were appreciated by the [illegible] crowds at New Grand Central yesterday, where they appeared in the [illegible] of Meredith [illegible] The House of a Thousand Candles.

The play which deals with the efforts of an aged [illegible] to keep his grandson away from [illegible] habits of the colored [illegible] one of the most [illegible] has been [illegible] is beautifully [illegible] a rather complicated [illegible] Mary Pickford as Esmeralda.

ENTERED O
WEEK AT

Spectacle Draws Large Crowd and Audience Enthusiastic.

"The Birth of a Nation," the photo-drama spectacle at the Ol Theater, is drawing larger crowd each matinee and night performa and today had overflow Labor audiences.

Each person who views the gre film becomes immediately a "boo for it, as it contains many wonde never before equaled on stage or motion pictures. The unsisted ac of its principals; the wonderful sta ing of battle scenes in which hun dreds of men fight with such reali that the spectators shudder with the horror of war; and the wild rides of the Ku Klux Klan are each in themselves a memorable picture.

In the "Birth of a Nation" there are so many daring acts, so many clever feints, falls and dashing ri that one forgets to marvel at the Here a man falls headlong from porch roof, apparently shot through the heart by a raider; in the battle scenes soldiers are shown falling under fire, diving from trenches, reeling from horseback. Many spectacular falls are made by the clansmen in the Klan rides. One scene shows the mighty fight of a young blacksmith in a negro dive, in which he fells a dozen men with his naked hands, but himself falls under a bullet fired into his back.

The plan runs three hours, with an intermission of three minutes. A symphony orchestra of about twenty pieces, plays throughout the performance, and through combination of popular airs suitable to the scene depicted, have worked out a symphony which might itself well be called "The Birth of a Nation."

The drama has entered on its second week, and will continue until October.

AN FRANCISCO (Cal.) CALL & P
SEPT. 5, 1915

ham's story, "The Circular" [illegible] will be shown in pictures within a [illegible]

TO FIGHT OFFICIALS

"The Birth of a Nation" will be [illegible] in the election of city commissioners in Spokane, Wash., this fall. [illegible] Business Men's League and [illegible] Men's Civic League, which [illegible] most of the new [illegible] have launched the campaign of war upon the present [illegible] and other officials [illegible] the present system of [illegible] in Spokane.

The first step will be to [illegible] voters in the city and [illegible] who is in sympathy with [illegible] The City Council [illegible] to pass an ordinance [illegible] of films tendi[illegible] [illegible]

Leaders of the colored [illegible] believed that they would [illegible] effort to elect to of[illegible] will be in sympathy with [illegible]

PITTSBURG (Pa.) GAZETTE-TIMES

The Morning Telegraph 2-28-1915

Several of the Current Attractions Have Now Passed the Second Century Mark.

By REGINALD WOLF.

ON Wednesday night, March 3, in the Liberty Theater, D. W. Griffith will present for the first time in New York, a photoplay spectacle entitled "The Birth of a Nation." The story upon which the film is based is Thomas Dixon's novel of the same name.

Mr. Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be gauged. The producer devoted eight months to its making. He employed the services of 18,000 people and 3,000 horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is related to varied phases of the slavery question, and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the tides of the Reconstruction period; the Ku Klux Klan's solution of the problem; the establishment of an everlasting peace in the end. These historic scenes are given in accurate detail. A menagerie of human conflicts as well as well drawn characters links the romance.

Wal-hall has returned to the bill after a brief absence. After a "The Birth of a Nation," Walsh has a vacation and then joined the Company, playing in one feature.

waiting anxiously for "Birth of a Nation."

Griffith's masterpiece will be seen at the Liberty Theater next week when the Griffith production "The Birth of a Nation," is released.

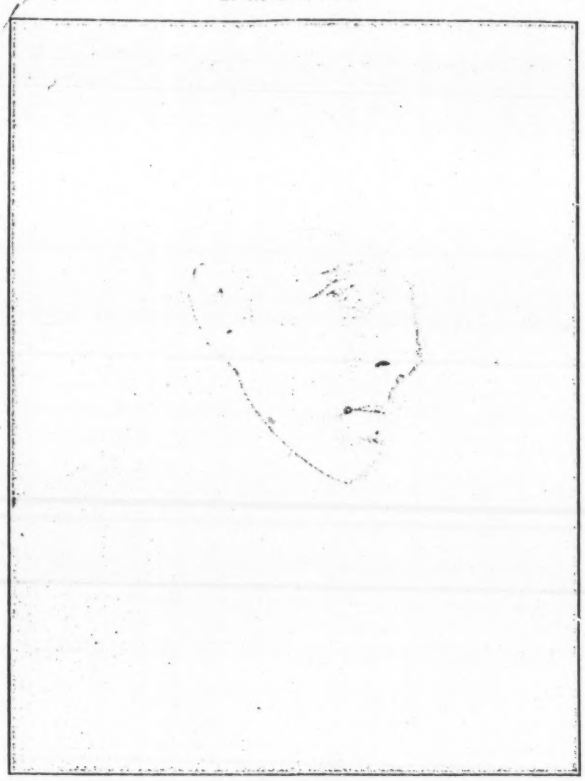
From BILLBOARD

Address Cincinnati Ohio

PETERS WITS

New York, featured v debut in ... Id.

D. W. GRIFFITH



Griffith's masterpiece, The Birth of a Nation, is soon to be presented at the Liberty Theater, New York.

[illegible] "Not a Nelly" founded on "The Chaperon" in which the refugees are seen fleeing.

Eve. Post Feb 27-15

Motion Picture Shows

"The Birth of a Nation," a photographic play taken from the Rev. Thomas Dixon's story, "The Clansman," will be produced on Wednesday night at the Liberty Theatre by D. W. Griffith. Eight months were devoted to its making, and 18,000 people and 3,000 horses were employed to get the needed effects. A complete musical score has been written by Joseph Carl Brill, and will be played by the orchestra of forty.

Eve. World-Feb. 27-15

Before "The Birth of a Nation" opens at the Liberty that theatre will be rearranged inside. An optical expert is to lay out the work with the idea in view of minimizing the strain on the eyes.

Globe Feb. 26-1915

"The Birth of a Nation," the Griffith photoplay extraordinary, opens at the Liberty Theatre next Wednesday night. First nighters will then observe that the interior has been decidedly altered. As Theodore Mitchell expresses it, the alterations are to be made "under the supervision of Mr. Griffith and an optical expert who has been studying the focal centres of the house with a view of remodelling it along the latest scientific lines to establish the correct focus and minimize the strain upon the eye." And Mr. Mitchell clinches it with this remark: "This will be the first time on record that a theatre has been scientifically reconstructed to meet the requirements of a motion picture engagement."

Am. Feb. 28-15

hard sometimes to keep on your favorites and they are playing at the oment? Henry Walthall, le dramatic film star I imagine that line is gone into an argument, but I believe it—has joined his former boss, a man who answers to the name of Griffith, a man who has made the biggest things ever made in American films. Mr. Walthall has been with Mr. Griffith for many years and recently left, after the completion of "The Birth of a Nation," to work opposite Eleanor Woodruff in a Pathe feature, and then to join the Balboa Company, with much heralding and blowing of trumpets by the aforesaid Balboa Company. With Balboa, Henry did "Buclah," and now he has gone back to the Griffith forces, which all means that Henry did a little work after Mr. Griffith was through with him in "The Birth of a Nation" and now comes back because Mr. Griffith is about ready to do more big things.

Sat. Evening Post Feb.

From
Address
Date

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EXE FROM

12-Feb. 25-15

aster producer," days this week, ut engagements I should say productions, "The ch the Liberty, for the first graphic spectacle of of a Nation." The the work is based is el and play "The Clansmen dem[illegible] nesday, some[illegible] it's a big legitimany ways the open- of a Nation" for its rks a new order of of film.

Time-Feb. 27-15

Journal of Commerce Feb. 27-15

Great Picture at Liberty.

"The Birth of a Nation," a photographic spectacle founded on Thomas Dixon's novel, "The Clansman," will be presented at the Liberty Theatre Wednesday night by D. W. Griffith. Mr. Griffith has been known as the foremost producer of motion pictures and his present production is a step forward which will demonstrate the marvelous scope and artistic values of the camera-play. He devoted eight months to its making and employed the services of 18,000 people and 3,000 horses to get his effects. A complete musical score has been written for the production by Joseph Carl Briel, and will be played by an orchestra of forty pieces.

The story begins in the seventeenth century with the coming of African slaves to America. Its progress is closely related to phases of the slavery question and its bearing upon the history of the United States. In the wa[illegible] of the abolition movement comes the [illegible] War, with its terrible battles; Sh[illegible] s march to the sea; the burning of [illegible] the fall of Petersburg; [illegible] Grant; the assassination [illegible] revival of the power [illegible] Ku Klux Klan's

Globe Feb. 27-15

IMPRESSIONS OF THE PLAY

By CORA MOORE.

Mr. D. W. Griffith and "The Birth of a Nation."

Motion pictures may never supplant the acted drama, but they are really certain to become a vital factor in the amusement world, and actually to assume by virtue of a "vital fitness a place on the plane with the 'legitimate.'"

"Which is to say," continued Mr. D. W. Griffith, "that while undoubtedly there will always be poor picture plays and indifferent ones, just as there will always be poor and indifferent spoken dramas, there will also come into the reckoning picture plays of such superlative worth that they will appeal to the highest class of theatre patron just as pertinently as the higher articulate dramas. The motion picture industry will become standardized."

Mr. D. W. Griffith is the man of the hour in the motion picture world. He started as a casual observer, but so assiduously did he exercise his creative faculties, initiative, and determination, with which "whatever side there is" had blessed him at birth that he was soon actively interested, rising from higher to higher capacities at an unbelievable rate until he now becomes producer. Even that is not all. His latest achievement is a holiday spectacular production, "The Birth of a Nation," which opens at the Liberty Theatre on March 3, a very large order, indeed, for a man who is not yet, well—who is still very young.

"The Birth of a Nation" is the last word in moving picture art to date. Altogether different, more pretentious, more interesting and more worth while than anything that has yet been attempted in film production. In fact, it will discount the opinion of some of the leading authorities if it does not only revolutionize the moving picture world but have an influence upon the economic and social future of the world as well.

"When you stop to think of it," [illegible] Mr. Griffith, "pictures are [illegible] natural, the primitive, medium [illegible] expressing man and episodes and [illegible] events. Without the aid [illegible] to describe it, the baby understands what its eyes behold, and [illegible] visualize thoughts [illegible] them into words, and [illegible]

D. W. Griffith.

"But compare them with, for instance, 'The Birth of a Nation,' in which in making the film 8,000 persons took part, 3,000 horses, and in which the action is scattered over the whole territory from New York to Mexico, and every detail is as carefully developed in action as it would be were it the main incident of a play on the stage.

"'The Birth of a Nation' is based on Thomas Dixon's 'The Clansman,' which serves as a thread to connect interesting events in the making of American history. Take one of his features for illustration—say the as-

Eve. Sun Sat-Feb 27-1915

New Photo Plays.

LIBERTY THEATRE.—On Wednesday night, March 3, D. W. Griffith will present for the first time in New York a photographic spectacle entitled "The Birth of a Nation." Mr. Griffith has been known heretofore as the foremost producer of motion picture spectacles and he believes he has outdone in this feature all previous achievements. The producer devoted eight months to making the picture, and employed 18,000 persons and 3,000 horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment will be played by an orchestra of forty musicians. The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with Sherman's march to the sea, the burning of Columbia, the downfall of Petersburg, Lee's surrender to Grant at Appomattox, the assassination of Abraham Lincoln and then the reconstruction period; the Ku Klux Klan's solution of the problem, the establishment of everlasting peace in the end.

From [illegible]

Address SEATTLE, WASH.

Date

"Birth of a Nation."

Director D. W. Griffith of Reliance has obtained the Liberty Theatre in New York for the presentation of his motion picture spectacle, "The Birth of a Nation."

"The Birth of a Nation" is described as a working out of all the contributory themes in American history upon which Thomas Dixon founded his novel

and play, "The Clansman." Where the

From

Address: New York City

Date Samuel Goldfish

Est. 84

Returns to New York

Sam Goldfish, who returned last Monday from an extended transcontinental tour and visit to the studios of the Lasky Feature Play Company in Hollywood, California, declares that he has been greatly impressed by the manner in which the moving picture industry is evidently approaching legitimate theatrical conditions.

"Elaborate feature productions, based either on successful plays or established works of fiction, are the order of the day from New York to the Pacific," says Goldfish. "The old-time authorities who predicted that the feature business would turn out to be only a fad must feel strangely now if they are correctly informed.

"Throughout my trip I was impressed by the rapidity with which the moving picture business is apparently becoming more and more similar to the conditions of 'legitimate' theatrical management. After seeing Griffith's 'The Birth of a Nation,' which is founded on 'The Clansman,' I was forever convinced of one thing—that it is no longer the length but the value of the picture which counts. The time has forever gone when people will want to see a picture just because it moves and because it is a certain number of thousand feet in length. The wise producer is the man who makes the picture precisely the length that the nature and force of the subject demand, just as the wise playwright does not gauge himself by the number of words in his comedy or drama. This means that the picture industry is getting down to the elements of 'show business' and that the ultimate aim must be to provide for audiences those things which are truly of most absorbing interest.

"During my trip I tried to analyze local exhibiting conditions in many cities and found them amazingly uniform. It is evident that the time has come, or is fast coming, when the motion picture 'manufacturer,' who turns out so many reels, yet 'reels' of so many brands, must be taken from the map and only the few [illegible]

... return to the primitive. That ... way to account for the ... interest in moving pictures ... is another: The stage is ... perfect human life and ... ditions, and the public is ... critical ... any play that falls ... pose. But, as a matter of ... fact, however it may meas... what we have cause to ex... must fall short of being ... on of human character ... sense it is a physical ... corporate in the ... s ... of to the present-... word ... as all the details ... be put into it to make ... al and fully satisfying re... of human events. At best it ... deal with important points ... ch business, as is absolutely ... to the development of the ... which necessarily leaves much ... imagination. Not," catching ... remark, "that something ... be left to the imagination. ... aspects of this particular ... comparison between moving ... and the dramatic stage, ... be no question that ... mes to giving to the world ... robbing, human interest ... screen is much better ... fulfil requirements than ... ions, plots, stories that ... dial incidents, scenes that ... widely separated sections ... , situations that are on ... is scale or that require ... participants, as mob ... scenes and so on, for ... matter stage is entirely ... although splendid and ... productions of this sort ... r, "Infe... the Hi... stories ... made

... the whole series of ... events enacted as ... graphically as if he had been present. ... the audience assembling in ... the Ford Theatre, in the costumes of ... the period; he sees the craning of ... necks and confusion which indicate ... that the president has entered his box.

"Then Booth enters. Spectators of ... the picture watch his stealthy movements, see the shooting, the assassin's dash from the box to the stage, catching his foot in the flag as he leaps, then limping on his injured leg it sees him mount his horse and ride away in the darkness. Then the spectator is taken back to the scenes in the theatre, and so on. Do pardon my having gone into all this. I am not trying to help the press agent along. I do assure you, but I want to make my point of contention—that the scope of the moving picture embraces not only entertainment, but a permanent source of education. Shown at any future time, a picture of today will teach the facts of our contemporary history better and more vividly than any other method. Our reels of film will be to our descendants, to students of the past which is our present, what parchment records, Babylonian bricks, inscribed monuments, and stones are to us, as we seek for knowledge of ancient peoples.

"In depicting events thus accurately and placing every episode in its proper locale, surrounded with its proper atmosphere, so far as possible, there is necessarily interwoven in 'The Birth of a Nation' what we have of folk-lore and legend. It is a play of realism, but it also has tradition and fantasy mingled with its history-making events — as, indeed, ... could it be otherwise!"

... play. The ... play picture touched only upon ... of the reconstruction period. In the South, the Griffith treatment, by ... of the larger possible scope of motion picture, embraces the entire historical relationship of the slavery question to the development of American history. After arrangements had been made with Thomas Dixon to utilize his story, the author suggested the change in name. The appeal of the enlarged story is thus more comprehensively covered in the title.

The taking of The Liberty by Griffith and his associates brings theatregoers up to the $2 motion picture. This is the first definite laying of plans toward such an end.

the map, and only the few genuine moving picture producers will remain

From Raleigh, N. C.

Address

Date

Dixon Novel in Movies.

"The Birth of a Nation," a moving picture based on Thomas Dixon's novel, "The Clansman," is being shown at the White House tonight in a special exhibition for the President. The picture is of special interest to North Carolina as it is reported that the scene of the novel and the picture is laid there. The scene of "The Leopard's Spots" was also laid in North Carolina. Mr. Dixon is here. Judge J. Crawford Biggs, of Raleigh, is here.

Miss Mary Clewes Daniels, of Wilson, who has been visiting the Secretary of the Navy and Mrs. Daniels left today for North Carolina. She will visit at the home of Representative and Mrs. Claude Kitchin before returning to her home in Wilson.

188

From Telegram

Address BRADFORD, PA

Date

President Wilson and Cabinet viewed David Griffith's latest success, "The Birth of a Nation," in the east room of the White House last week. This gripping five-reel feature is based on Thomas Dixon story, called "The Clansman."

4

From BEACO

Address

Date

Evening

San Francisco, Cal.

...son's Daughters Give 'Movie' Show

...ent Only Guest at Entert...in... Given in the White Ho...

84

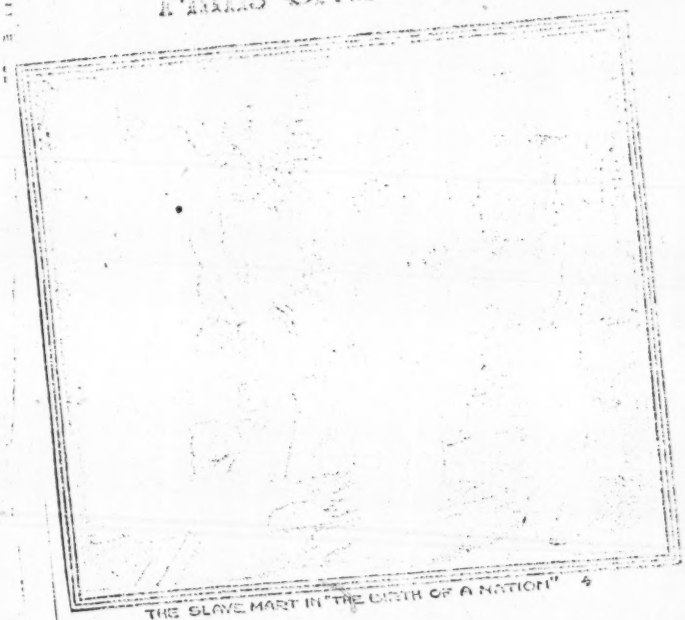
WASHINGTON, ... President Wilson was the only guest ... movie show arranged by his ... at the White House to... e pictures shown were ... Thomas Dixon's book, "The ... ation." They showed the ... negro ... ce in this ... ary to ...

Eve. Mail

D. W. Griffith, ... was in Washing... on two ... father ... ... father ... she ... institut... which ... ...ch of a N...

"The "movie" ... Dixon's Clansm... of the Presiden... derstood that ... desire to see ... heard it praise... diately made ... she ... in the ...

Birth of a Nation," Shows Civil War Scenes



THE SLAVE MART IN "THE BIRTH OF A NATION"

Audience at the Liberty Applauds Great Motion Picture Based on "The Clansman," and Lobby Report Is That the Censor Will Cut It.

That much discussed motion picture, "The Birth of a Nation," that has had Broadway talking for several weeks at the pioneer "two dollar 'movie,'" had its first public performance last night in the Liberty Theatre. With so much said in advance the photo drama had a task cut out for itself. Judging from the enthusiasm it aroused and the close attention that a large audience gave to it, "The Birth of a Nation" more than fulfilled its promises.

It is really a film version of Thomas Dixon's novel "The Clansman," which stirred the hysterical to praise and condemnation when presented in dramatic form some years ago. It is a story well known, being a tale of the South in the days of reconstruction and an exposé of the Ku Klux Klan.

Other pretentious and elaborate motion picture dramas have been shown in Broadway in the legitimate theatres for runs of considerable length. "Quo Vadis?" "Cabiria" and "Last Days of Pompeii" are a few that came from foreign producers. "Neptune's Daughters," that had a run in the Globe Theatre, was an example of American workmanship. "The Birth of a Nation" is American in story, in scenes and in production.

Thomas Dixon, author of "The Clansman," spoke before the first audience last night and gave full credit for the extraordinary production to the director, D. W. Griffith who stepped before the curtain too should one say "speech"?) also and made a few remarks about finding motion pictures from the curb of conservatism.

It was reported that "The Birth of a Nation" will bring the censors' scissors to portions of the film. Lobby gossip had it that such action was contemplated. The portions said to be objectionable are in the second of the two parts in which negroes are shown about to attack white girls. Maybe when "The Birth of a Nation" finds its way to the five and ten cent picture houses such censorship will be necessary. Experienced theatrical men in last night's audience said that a new epoch in motion pictures is reached in "The Birth of a Nation."

The picture is divided into two parts of six reels each. The first sketches the beginning of the civil war, shows a great battle scene in which hundreds of men acted before the camera and hundreds of horses took part in the cavalry charge. President Lincoln, pictures ably portrayed by Joseph Henabery, was applauded. His Cabinet was pictured, while one of the most dramatic scenes was the assassination of the war time President in Ford's Theatre, a programme note announcing that every detail of the historic playhouse has been observed in the building of a new theatre for picture purposes.

Mr. Griffith has been a prodigy in the first in his invention of unique effects. In the second part we have excellent cinema photography, showing in the supposed town of Piedmont a vividly portrayed. One may make statement that eighteen thousand took part in the making of the film, but the looks of riders, the battle field and the hundred of Klan members, who dashed through woods, across streams and up hills would lead one to think so.

The playing of the different parts, the playing of the different parts, place no less subjugated to the effect although Lillian Gish, as the heroine, Henry Walthall, as the romantic young Southerner, and the inimitable Mae Marsh, Miriam Cooper and Mae Marsh, are good.

"The Birth of a Nation" is a big forward for the "movies."

From DRAMATIC MIRROR

Address: New York City

Date

"BIRTH OF A NATION"

Griffith's Spectacular Picture Opens at N Price Scale in Liberty Theater

D. vid W. Griffiths latest spectacular production, "The Birth of a Nation," found upon "The Clansman," opens its New Yo engagement to-night at the Liberty Theater. The run will be at a price scale si bar to that charged at the legitimate the ters.

"The Birth of a Nation" has proven a sensation in Los Angeles, where it is playing at Clune's Auditorium. Though the Coast house seats 3,000, speculators have reaped a harvest on the sale of seats. Prices at the Auditorium have run from $1.50 down, a record fee for the Angel City. Coast newspapers tell of speculators securing five dollars and over for single admissions.

Griffith devoted eight months to the production of the feature that has proven so sensational. Eighteen thousand people and three thousand horses are said to have been used to secure the desired effects. For the New York engagement a complete score has been written by Joseph Carl Briel, and the accompaniment will be played by an orchestra of forty.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles, Sherman's march to the sea, the burning of Atlanta, the downfall of Petersburg, Lee's surrender to Grant at Appomattox, the assassination of Abraham Lincoln, the ordeal of the reconstruction period, the Ku Klux Klan solution of the problem, and the establishment of a permanent peace in the end.

Dramatic Mirror Mar 3 1884

NOW PLAYING
LIBERTY THEATRE
House Remodelled According to Scientific Adjustment of Focal

Dramatic Mirror Mar 3 1915

"BIRTH OF A NATION"

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That such [illegible] "The Birth of a Nation" [illegible] Theatre. With [illegible] that a [illegible] "The Birth of a Nation" [illegible] premiere.

It is really a film version of Thomas Dixon's novel "The Clansman," and [illegible] the hysterical to [illegible] admiration when [illegible] form some [illegible] known, being a tale of [illegible] days of reconstruction [illegible] the Ku Klux Klan.

Other pictures and [illegible] picture dramas have [illegible] Broadway in the [illegible] for runs of considerable length. "[illegible] Vadis?" "[illegible]" and "Last Days of [illegible]" are a few that come from [illegible] Hoodoo," and "Neptune's Daughter," that had a run in the Globe Theatre, was an example of American workmanship. "The Birth of a Nation" is American in story, in scenes and in production.

Thomas Dixon, author of "The Clansman," spoke before the first audience last night and gave full credit for the extraordinary production to the director, D. W. Griffith who stepped before the curtain (or should one say "screen"?) also and made a few remarks about freeing motion pictures from the curb of censorship.

It was reported that "The Birth of a Nation" will bring the censors' scissors to portions of the film. Lobby gossip had it that such action was contemplated. The [illegible] of [illegible] "Birth of a Nation" [illegible] most dramatic [illegible] the [illegible] of the war time [illegible] Theatre, a programme [illegible] every detail of the history [illegible] been observed in the lobby [illegible] theatre for picture patrons.

Mr. Griffith has been [illegible] the first in his [illegible] effects. In the second [illegible] cellent cinema photography [illegible] in the supposed town of [illegible] vividly portrayed. One [illegible] statement that eighteen [illegible] took part in the making of [illegible] but the mobs of rioters, [illegible] the field and the hundreds [illegible] Klan members, who dashed [illegible] woods, across streams and up [illegible] would lead one to think so.

The playing of the different [illegible] more or less subjugated to the [illegible] although Lillian Gish, as the [illegible] Henry Walthall, as the hero; [illegible] Seigmann, as the mulatto villain, Misses Miriam Cooper and Mae [illegible] were good.

"The Birth of a Nation" is a [illegible] forward for the "movies."

DRAMATIC MIRROR MAR. 3-1915

NOW PLAYING

LIBERTY THEATRE

NEW YORK CITY

At Prices Ranging from 25c. to $2.00

House Remodelled According to Scientific Adjustment of Focal Requirements

The Mightiest Spectacle Ever Produced!

D. W. GRIFFITH'S

Colossal Production Which Will Startle the World!

A Red Blooded Tale of True American Spirit

Love and Romance Midst Historic Scenes

Comedy which relieves the thrill of Adventure

Gripping Heart interest and Soul Stirring Emotions

THE BIRTH OF A NATION

Too Great for Comparisons

Conceived, Inspired and Created in America

The Expression of Genius in a New Realm of Art

A Composition of National Figures with the Universe as its Background

See this Masterpiece, Rich in Historical Value

The Most Realistic and Stupendous [illegible] of Stirring [illegible] in the De-

Founded on Thomas Dixon's Famous Novel and Play

The Clansman

Symphony Orchestra of 40

SEATS NOW

18,000 PEOPLE
3,000 HORSES
8 MONTHS
IN THE MAKING
COST $500,000

DRAMATIC MIRROR MAR. 3-15

"BIRTH OF A NATION"

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EBIRTH OF NATION' GFILM HIT

Historical Drama Developed "The Clansman," Most erful, Gripping, Patriotic ire Play Yet Produced

'Cabiria' and 'Quo Vadis' m Tame—Romance Cost 0,000 — Crowd Leaving atre Exclaims 'Wonderful.'

ERTY THEATRE — "The of a Nation," a historical in two acts founded on as Dixon's story, "The Clans- presented by D. W. Griffith.

THE CAST:

Ben Cameron.....Henry Walthall
Janet Cameron, the elder sister, Miriam Cooper
, the pet sister.....Mae March
Cameron.....Josephine Crowell
Cameron.....Spottiswoode Aiken
Cameron, the second son, J. A. Beringer
Cameron .....John French
zy, their servant.....Jennie Lee
Austin Stoneman, Leader of the se .....Ralph Lewis
, his daughter.....Lillian Gish
his older son .....Elmer Clifton
the younger son.....Robert Harron
the Blacksmith.....Wallace Reed
t Brown .....Mary Alden
Lynch, mulatto Lieutenant-Gov- nor .....George Seigmann
.....Walter Long
ham Lincoln.....Joseph Henabery
n Wilkes Booth .....Raoul Walsh
. U. S. Grant.....Donald Crisp
. Robert E. Lee.....Howard Gaye

THE time has come when it is possible for the descendants of those who fought for rival s in this free land to forget old arrels and remember only the at fact that they are now all others.

Not long ago it might have ap- ared perilous to produce "The ansman." That play was, none e less, produced with wide success. fore that we had seen and read ton's Dixon's novel.

And now Mr. D. W. Griffith, to hose enterprise we have been in- bted for so many picture plays, as had the courage to invest a beral fortune in the production of hat, on the programmes of the Liberty last night, was called an istorical drama in two acts, en- tled, "The Birth of a Nation."

This latest and most wondrous of ll "movies" is a development of Mr. Dixon's story. Beside it, even picture plays like "Cabiria" and "Quo Vadis" will seem tame. To the United States, at all events, "movie" ever seen has had a quarter of the deep and passionate interest of the new Griffith show.

For, as we know, in "The Clans- man" we were told of the welding of the North and South into one nation. We were also told of the struggle which came after, between Whites and Blacks, which raged so fiercely in days of the far-famed Ku-Klux Klan. No theme, with the exception of the rebellion against England and King George, could make the appeal of Mr. Dixon's to this country. The appeal is grip- ping, it is tragic, it is vital.

Add to the new form of a moving picture spectacle, no doubt it made to countless thousands who attended the per- formances at the Liberty last night seemed to their utmost depths, this great drama like it was never before would be to misrepre- sent the case. The truth might be stated far more fitness if the manufactured story ever there was quite so like lated in our histories.

"Birth of a Nation" one thrills and thrills enough ral plays. But they are

creation, by "the little Colonel," who is the hero of the tale, of the Ku-Klux Klan.

Perhaps the most fascinating of the many wonderful scenes in the new "drama" are those which show the pursuit of a negro criminal by the avenging clans, and the rescue, first of a town and then of Colonel Cameron, by the white-sheeted Ku-Klux men.

Bound up, too, with the greater and darker tragedy of the recon- struction period, we see the ironi- cally treated episode of Silas Lynch, the mulatto Lieutenant Governor and favorite of "Stoneman"; the vain efforts of that rascal to win the affection and the hand of Elsie Stoneman, and the resulting shock to the Radical leader's theories as to the right relationship between the freed slaves and those who had once owned them.

As an epilogue, in "The Birth of a Nation," we have an appeal for peace.

Mr. Griffith has achieved the seemingly impossible in this latest and most brilliant of his successes. And to succeed, he has spared neither pains nor money.

The war scenes have been repro- duced from the real battlefields. The episodes of Lincoln's murder and the surrender of brave Lee are taken from authentic pictures.

Eight months or more were spent in preparing "The Birth of a Na- tion." As for the cost—it is said to have been close on $150,000. They were well invested.

Music, good music of its own kind, adds to our enjoyment of the new "drama."

The tale of love and war is told to the accompaniment, now of music, now of "America" and

The Sun Mar 4, 1915

PICTURE DRAMA OF SLAVERY PRESENTED

Griffith Production of "The Birth of a Nation" Put On at the Liberty.

18,000 PEOPLE IN SCENES

Something here the never attempted on so great a scale in motion pictures is the production last night at the Liberty Theatre of D. W. Griffith's "The Birth of a Nation." The story is based on Thomas Dixon's novel and play "The Clansman."

According to all reports this film spectacle is the greatest and largest ever produced. At any rate it took eight months to prepare, and the services in capacity or another of some 18,000 people and 3,000 horses were re-

[illegible] principle we have been indebted for so many picture plays, has had the courage to invest a liberal fortune in the production of what, on the programme at the Liberty last night, was called an historical drama in two acts, entitled, "The Birth of a Nation."

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And, in the new form of a moving picture spectacle, no doubt it will be made to countless thousands.

Those who attended the performance at the Liberty last night were stirred to their inmost depths. To say that nothing like it was ever seen before would be to misrepresent the case. The truth might be expressed [illegible] far more fitness if [illegible] no pictured story ever [illegible] there was quite so like [illegible] [illegible]ated in our histories.

[illegible] Birth of a Nation" one [illegible] thrills and throbs enough [illegible] several plays. But they are made of historic facts, not fancies. The romance of our big war can charm us now without causing bitterness and inspiring hate. It is part and parcel of a past heroic age.

For the time being, too, the big racial question dealt with in "The Clansman" and in the new picture show no longer burns. So, with a little luck, it should be possible to coin fortunes out of "The Birth of a Nation" without causing riots.

Though in the strict sense it is not a "drama," the screen adaptation of Mr. Dixon's novel comes nearer to being a real play than most such things. It sweeps one on and on, after the earlier and more idyllic episodes, with the force of a whirlwind. And at the end it leaves the spectators breathless.

It contains the substance of two stirring love stories which are contrasted with a series of dark tragedies. The first half of the "drama" (or pictured narrative) shows the soft, happy Southern life, "befo' de war," in the town of Piedmont.

To the home of Dr. Cameron, a typical Southerner, Phil Stoneman comes visiting from Washington. He promptly falls in love with Margaret Cameron. Be[illegible] the eldest of his host's three so[illegible] is later as "the Little [illegible]" grows e[illegible] of Stoneman, thou[illegible] only by a mini[illegible]

[illegible] Klan.

Perhaps the [illegible] the most wonderful [illegible] new "stunts" are [illegible] the pursuit of [illegible] the evening [illegible] guest of a town [illegible] Cameron by the [illegible] Klux men.

Boiled up, too, [illegible] and darker [illegible] situation [illegible] vally treated [illegible] the realistic [illegible] and "carpet-bag" [illegible] vain efforts of that [illegible] to win the affection and the [illegible] of Elsie Stoneman, and the [illegible] back to the Radical leaders [illegible] as to the right relation [illegible] between the freed slaves and those who had once owned them.

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Music, good music of its own kind, adds to one's enjoyment of the new "drama."

The tale of love and war is told to the accompaniment, now of "Dixie," now of "America" and now of quaint and languorous negro airs.

Rarely, if ever, has a movie "drama" been so well interpreted as this one. The actors in the real though shadowy cast put life and truth into their parts. Especially eloquent was the miming of Mr. Walthall as "the little Colonel," Mr. Lewis as Stoneman, Mr. Henabery as Lincoln, Miss Cooper as Margaret, Miss Gish as Elsie and Miss Marsh as Flora.

The ushers in the house last night wore flounced dresses in the 1860 mode, while two sentinels, attired as Federal soldiers, stood on guard in the theatre lobby.

With its throbs and thrills, its blending of history and romance, its heroic spirit and its emotional power, "The Birth of a Nation" will prove irresistible.

Last night it scored a triumph at the Liberty. It will run long and far and wide and win the world.

The Sun New York, [illegible]

PICTURE DRAMA OF SLAVERY PRESENTED

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According to all reports this film [illegible]tacle is the greatest and largest ever [illegible]duced. At any rate it took eight [illegible]ths to prepare, and the services in [illegible] capacity of another of some 18,[illegible] persons and 3,000 horses were re[illegible]d to obtain the needed effect.

[illegible]ge audience which saw this that [illegible] showing last night went away [illegible] belief that the production is a [illegible]ward in the demonstration of the [illegible] and artistic values of the camera. The dramatic appeal was praised [illegible]larly.

[illegible] story begins in the seventeenth [illegible] with the bringing of African [illegible] to North America. Its further [illegible] is closely related to varied [illegible] of slavery and its bearing upon [illegible]ry of the United States.

[illegible] wake of the abolition move[illegible] the civil war, with its bat[illegible] the toll of death and broken [illegible] Sherman's march to the sea, [illegible]ng of Atlanta, the downfall [illegible]ng, Lee's surrender to Grant [illegible]attox, the assassination of Lincoln, the ordeal of the re[illegible]construction period, the Ku-Klux Klan, [illegible] establishment of overlasting peace [illegible] the end.

[illegible] of these historic scenes were given [illegible] in detail. A drama of human conflicts [illegible] shown with well drawn characters [illegible] linked history to romance, for there is [illegible] plenty of romance and excitement in [illegible] the p[illegible] which is participated in and [illegible] woven about the adventures of a family [illegible] of boys, one from the North and the [illegible] from the South, both [illegible] association [illegible] up by the old wate[illegible]

A musical score was built up for the presentation by Joseph Carl Breil and [illegible] and indi[illegible]

From AMERICAN

Address: New York City

Date FEB 23 1915

Griffith Honored in the Capital

D. W. GRIFFITH, whose spectacle, "The Birth of a Nation," comes to the Liberty Theatre next week, returned yesterday from Washington where, on Friday night, before the National Press Club, he gave a private exhibition of this wonderful picture. Chief Justice White, of the United States Supreme Court, was the guest of honor.

On Thursday evening Mr. Griffith will be the guest of honor of the National Press Club at their "Inside Dope Night," and will deliver a talk along the lines indicated by this event upon the development of the art of motion pictures in this country.

N.Y. Herald Feb. 23-1915

Mr. D. W. Griffith gave a private demonstration of his spectacle, "The Birth of a Nation," which will come to the Liberty Theatre next week, before the National Press Club in Washington, D. C., on last Friday night. Chief Justice White, of the United States Supreme Court; Secretary of the Navy Daniels, thirty-eight members of the Senate and about fifty members of the House were present. Mr. Griffith, who has returned to New York, will deliver an address on the art of motion pictures in this country before the National Press Club next Thursday night.

Los Angeles Sunday Times. Feb. 14-1915

EVERYBODY KNOWS HER; NOBODY LIKES HER.

Yet We Couldn't Imagine Life Without Her and Probably Would not Want to—She is the Lady in "The Song of Songs" and Many Other Pictures—"The Lie" Poorly Written and so is "A Mix-up"—Clever Work by Actors.

BY HENRY CHRISTEEN WARNACK.

[illegible] you have guessed that I [illegible] about birds, but about [illegible] Clubman" and that I learned [illegible] that the birds told me that [illegible] I would make out of blonde [illegible] not hold any sweeter possibilities than the Lord has made out of black and white. If a clear [illegible] from a brown throat, I [illegible] will take it as the praise of [illegible] asking Providence to do [illegible] all over again, and without [illegible] that I could do it any [illegible]

• •

[illegible] picture actors and actresses [illegible] much credit individually [illegible] the work, and, in spite of [illegible] have been written about "The [illegible]," I want to use just one [illegible] paragraph to say a good word [illegible] Miss March. Miss [illegible]

You may think this, that [illegible] other about "The Clubman," [illegible] V. Griffith's turbulent [illegible] people cannot differ about [illegible] by Intolerance—[illegible] acting of the lady [illegible] the sister of the Little [illegible]

Miss March [illegible] great beauty, but [illegible] ty of natural [illegible] work for [illegible]

Movie stars [illegible] to leave Hollywood [illegible] It is likely that [illegible] receive the three million [illegible] notable women [illegible] of the [illegible]

The photo[illegible] of Miss March [illegible] Adams, but [illegible]

[illegible] Movie Pictures

CLUNES AUDITORIUM

New Yo 1915

2-21-1915

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EVENING GLOBE
New York City
FEB 22 1915

ane Wilbur has joined the Lubin
p y to play opposite Mary
son.

* * *

W. Griffith, whose spectacle,
"The Birth of a Nation," comes to
the Liberty Theatre next week, re-
turned yesterday from Washington
where on Friday night, before the Na-
ior ress Club, he gave a private
h on of this wonderful picture.
Justice White of the United
States Supreme Court was the guest
of honor. Other distinguished per-
sonages present were Secretary of the
Navy Daniels, thirty-eight members
of the United States Senate, and
about fifty representatives from the
House.

Next Thursday night Mr. Griffi-
in recognition of his remarkabl
achievements with this picture, wil
be the guest of honor of the National
Press Club at their "Inside Dope
," and will tell about the devel-
nt of the art of motion pictures
e country.

From AMERICAN
Address: New York City
Date

Griffith Honored in the Capital

D. W. GRIFFITH, whose spectacle, "The Birth of a Nation," comes to the Liberty Theatre next week, returned yesterday from Washington where, on Friday night, before the National Press Club, he gave a private exhibition of this wonderful picture. Chief Justice White, of the United States Supreme Court, was the guest of honor.

On Thursday evening Mr. Griffith will be the guest of honor of the National Press Club at their "Inside Dope Night," and will deliver a talk along the lines indicated by this event upon the development of the art of motion pictures in this country.

N.Y. Herald Feb 23-1915

Mr. D. W. Griffith gave a private demonstration of his spectacle "The Birth of a Nation," which will come to the Liberty Theatre next week, before the National Press Club in Washington, D. C., on last Friday night. Chief Justice White, of the United States Supreme Court; Secretary of the Navy Daniels, thirty-eight members of the Senate and about fifty members of the House were present. Mr. Griffith, who has returned to New York, will deliver an address on the art of motion pictures in this country before the National Press Club next Thursday night.

m AMERICAN
dress: New York City
FEB 22 1915
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1,500 Persons in Great Film Play

ONE week from to-morrow evening
the Liberty Theatre New
ablish. s will be given their initial
e of "The Birth of a Nation,"
eatest photo-drama that has
far scared a metropolitan
." Coincident with the pre-
of this remarkable photo-play
will come the elevation of the
motion pictures to a \$2 stand-

entire credit for this remark-
achievement belongs to D. W.
. In the staging of this film
even outdone himself. 1,500
take part in the production.
Birth of a Nation" is based
e famous novel and play by
Dixon, entitled "The Clans-

In the opinion of those who
opportunity to witness
private view of the film that "The
th of a Nation" is bound to cre-
a furore along Broadway. Hence
coming weeks its appearance
[illegible]

Los Angeles Sunday Times.
Feb. 14-1915

EVERYBODY KNOWS HER; NOBODY LIKES HER.

Yet We Couldn't Imagine Life Without Her and Probably Would not Want to—She is the Lady in "The Song of Songs" and Many Other Plays—"The Lie" Poorly Written and so is "A Mix-up"—Clansman's Acting.

BY HENRY CHRISTEEN WARNACK.

Perhaps you have guessed that I am not talking about birds, but about "The Clansman," and that I learned from what the birds told me that a world I would make out of blonde girls would not hold any sweeter possibilities than the Lord has made out of plain black and white. If a clear song comes from a brown throat, I guess I will take it as the praise of life, without asking Providence to do its work all over again, and without being too sure that I could do it any better.

* *

Motion picture actors and actresses do not get much credit individually for their fine work, and, in spite of all that has been written about "The Clansman," I want to see just one more paragraph to say a good word for Miss Lillian Gish, Henry Grover and

You may th
other about "T
W. Griffith's tu
[illegible]
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Miss Marsh l
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Adams, has so
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Miss Margaret
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It was [illegible]
Mr. Griffith
dated it [illegible]
[illegible]
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...ress Club at their "Inside Dope ..." and will tell about the devel... ...nt of the art of motion pictures ...e country.

m AMERICAN
ress: New York City
FEB 22 1915
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...entire credit for this remark... ...hievement belongs to D. W. ... In the staging of this film ...even outdone himself. 1,800 ...ake part in the production. ...Birth of a Nation" is based ...e famous novel and play by ...Dixon, entitled "The Clans-

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...t. Sun Feb. 22-915

D. W. Griffith, whose spectacle, "The ...rth of a Nation," comes to the Lib... ...ty Theatre next week, returned yes... ...day from Washington, D. C., where ...Friday night before the National ...ss Club he gave a private exhibi... ...of the picture. Chief Justice ...of the United States Supreme ...was the guest of honor. Other ...distinguished personages present were ...retary of the Navy Daniels, thirty... ...members of the United States ...and about fifty Representatives ...the House. Next Thursday night ...Griffith will be the guest of honor ...the National Press Club at their ...Dope Night."

ENING STAR
Washington, D. C.

EVERYBODY KNOWS HER; NOBODY LIKES HER.

Yet We Couldn't Imagine Life Without Her and Probably Would not Want to—She is the Lady in "The Song of Songs" and Many Other Plays—"The Lie" Poorly Written and so is "A Mix-up"—Clansman's Acting.

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* * *

Motion-picture actors and actresses do not get much credit individually for their fine work, and, in spite of all that has been written about "The Clansman," I want to use just one more paragraph to say a good word for Mae Marsh, Miriam Cooper and Mary Alden for their excellent acting. Miriam Cooper has only to appear on the stage to create a poem. As the elder of the Cameron sisters she has not much to do, but her beauty and sublimity are profoundly impressive. Mae Marsh has a touch of gladness and of girlhood in her scene with the squirrel at the spring that is the ecstacy of art, and in the repellent part of Gus, Walter Long is masterly. Mary Alden's role is not pleasant as Lydia Brown, the mulatto woman, but it is taken consummately and compels my admiration. A bigger piece of work I have not seen in a long time.

What the Screens Next Offer Their Patrons.

Follo... ...ne end of Otis Skinner's ...engagement at the Liberty, D. W. Griffith w... ...present there his spectacle, "The ...rth of a Nation." It will ...open in W... ...Monday night, March 3.

From POST
Address: Washington, D. C.
Date FEB 24 1915

D. W. Griffith, the Belasco of the films, spent three days in Washington last week superintending the first showing in the ...of the masterpiece of the master, "The Birth of a Nation," at the White House and before the members of the National Press Club.

Est...

THE GREAT BATTLE SCENE IN "THE BIRTH OF A NATION," FILM DRAMA AT THE LIBERTY NEXT WEEK.

From EVENING STAR
Address: Washington, D. C.
Date
Est

"The Birth of a Nation" Shown.

"The Birth of a Nation," a motion picture film which took eight months to produce, and which is based on Thomas Dixon's book "The Clansman," was shown before a private assemblage by David W. Griffith, the producer, at the Raleigh Hotel last night, under the auspices of the National Press Club.

In the reserved seats sat Chief Justice White of the Supreme Court of the United States, who was guest of honor, and Mrs. White, together with many members of Congress and members of the diplomatic corps.

From POST DISPATCH
Address: St. Louis, Mo.
Date
Establ

PRESIDENT WITNESSES MOVING PICTURES IN THE WHITE HOUSE

Performance of "A Birth of a Nation," Based on Thomas Dixon's "Clansman," Given in East Room.

WASHINGTON, Feb. 18. The east room of the White House last night looked like a miniature moving picture theater when President Wilson, Miss Wilson and a few members of the cabinet with their families saw a performance of "A Birth of a Nation."

The famous movie is based on Thomas Dixon's "Clansman." Dixon is one of the President's classmates. It is understood that the President evinced a desire to see the great spectacular show after he had heard it highly praised. Miss Wilson immediately made the arrangements to satisfy the President's wishes in the privacy of the White House.

Because the White House is in mourning [illegible]

From DEUTSCHES JOURNAL
Address: New York City
Date
Esta 1884

Im Liberty Theater kommt am 3. März ein neues historisches Drama „The Birth of a Nation" zu seiner Erstaufführung. [illegible] nach der Novelle „The Clansmen" von Thomas Dixon bearbeitet und schildert Begebnisse, wie sie in den Südstaaten nach Beendigung des [illegible] vielfach vorgekommen

TELEPHONE 929 CHELSEA

Intended for

"O wad some power the giftie gi'e us
To see oursel's as ithers see us."

HENRY ROMEIKE, Inc.
106-110 Seventh Ave., N. Y. City
NEW YORK

CABLE ADDRESS: MEIKE" NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

From TRAVELER & EVE. HERALD
Address: Boston, Mass.
Date
Tab

BROADWAY TAKES TRY AT $2 MOVIES

84

Nation" Pro-
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RIALTO.

NEWS
From
Address GRAND RAPIDS, MICH.
Date
Establ

Dramatic Chatter

BY BEAU RIALTO.
(Written for the United Press.)

NEW YORK, Feb. 20.—New York is to see its first $2 moving picture show this week, and Broadway first nighters, whose tastes have been satisfied with pretty girls and twinkling toes for a moon or two, are wondering if the promoters can get away with it.

By an arrangement with Klaw and Erlanger, D. W. Griffith will take over the Forty-Second Street theater for the production, which is "The Birth of a Nation." It is a complete working out of the contributory themes in American history on which Thomas Dixon founded his novel and play, "The Clansman." Over 18,000 people were employed in making the production.

The promoters say it is "the most stupendous undertaking of the kind the world has ever known."

ETHEL GREEN AT THE EMPRESS

Polar Wave Uses New Scheme for

From
Address Cincinnati, Ohio
Date
Esta

GRIFFITH'S

Great Spectacle

The Birth of a Nation, Founded on The Clansman, First $2 Admission Picture

New York, Feb. 12.—By an arrangement completed with Klaw & Erlanger, D. W. Griffith will take over the Liberty Theater at the end of this month for the purpose of presenting there his great spectacle, The Birth of a Nation. The engagement will commence immediately following the run of Otis Skinner in this house.

The Birth of a Nation is the complete working out of all the contributory themes in American history, upon which Thomas Dixon foundded his famous novel and play, The Clansman. Where the play proper touched upon phases of the reconstruction period in the South, the Griffith treatment, by means of the marvelously enlarged art of motion pictures, embraces the entire historical relationship of the slavery question to the development of American history. After arrangements had been made with Thomas Dixon to utilize his well-known story the author suggested the change in name so that the scope and tremendous appeal of the enlarged story could be more comprehensively covered in the title.

The taking of the Liberty by Mr. Griffith and his associates realizes another advance and brings theatergoers up to the $2 moving picture. This is the first time that plans have actually been laid to bring this about.

The Birth of a Nation will be given in New York upon a scale which means the dawn of greater accomplishments in the theater than would have been deemed possible a year ago. It is the most stupendous undertaking of the kind the world has been shown. Over 18,000 people were employed in the making of the great spectacle and a specially written [illegible] that elaborates the various [illegible] will be played as an [illegible] phony orchestra [illegible] W. Griffith

Phila - Feb. 28

OTION PICTURES HERE, "THE BIRTH OF A NATION"

TH OF PRESIDENT LINCOLN BY BOOTH AT FORDS THEATRE IN "THE BIRTH OF A NATION" LIBERTY THEATRE.

From EVENIN

Address: Ne

Date

New Fil

LIBERTY Wednesday night, Griffith will pres time New Yor Spectacle entitled Nation." The st the work is based on's novel and pl town." Mr. Griffith heretofore as the ducer of motion p in homes devoted cultural work. Th voted eight months He employed the 600 people and 3,000 the needed effects. score has been w presentation by Jos The accompaniment by an orchestra of f The story begins teenth century with African slaves to N Its further progress lated to vari-d phase ery question and its the history of the In the wake of the ment comes the Ci Sherman's march to burning of Columbia of Petersburg, Lee's Grant at Appomattox nation of Abraham then the reorganiz the Ku Klux Klan the problem, the eve everlasting peace in drama of human sou in well drawn cha history to memory. that it is all pictures largest play ever com executed by any art world.

German Feb.

Hope enthusiasts will find in the events of the week some features. Chief of these at showing in New York of a spectacle, "The Birth of a Liberty Theatre, and Sh's series of Antarctic pict be shown in Weber's The-

entation of "The Birth olution will come in the re in New York. "The is here" is the rather the announcement first but last night, when Otis characters in the Libe "The Silent Voice," and "Be Birth of a Nation" scenes of the play- [illegible] the most [illegible] half- [illegible] the way back [illegible] of the empir- [illegible] Grant in [illegible] Appomattox [illegible] Washington [illegible] Lincoln, of [illegible] and Booth [illegible] Ford's Theatre [illegible] Thousands [illegible]

N.Y. Times Feb. 28-1915

WRITTEN on the SCREEN

LIBERTY THEATRE. "The Birth of a Nation," a [illegible] Griffith [illegible] Liberty [illegible]

STRAND THEATRE. "A Gentleman of Leisure."

VITAGRAPH THEATRE. "The Diamond Queen."

WINTER GARDEN. [illegible] Nature's Avenger."

BROADWAY THEATRE. [illegible] Lost."

PRINCESS THEATRE. [illegible] Co[illegible]

D

[illegible] pictured in some of its most [illegible] details, Sherman's march to [illegible] the burning of Atlanta, the fall [illegible] Petersburg, the surrender of Lee at Appomattox, and the assassination of [illegible] are some of the episodes shown. [illegible] months were taken in making [illegible] which is said to be one of [illegible] most elaborate ever produced. [illegible] 18,000 people and 2,000 horses [illegible] many scenes.

Jack S[illegible] Ch[illegible]

N.Y. Times Feb 28 1915

WRITTEN on the SCREEN

LIBERTY THEATRE—"The Birth of a Nation," a photoplay based on the history of African slavery.

STRAND THEATRE—"A Golden Age of Leisure."

VITAGRAPH THEATRE—"The Barbary Thieves."

WEBER'S THEATRE—Sir Douglas Mawson's Antarctic pictures.

BROADWAY THEATRE—"The Lion's Route."

PRINCESS THEATRE—"Through Central Africa."

D. W. GRIFFITH'S spectacular film production, "The Birth of a Nation," will be given its first public exhibition Wednesday night in the Liberty Theatre. The scenario is based on Thomas Dixon's novel and play, "The Clansman," while the film is exhibited to the accompaniment of special music written by Joseph Carl Briel, composer of the music of "The Climax," and played by a symphony orchestra of forty musicians.

The story begins in the seventeenth century with the coming of the first African slaves to North America. The civil war is pictured in some of its most striking details, Sherman's march to the sea, the burning of Atlanta, the fall of Petersburgh, the surrender of Lee at Appomattox, and the assassination of Lincoln are some of the episodes shown.

Eight months were taken in making the picture, which is said to be one of the most elaborate ever produced. There are 18000 people and 3500 horses in its many scenes.

Times Feb. 28. 1915

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BKLYN. EAGLE FEB 28 15

"The Birth of a Nation," Liberty.

On Wednesday evening, in the Liberty Theater, D. W. Griffith will present for the first time in New York a photographic spectacle entitled "The Birth of a Nation." The story upon which the work is based is Thomas Dixon's novel and play "The Clansman."

Mr. Griffith is one of the foremost producers of motion pictures. His present production is said to be a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a work of dramatic appeal. The producer devoted eight months to its making. He employed the services of 18000 people and 3500 horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the Seventeenth Century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender at Appomattox; the assassination of Abraham Lincoln; the Ku Klux Klan; the negro problem; the rebuilding of the South in the end.

New York City

The Birth of a Nation.

D. W. Griffith wird am Mittwoch, 3. März, im Liberty Theater erstmalig das riesige Photodrama „The Birth of a Nation" zur Vorführung bringen. Das Schauspiel ist auf Thomas Dixons Roman „The Clansman" aufgebaut, behandelt jedoch die ganze Geschichte Amerika's vom Standpunkte der Neger aus, von der Ankunft des Negersklaven an bis zur Ermordung Lincolns.

From.....

Address: New York City

Date.....

The Clarion's Observer passed the Liberty Theatre, where energetic Mr. Griffith's Movie classic, "The Birth of a Nation," is scheduled to appear. "Humph," he grunted, reading from a three-sheet:—"18,000 people in the mightiest 'spectacle ever produced.' They'll never make a success of that. With houses runnin' bum this season, who could ever stand a payroll like THAT every week. Small casts is th' thing, take it frum me."

N. Y. TRIBUNE. FEB. 28-25

[illegible] GISH, AT THE LIBERTY.

"THE BIRTH OF A NATION"

Spectacular Photo Play To Be Given at the Liberty.

D. W. Griffith will present for the first time in New York, a photographic spectacle "The Birth of a Nation," on Wednesday night, March 3, in the Liberty Theatre. The story upon which the work is based is Thomas Dixon's novel and play, "The Clansman."

Mr. Griffith has been known heretofore as the foremost producer of motion picture drama, in fact he has devoted to this style of entertainment his present production is a step forward which will demonstrate the marvelous people and artistic values of the drama play as a work of photodramatic appeal. There are [illegible] standards by which his production can be gauged. The [illegible] devoted eight months to its [illegible]. He employed the services of 18,000 people and 3,000 horses to get the proper effects. A complete score has been written for the presentation by Joseph Carl Breil. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. By further [illegible] it closely follows the varied [illegible] of the slavery question and its [illegible] part of the United States [illegible]

Eve. Post Feb. 27

Gen. Lee's Surrender
"The Birth of a Nation"
Liberty Theatre, Wed. Night, March 3

"Birth of a Nation" to Be Used as an Argument Against War

When D. W. Griffith took Thomas Dixon's book, "The Clansman," and made it into "The Birth of a Nation," the mammoth moving picture spectacle which is to open at the Liberty Theatre on March 3, he had no idea this play was to be used as an argument against war.

Mr. Griffith's rise to success has been a battle. Hard knocks have not shaken his optimism. But knowledge of what business competition means to men and women, unfitted for the fight, has given the producer a horror of strife in any form.

Unconsciously this feeling governed him in fashioning his play, which is a civil war drama. To what extent the anti-bellum trend runs through it may be judged from the remark of a United States senator, who said, after seeing "The Birth of a Nation":

"It is the greatest indictment against war that any man could devise."

Discussing this phase of the play today, Mr. Griffith said:

Peace after war is not real peace. Hatred, malice and bitterness, direct results of the long four years' struggle, were apparent in the relations of North and South for twenty years after the actual cessation of hostilities.

Our play has attempted to deal with some of these problems now of such vital interest here because of the slaughter abroad. The idea of an unnatural peace is forcibly shown in one of the pictures. This represents thousands of dead men and women strewn over the ground. There is peace at last, but it is the peace of exhaustion.

I believe we have achieved results that cannot be equalled on the stage. For instance, one scene shows an actual battle which stretches over five miles of country. Everything is complete from the lines of trenches to the cannonading of the big guns. Of course this would be impossible on even the largest stage.

The story of "The Birth of a Nation" begins in the seventeenth century with the coming of slaves to America. Various phases of the slavery question follow.

The most graphic are the portrayal of the burning of Atlanta and the downfall of Petersburg. Accurate details of the assassination of Lincoln and Lee's surrender to Grant at Appomattox Court House are shown.

The production is a result of eight months' work by photographers and actors; 18,000 people and 3,000 horses take part in the action of the play. It is said the entire spectacle represents an outlay of nearly half a million dollars.

Eve. Journal Feb. 27-1915

[illegible] GISH, AT THE LIBERTY

"THE BIRTH OF A NATION"

Spectacular Photo Play To Be Given at the Liberty.

D. W. Griffith will present for the first time in New York a photographic spectacle, "The Birth of a Nation," on Wednesday night, March 3, in the Liberty Theatre. The story upon which the work is based is Thomas Dixon's novel and play, "The Clansman."

Mr. Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the marvellous scope and artistic values of the camera play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be gauged. The producer devoted eight months to its making. He employed the services of 18,000 people and 3,000 horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War, with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the reconstruction period; the Ku-Klux Klan's solution of the problem; the establishment of an everlasting peace in the end. These historic scenes are, it is said, given in accurate detail.

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[illegible]

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Eve. Journal Feb. 27-1915

2493 "The Birth of a Nation" at Liberty Thea., Mar. 3

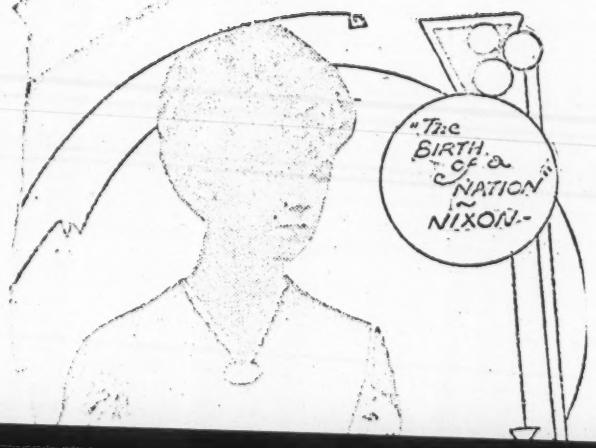
David W. Griffith, author [illegible] of the [illegible] drama, "The Birth of a Nation," to be disclosed for the [illegible] time publicly at the Liberty Theatre next Wednesday night, was on Broadway the [illegible] hurrying to Washington. Mr. Griffith arrived here a couple of hours before from Los Angeles, [illegible] shortly after he had [illegible] his [illegible] offices in Longacre Building, the Mutual [illegible] presented a world of [illegible] was in and out of them like a [illegible] Hardee brothers.

After he had been to Washington and successfully completed the round of showing the great photo play to the President, the Supreme Court Justices, members of Congress and members of the National [illegible] Mr. Griffith got back to the [illegible] Wed and [illegible] for a short breathing [illegible] the future of pictures.

"Speaking points to a [illegible] evolution which the most critical [illegible] of us can [illegible] concerning as yet. [illegible] effect, 'The Birth of a Nation,' a human attempt is made to [illegible] the west with happen when the pictorial record replaces the written word as the fable of history.

"I think such a change will ultimately come to pass. Constantly the motion picture is being used to some better purpose, to some higher [illegible] than heretofore. It is a case of broad steps where [illegible] the foreground that [illegible] grow in importance as feet for [illegible] the end of the world; whatever the demands of [illegible] on our [illegible] Nature [illegible] background, provided the eternal beauty and poetry of the great [illegible] events, we can deal with emotions, masses of humanity, of men, of action and [illegible] of progress of our screen story. I am glad to be the first to bring this wonderful development of the screen before the American people, for I am convinced that, however [illegible] of [illegible] the actual workingout, the [illegible] of something new and hopeful [illegible] its there. The severest critics of the theatre [illegible] must admit that its possibilities—yes, [illegible] actual achievements—are [illegible] those of the [illegible] stage."

...ntitled, "The Locks." The owl and the who have ...



SEPT 7, 1915
...BURG (Pa.) POST

...of current happenings aside from war pictures.

NIXON—"Birth of a Nation" Photo Spectacle.

A series of lightning changes in persons, scenes and events in the "Birth of a Nation," beginning its second week at the Nixon, continues to stir tempests of enthusiasm. The photo spectacle opens with a view of the slave market, with all its sordidness. This is followed by a scene in a Southern ballroom, a picture of gayety, during which occurs the call to arms. Tearful farewels, regiments departing in military splendor to the accompaniment of martial music by a special orchestra, which adds its touch of realism; battle scenes, limning effectively the disastrous results of war, and the scenes which mark it the climax of achievement in the motion picture art, the bombardment of Atlanta, and the difficult feats of the Ku-Klux clan, all hold the spectotors under a spell, frequently broken by outbursts of applause.

The film has an appeal from many points of view for the student of history, of psychology, or devotee of fiction. Little freedom is taken with history except ... character of every type

PROVIDENCE (R. I.) EVE. TRIBUNE
SEPT. 6, 1915

...ness, the show's best feature is The Country Fair.

A VALUABLE POINTER.

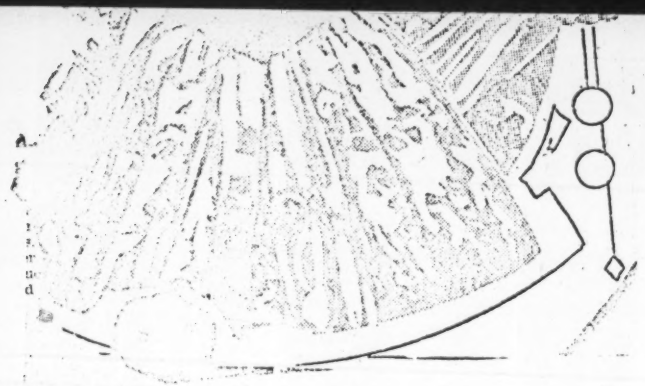
You can realize how a man of moderate means can maintain an automobile when you understand that a wife who spends all her time in the car doesn't need any new clothes.

THE BIRTH OF A NATION.

Here are a few facts that may interest our sensitive Board of Police Commissioners and likewise interest local theatre managers:

A legal permit for the Chicago production of "The Birth of a Nation" was granted early last spring by the then Mayor Carter Harrison or the Censor Board under his direction. Through political influences or otherwise, this permit was susequently "revoked" by the new Mayor, William Hale Thompson, and Chief of Police Healey, immediately following the new Mayor's election. Joseph J. McCarthy, general manager of the production, then took the matter to the courts. His prayer for an injunction to restrain Mayor Thompson and his Chief of Police from interfering came up before Judge William Fennimore Cooper of the Superior Court. Much testimony was given and much argument adduced by both sides. The result of the court proceedings was a complete victory for "The Birth of a Nation." Judge Cooper, in his decision, said:

"This ground that it will engender race animosity is based purely on assumption. To find that this is a good objection to the allowing of the injunction this court will have to assume that our white citizens will not know or appreciate the fact that the days as presented in the play were early in the first years of the last half century. This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the films were of two or three generations ago. And that they do not, and will not appreciate the fact that in the succeeding time the negro race his advanced almost immeasurably. This court is satisfied from the evidence that in this photoplay the good black man and the bad black man are equally prominent figures. No one race nor nationality has greater rights under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters as presented by continuing to conduct themselves as law-abiding citizens. I am oblized to find under the law and the evidence in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the Mayor, Chief of Police and the city of Chicago from ... of the



losses; and interwoven with the thread of two love idylls, and their satisfactory end, after innumerable barriers have been surmounted.

During the picturing of battle scenes a sense of vastness is transmitted to the spectators.

If there is what seems undue stress laid upon racial qualities at that time, the impression is dispelled at the close by pictures of Hampton Institute, where the negro has made great prog...

Date ..... SEP 11

J. A. McCarthy, who is well known in the motion picture circles of this city, during his present short visit has proved to the amazement of several prominent personages what can be accomplished in this unlimited field. Mr. McCarthy is the general manager of the Epoch Producing Corporation with which D. W. Griffith is intimately associated, and their interests are also closely interwoven with the Triangle Film Company. Some "big doings," which will shortly occur in the motion picture field, were forecasted more than once by Mr. McCarthy.

...but the 50th performance in this ...s "The Birth of a Nation" will be ...at the Liberty Theatre, where the ...rama remains with unabated popu-

THE NIXON.

...owded houses yesterday "The ...at a Nation," D. W. Griffith's ...piece of the Civil war and the ...ction period, opened on the ...ek of its run in the Nixon Thea... ...he appreciation of the Griffith ...s varies from individual admira... ...commend applause. ...t, crowds, Southern streets be... ...ing to the call for volunteers, the ...ds of the South, the historic ...s on the sea, and the calamity that ...in the wake of the gun are the ...swept by in a series of amazing ...s. The story that comes with ... ...horn of its fellow tragedies ... ...are means to the combatant ... ...t home is shown without ... Scenes in the White House ... Washington prison hospital ... pieces of historic reproduction ... second part of the picture ... ...ropolis habited with the ... ...Government that was set ... ...after the war. The ... ...ing, the rise of the ... ...formation of the K... ...pured in a dramatic ... ...Northern and ... ...are caught in the ...

...CHESTER (N. H.) MIRROR 5...
SEPT. 10, 1915

...ually effective and appealing ... ...he central character of this unique dramatic romance she attains a greater success than any of her previous screen triumphs.

Majestic Theatre.

Boston and New England simply would not allow to leave Boston D. W. Griffith's mighty spectacle "The Birth of a Nation," which was seen for 22 years at the Tremont theatre by nearly half the population of Boston, and the past week at the Majestic, making its 23d big week in Boston. The 24th week begins next Monday, Sept. 13. So insatiable has been the desire of the theatre-going population of New England to see more of this marvelous $500,000 production, and so forcible and overwhelming the demand for a longer stay of it in this city, that arrangements had to be made for another theatre as its Boston home. And so the Majestic theatre becomes the fortunate possessor of "The Birth of a Nation" as an attraction for a limited additional stay in Boston.

There have been very few instances in the history of the Boston stage of engagements of a theatrical attraction for such a prolonged stay. It is nearly half a year now that this "eighth wonder of the world" has been presented continuously ... afternoon and evening ... week, every afternoon and evening ... days of each week, as, still crowded ... characterize every presentation ... awe-inspiring and realistic scenes which ... recently associated with the development ... progress of the United States ... as a nation ... the civil ... it and ... after ... employment ...

Date .....

BREEZES FROM ST. LOUIS.

St. Louis, Mo., Sept. 6, 1915.

The popular dramatic company which established itself in public favor during a long season of 44 weeks, closing seven weeks ago for the summer, will open its season Monday, Sept. 6th, at the Park in "Within the Law." The Players Company has been reorganized and strengthened many ways for the season of 1915-'16. Mr. Charles Sinclair will direct the productions as of old. Mr. Bob McClung will do characters and have charge of the stage. Mitchel Harris will handle leads, dividing honors with Miss Evelyn Varden. Others in the cast are Miss Elsie Hitz, characters; Vessie Farrell, Henry Hull, Louis Calhern will assume their old roles with the company.

The bookings for "The Birth of a Nation" now playing at the Olympic theatre, have been so arranged as to keep the big spectacle in the big amusement cents of the country indefinitely. St. Louis will be the only city in which it will be seen in this neighborhood for a score of miles around this season. The spectacle has been billed and advertised in every small city and town within a radius of 75 miles, and many of the visitors at the Olympic even at this early date have been our country cousins.

HAM (Mass.) FREE PRESS
SEPT. 10, 1915

24th WEEK OF BIG FILM PLAY

"The Birth of a Nation" Stays on at the Majestic.

TON ADVERTISER
SEPT. 11, 1915

as ever.

Majestic Theatre

Beginning next Monday af
D. W. Griffith's mighty sp
"The Birth of a Nation," wi
into the film [illegible] its pla
ally long run in this city at t
jestic Theatre, where it is now
shown to capacity attendances
afternoon and evening. No
theatrical attraction in the hist
the Boston stage has equalle
number of consecutive perform
played in this city attained b
wonderful film play.

THE NIXON.

[illegible] Griffith's [illegible] at the Nixon [illegible] Monday. This is the great production which is still making a record in New York city. It is estimated that [illegible] people have seen the production since it was officially opened out in [illegible]. It is a [illegible] Theatre [illegible] Mr. Griffith was eight months making this wonderful story. He employed [illegible] people, a [illegible] horses and the total cost of the work reached half a million dollars. The story is one of romance and adventure linked to the most vital period of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. An orchestra of 15 invites with the attraction.

NIXON.

David W. Griffith, foremost of directors, is conceded to have established a new art by his celebrated production, "The Birth of a Nation," now in the midst of its triumphant run at the Nixon. This realization of Civil war and Reconstruction days by means of motion picture, music and mechanical efforts overshadowed in its greatness all of the dramas of the old stage art, and won the most extraordinary encomiums from the critics. Great historic scenes in the play include skillful facsimiles of Lincoln's call for troops; Generals Lee and Grant at Appomattox; Sherman's march to the sea and the burning of Atlanta and President Lincoln's assassination in the crowded Ford's theater, Washington, April 14, 1865. Intertwined with the mighty epical progress of the story are two beautiful romances of the Blue and the Gray: Ben Cameron, the clansman, and his Northern sweetheart, Elsie; Capt. Wall Stoneman, U. S. A. and sweet Margaret Cameron the South Carolina belle. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donnie Crisp, Howard Gaye, William De Vaull, William Freeman and J. A. Beringer.

Nixon—"The Birth of a Nation."

"The Birth of a Nation," bringing forward David W. Griffith's new art of photodrama spectacle with music, will be in the third week's engagement at the Nixon beginning on M[illegible]. This is the offering that [illegible] "The Birth of a Nation."

COUNSELOR SAYS FILM RIDICULES THE NEGRO RACE

The return of the city [illegible] to the injunction of the Epoch Producing Company, which asked for an injunction to prevent city officials from interfering with the motion picture play, "The Birth of a Nation," was filed yesterday in the Circuit Court.

The return claims that part of the pictures ridicule the negro race, and that certain scenes are conducive to inciting race prejudice.

The film is based on "The Clansman," a novel dealing with the negro question in the South immediately after the close of the civil war. A temporary injunction was granted the plaintiff, and the case will be heard this week before Judge Hemings.

"The Birth of a Nation," D. W. Griffith's wonderful photoplay, [illegible] upon its third week's engagement at the Olympic Theater yesterday [illegible] theater drew a large audience at matinee, and the crowds [illegible] continued to maintain the attendance of previous nights. The tremendous film production is proving the greatest play thrown on the s[illegible]

"The Birth of a Nation

The wonderful D. W. Griffith [illegible] "The Birth of a Nation," entered upon its [illegible] week at the Nixon yesterday, with increased patronage.

Based on the book, "The Clansman," the photoplay breathes the spirit of the well known work. The two [illegible] features of it are its [illegible] and the splendor and magnificence of production.

From the technical viewpoint it must be placed on a pedestal by itself. The [illegible] is for reading, and those who have read a picture offered [illegible] can guide that one appreciate the [illegible] of its powerful "pull" on the [illegible] almost uncanny reproductions of historical scenes.

The greatness of the film is in its [illegible] facilitge points and the historical [illegible] tions, yet so clearly defined is the [illegible] and so carefully presented that it [illegible] the audience hard.

While too much cannot be said [illegible] the directing, the choice of scenes and the story itself, the acting is such [illegible] be expected with a director of the [illegible] and power of Griffith.

Mr. Walthall's performance is [illegible] larly fine. The parts of Stoneman [illegible] Silas Lynch are [illegible] Lillian Gish as Elsie Stoneman and [illegible] Marsh as Flora Cameron.

... to leave Boston D. W. Griffith's mighty spectacle "The Birth of a Nation," which was seen for 22 weeks at the Tremont Theatre by nearly half the population of Boston, and the past week at the Majestic, making its 23rd big week in Boston. The 24th week begins next Monday, September 13. So insatiable has been the desire of the theatre-going population of New England to see more of this marvelous $500,000 production, and so forcible and overwhelming the demand for a longer stay of it in this city that arangements had to be made for another theatre as its Boston home. And so the Majestic Theatre becomes the fortunate possessor of "The Birth of a Nation" as an attraction for a limited additional stay in Boston.

There have been very few instances in the history of the Boston stage of engagements of a theatrical attraction for such a prolonged stay. It is nearly half a year now that this "8th wonder of the world" has been presented continuously in Boston, every afternoon and evening for six days of each week and still crowded houses characterizes every presentation of the thrilling and realistic scenes.

The 24th week of the continuation of the Boston run at the Majestic Theatre will begin next Monday afternoon, with performances given twice daily, every afternoon at 2.10 and every evening at 8. Seats are now selling for next

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NDIT NOTICES

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EPOCH CO. THE VICTOR

New York, Sept. 4.—The injunction obtained George H. Davis, of California, against the Producing Company, which owns, in partnership with Thomas Dixon, the film rights of Birth of a Nation, has been dissolved. who held conversations last June with D. ffith, had intended to sign contracts, he r the right to the picture in seventeen n the West. However, while he was to New York to close the contracts the company sold the Portland, Ore., $8,000, thereby squashing Davis' plans. itten contract between Davis and the ny had been made the court held porary injunction against the States should be dissolved.

... the same augmente ... chestra and the same comfortabl ... vironment which prevailed durin ... engagement at the Tremont Th ... and judging by the attendance ... past week "The Birth of a Nat ... is in for another long run.

Nixon—"The Birth of a Nation."

The third week of the engagement of "The Birth of a Nation," D. W. Griffith's mighty spectacle now playing at the Nixon Theater begins next Monday. The story is one of romance and adventure linked to the most vital periods of American history. Linked with the drama is an operatic score which carries recurrent themes with every scene and character in the epic. An orchestra of 20 travels with the attraction to handle the musical features of the presentation. That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.

"BIRTH OF A NATION" CONTINUES ITS RUNS.

The magnitude of D. W. G ... feat in staging "The Birth of ... tion," which enters upon its ... week at the Olympic Theater ... row, is bewildering to the cas ... looker and almost appalling ... thoughtful students of stage-cra ... of history. Beside "The Birth ... Nation," with its tremendous ... involving 18,000 men, such goo ... war plays as "Shenandoah," "H ... the Enemy" and "Barbara Friet ... with their little groups of "super ... tors and their pinchbeck scenery ... tame. Instead of scenery fo ... background, Griffith has used na ... For subject, he has covered 150 ... of American history. Armies as ... as those actually engaged in ... ternest warfare fight over a terri ... of some thirty or forty square m ... Three thousand riders, mounted ... the fleetest horses the Western pla ... afford, sweep over the dusty roads ... producing the thrilling rides of ... Ku Klux Klans.

St. Louis people who have se ... "The Birth of a Nation," no long ... wonder that this magnificent histo ... cal spectacle is the talk of all Amer ... ica.

The gre ... deeds of the Civil War and the b ... of Reconstruction are made to ... lin, and the nation reborn is ... xed. Everything is ... aage ... ple aid of dialogue, ... ed as well as the ... and sound effects.

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... ature it ran simultaneously in as many productions for many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost $500,000 and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

▲ ▲ ▲

Olympic Theater.

In the great battle scenes in the earlier portions of "The Birth of a Nation," which will enter upon the third week of its St. Louis career at the Olympic Theater this afternoon, D. W. Griffith employed many novel appliances to get his effects. For the first time in the history of motion-picture art, he utilized the telephone extensively. Griffith, in person, handled thousands upon thousands of players in a single scene, directing them by wire.

The great battle scenes were also the first ever taken by a motion-picture camera at night. The scenes showing the escape of the refugees from Atlanta, the bonfire effects in Piedmont and the great red battle effects were all realized by night photography. Laborate preparations for these were carefully laid, and several inventions were made on the ground to account ... the desired end. Potential ... were ...

... especially composed, while a corps of assistants on the stage furnish the no necessary to add to the realism of scenes.

Briefly summed up, the picture whole is tremendous, the story is ...ping, the photography superb, th ...port of the star, Mr Walthall, e ... the detail perfect and scenery s...

Nixon—"Birth of a Nation."

This unusual photoplay and spectacle continues to draw large audiences to the Nixon Theater, where it began its second week yesterday. The extremely hot weather of last week was discouraging to theater going, but despite this handicap the Griffith picture was a popular center of interest. Critical reference to "The Birth of a Nation" has been so numerous, and generally so praiseful, that repetition is almost inevitable. But the observant visitor to this massive spectacle, whether he be a "movie" fan or not, will find even in the subordinate excellencies of the production certain things that he will fail to find in any of the other big film exhibits. For instance, the detail of the acting is so far superior to what one sees even in the spoken drama as to lift the artistic merit of the performance to a high level. The male members of the cast, with one or two exceptions, are particularly effective in dumb "show." The set expression that one sees ... faces of the ordinary film is absent in many of these Griffith ...ers. The photography, too, is so c... as to aid this effect. Besides all this, the big scenes multiply rapidly toward the climax and the auditor is carried forward, often under bitter and resentful protest at some of the scenes, to conclusion that leaves you amazed a the resources of this modern invention and art.

NIXON.

"The Birth of a Nation," that wonderful D. W. Griffith film, opened its third week in the Nixon theater with increased patronage. The story is taken from the book, "The Clansman" and brings out the spirit of that novel splendidly. An orchestra of 25 musicians play music especially composed for the film, while a corps of assistants behind the screen furnish noises necessary to add to the realism of the scenes.

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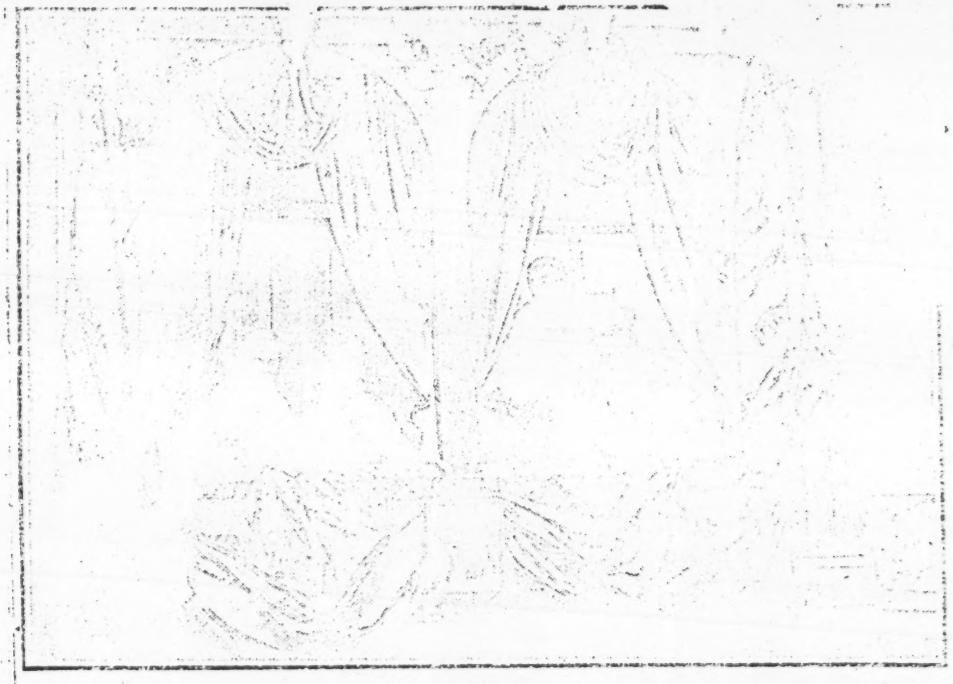
Realistic scene in of



No scene in the motion picture drama, "The Birth of a Nation," now at the Forrest Theater, is more realistic than that of Ford's Theater, Washington, on the night of April, 14, 1865, when President Lincoln was assassinated by John Wilkes Booth. It is the largest interior set ever built for a motion picture story. Numerous authentic works, several witnesses of the event, old prints, prompt books of the play and surviving actors of the cast supplied the facts regarding the appearance of the stage, orchestra, audience and of Lincoln which have been carried out to the minutest detail.

PERFECT PICTURE OF GREAT TRAGEDY

Wonderful Scene of Lincoln's Assassination Shown in "The Birth of a Nation."

Forrest—"Birth of a Nation."

Following a week of triumph at the Forrest Theatre, the magnificent motion picture spectacle, "The Birth of a Nation," produced by David W. Griffith, at a cost of $500,000, will continue to be shown at that fine playhouse. Important in the showing of this art creation of history and romance is the incidental music, embracing melodies appropriate to each incident and always of the best sort. Indications are that

has ever been revealed upon so pretentious a plan as is shown in the motion picture drama "The Birth of a Nation," now at the Forrest Theater. The scene is the reproduction in historic dramatic detail of Ford's Theater, Washington, on the night of April 14, 1865, when President Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience assembled to celebrate the close of the Civil War.

It is the largest interior set ever built for a motion picture story. Numerous authentic works upon the subject were studied to get the exact measurements and dimensions of the old theater. The fundamentals were furnished by Nicolay's and Hay's "Abraham Lincoln, a History." The writers, it will be recalled, served as secretaries under Lincoln and were in close touch with the stirring events of that period.

The producers were fortunate in being able to secure the aid of several witnesses of the actual events and they were present when the picture was taken. Chief among these was Dr. Chapman, the noted prohibitionist and lecturer, who lent material assistance in supplying important facts.

In the audience were famous generals and statesmen who had just written their names into history. The play was "Our American Cousin," with Laura Keene playing her farewell engagement in Washington. Old prints, prompt books of the play and surviving actors of the cast supplied the facts regarding the appearance of the stage settings and the players on that night. Other witnesses told how the orchestra was arranged and the general appearance of the audience was further described in addition to the written data on the subject.

Those present when the picture was taken remarked upon the wonderfully realistic effect and said the actress simulating Mrs. Lincoln's dress and appearance so wonderfully that the wife of the President seemed to be living over again. The entire scene was laid out upon a carefully arranged ground plan down to a copy of the decorations of the house.

John Henabery, who portrays President Lincoln, was selected from twenty players, who were coached and prepared for the part before the selection was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited even to the small but interesting detail of the President reaching back for his cloak just a few minutes before Booth attacked him.

ing presentation. Many [illegible] to the Forrest now without finding a line of ticket purchasers in the lobby, and this fact is of importance in making known to what extent the spectacle has taken hold upon the fancy of the public. The opening presentation Saturday night preceding Labor Day was the largest in point of receipts that "The Birth of a Nation" has had at a premiere anywhere, and on Labor Day the demand for seats could not be filled at the two showings.

It is a wonderful story, wonderfully told, that is revealed on the screen. Slavery, the prime cause of the war of the Rebellion, is shown as negro servitude was known in the South. Then there is Lincoln's call for troops, a ball on the eve of the battle of Bull Run, the first triumph of the Confederates, Sherman's devastating march to the sea, with the burning of Atlanta and the siege of Petersburg; Lee's surrender to Grant, the assassination of President Lincoln, reconstruction days, and then is seen the uprising of the Ku Klux Klan. A deep and abiding love interest is based on the friendships of members of a Northern and a Southern family, just as in the novel, "The Clansman," to which Griffith had recourse in building up his creation.

The splendid acting by the notable cast assembled by Griffith for "The Birth of a Nation" should not go unnoticed. Henry B. Walthall, recognized as one of the foremost players now appearing before the camera, is at the head of the cast, but there are also Lillian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, seen as Lincoln; George Seigmann, Walter Alden, Raoul Walsh, as Wilkes Booth; Spottiswoode Aiken and others to lend distinction to the ensemble.

AT THE PHOTOPLAY

FORREST—The much-discussed motion picture spectacle, "The Birth of a Nation," produced by David W. Griffith, continues at this playhouse. It is a remarkable story that is revealed on the screen. Slavery, the prime cause of the War of the Rebellion, is shown; then there is Lincoln's call for troops; a ball on the eve of the battle of Bull Run, the first triumph of the Confederates; Sherman's devastating march to the sea, with the burning of Atlanta and the siege of Petersburg; Lee's surrender to Grant, the assassination of Lincoln; reconstruction days, and the formation of the Ku Klux Klan. A deep love interest is found in the friendships of members of a Northern and a Southern family, just as in the novel, "The Clansman," to which Griffith had recourse in building up his creation. Henry B. Walthall, recognized as one of the foremost players now appearing before the camera, is at the head of the cast, and there are also Lillian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, seen as Lincoln; George Seigmann, Walter Alden, Raoul Walsh as John Wilkes Booth; Spottiswoode Aiken and others to lend distinction to the ensemble.

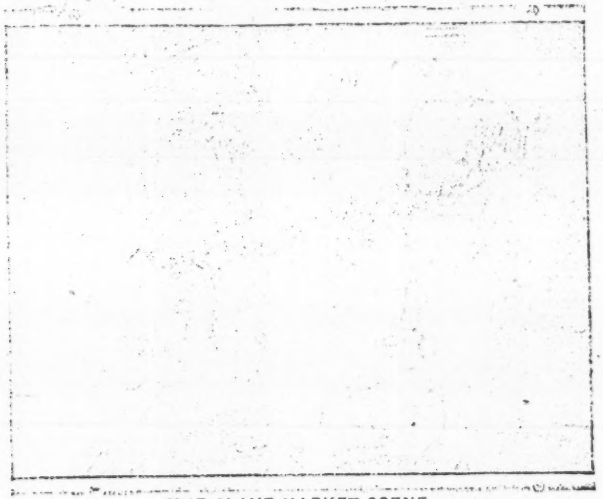
Forrest, the home of a Nation, spectacle, "The Birth of a Nation," produced by David W. Griffith, at a cost of $500,000, will continue to be shown at that commodious playhouse. Important in the showing of this art creation of history and romance is the incidental music, embracing melodies appropriate to each incident and always of the best sort. Indications are that the theater will be crowded, just as during the first eight days of the stay at the Forrest, at the afternon and evening presentations.

Rarely may one go to the Forrest now without finding a line of ticket purchasers in the lobby. This fact is of importance in making known to what extent the spectacle has taken hold upon the fancy of the public. The opening presentation on the Saturday night preceding Labor Day was the largest in point of receipts that "The Birth of a Nation" has had at a premiere anywhere and on Labor Day the demand for seats could not be filled at the two showings.

It is an impressive story, wonderfully [illegible], that is revealed on the screen. [illegible]very, the prime cause of the Civil [illegible]r, is shown as colored servitude [illegible] known in the South. Then there [illegible] Lincoln's call for troops, a ball on [illegible] eve of the battle of Bull Run, the [illegible]st triumph of the Confederates, Sher[illegible]an's devastating march to the sea, [illegible]th the burning of Atlanta and the [illegible]ege of Petersburg, Lee's surrender to [illegible]rant, the assassination of President [illegible]incoln, reconstruction days, and then [illegible] seen the uprising of the Ku Klux [illegible]lan.

A deep and abiding love interest [illegible]ased on the friendships of membe[illegible] of a Northern and a Southern family, just as in the novel "The Clansman," to which Mr. Griffith had recourse in building up his creation. The splendid acting by the notable cast assembled by Mr. Griffith for "The Birth of a Nation" should not go unnoticed. Henry [illegible]on" Walthall, recognized as one of the most players now appearing before [illegible] camera, is at the head of the cast, [illegible] here are also Lillian Gish, Mae [illegible] Miriam Cooper, Ralph Lewis, [illegible] Henabery, seen as Lincoln; [illegible] Seigmann, Walter Alden, Raoul [illegible], as John Wilkes Booth; Spottis[illegible] Aiken and others to lend dis[illegible]on to the ensemble.

'BIRTH OF A NATION' AT SALEM THEATRE



THE SLAVE MARKET SCENE.

If you have not seen "The Birth of a Nation," you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 18,000 people visualizing the story of intense human interest and dramatic purposes and then add 3000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the development of America and its final solution reveals how out of the quarrel of disputing states there arose the mightiest nation in the world.

With history as its background reared a plot of fundamental dramatic appeal and evolved a story of such prodigal details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and as his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered stage spectacles.

Philadelphia, (Pa.) Public Ledger

Date SEP 11 1915

decided to make their own production, and "Safety First" is the result.

Nevertheless and notwithstanding, Mr. B. and Mr. A. will not sing "Home Sweet Home," at least in public.

THERE are so many things to admire in David Griffith's production of "The Birth of a Nation" that one viewing of the picture is quite insufficient to grasp it. One thing, for example, whose effect might be appreciated by a casual spectator without in the least guessing the cause, is his almost uncanny gift of composition.

"Griffith," said a prominent artist, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the great artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation." In the scene representing the future brotherhood of love and peace the effect of distance is obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform.

In striking contrast is Mr. Griffith's treatment of the contrasting theme of the misery of war. Wan, skeleton-like figures are selected. Men and women are strewn about the stage like the piled-up victims of a battlefield. Bodies, legs and arms and (as it were) shreds of human beings are inextricably mixed. Woe stamps itself upon that picture as joy radiates from the other.

Griffith's method of making the scene caused one artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the emotional appeal beneath the bizarre effect.

Philadelphia, (Pa.) Public Ledger

Date SEP 11 1915

SWIFT-MOVING IN FAMOUS

Griffith Puts "Punch" ture and Strives to Changed Conditions.

CHARMING PRIMA

New Herbert Opera Has ic Attractiveness—"B Mas Be Repai

cumu... scene be... showing. ... to gay, alw... in hand, a... a swiftness of simulated ... by the rapid ... the film. ... one can deny that the galloping of the Ku ... on an errand of mercy gives to ... centuating music, and through ... piece the music has a lot to do w ... effectiveness of the presentation. ... dancing of gay Southerners on t ... of Bull Run to the music of "O ... Thro' the Rye" is almost as thea ... fore one's eyes, and the wonderfu ... veloped dramatic sense of the produ ... gives each situation the maximum ... value. There is plenty of "punch" ... the piece, and its swiftness of mov ... ment carries one along entranced; ... he forgets that there is only a pictu ... being shown, and he believes that h ... is seeing an actual conflict, or the trial ... and tribulations of a domestic circle.

Griffith does not hesitate to put ...

TON TRANSCRIPT
SEP 1 1915

Burlesque

The Burlesquers that call t
Girl Trust Company will be
Casino next week in the new a
ther have made ready for a
Chorus and a
Burt follow the company's famil
ards.

PICTURES AND MUSIC

Majestic—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope, that for twenty-three weeks has held one or another Boston stage. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion-pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and the Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

IILADELPHIA, (Pa.) TELEGRAPH

ate .....

SEP 1 1915

Non-satirical entertainment in recent years has caused more widespread interest than "The Birth of a Nation," the masterwork of one of the foremost motion picture producers, David W. Griffith at the Forrest. The playhouse [illegible] crowded at each of the two daily performances during the past week and at the matinees showing of the film in this city on Saturday of last week there was a record attendance. No detail has been slighted to insure for perfect projection of the story gives visually so complete and accurate an idea of the events and upheavals that were essential to the consolidating of the states of the Union into an indissoluble nation. And with it all there is a romance, with love triumphant, after many [illegible] The story is founded on "Clansman" by Rev. Thomas Dixon, the telling of the tale one sees [illegible] actually happening historic events [illegible] with [illegible]

Given his story and the people, Griffith has secured startling results. His mammoth canvas often reveals battlefields covering an area of a dozen square miles and by following historical details he reproduces the stern battle effects as they actually took place half a century ago. In all the expanse of scene and action he never loses sight of his basic story, and the smallest detail becomes as astonishing a part of the narrative as the largest incident in it. The completeness and the wonder of the work make it unusual.

The premier production of "The Birth of a Nation," at the Salem theatre will take place next Monday, September 13, and will continue for one week. Matinees daily. You should see it even at the expense of other pleasures. Seats for the entire engagement are on sale at the box-office and may be engaged for any performance by calling telephone 8121. Arrangements have been made for special cars to all suburban cities and towns after evening performances.

CLIPPING FROM
NEW YORK PRESS
Date .....
SEP 11 1915

secure plays for both Mr. [illegible] and Miss Kaelred and invites authors to send their manuscripts to 1416 Broadway.

28TH WEEK OF "THE BIRTH OF A NATION."

D. W. Griffith's gigantic spectacle, "The Birth of a Nation," passed its twenty-eighth week in the Liberty Theatre Saturday night. On Tuesday night the five hundredth performance in New York was given. This is one of the biggest records of recent years. It enters the present week upon the record run of the Liberty Theatre, which has been the home of many notable attractions in the fifteen odd years that that playhouse has been open. The record for the Liberty heretofore was held by "The Spring Maid," which ran for twenty-eight weeks. "The Birth of a Nation" continues at the Liberty indefinitely and is on its full stride now that the regular season has opened in good shape. The production stands [illegible]

METROPOLITAN TO SHOW FILMS A LA HIPPODROME

Shuberts to Open Big House Sept. 25, With Feature Films, Aquatics and Music

By the Photoplay Editor

Philadelphia is to have plenty of photoplay entertainment this winter on a decidedly novel scale. "The Birth of a Nation" will continue some time at the Forrest. The Triangle film plays will soon be inviting two-dollar bills into the Chestnut Street Opera House. And now comes an announcement from the Shuberts of a feature film policy with trimmings for the Metropolitan.

The Metropolitan Opera House will be opened Saturday evening, September 25, under the new management of the Messrs. Shubert, and an entertainment entirely new to Philadelphians will be offered. It will be modeled on the movie season at the New York Hippodrome last spring. The first thing that will greet the eye of those who enter the Metropolitan under the new regime will be a huge lake covering the entire area formerly taken up by the orchestra pit. On this lake will be presented some aquatic wonders which are expected to prove a complete and pleasing surprise, but which will be only a "side issue" to the main show. This will consist of photoplays of distinction, with operatic vocalism and symphony orchestra music interspersed. A large company of grand and comic opera artists will be assembled to present portions of famous operas, assisted by an extensive and comely chorus.

Edward P. Temple, who is responsible for the several remarkable spectacles staged at the New York Hippodrome while under the control of the Messrs. Shubert, will have charge of the staging of the productions at the Metropolitan, and no expense will be spared to carry out his ideas. The prices for seats will run from only 50 cents to 15 cents. Under the present management the show will be given twice every evening, with daily matinees, except on Tuesday, when the house will be turned over to opera as of old.

From a reliable source it is learned, says a New York paper, that another gigantic motion picture combination, with a capitalization of $5,000,000, has been formed. Marshall W. Taggart, president of the Gotham Program, Inc., is said to be president of the new organization, in which Klaw and Erlanger and Patrick Casey, stockholders of the Biograph Company, are interested.

Mr. Taggart would make no definite statement beyond the fact that the Gotham has over $1,000,000 worth of films on hand now ready for release. These, it is inferred, will be used as the opening shots in the new company's campaign. It is expected a definite announcement will be made shortly.

flict of whites and blacks, have been held to arouse racial animosities. Mr. Griffith confined himself as closely he could to historic happenings, and coloring of scenes, perhaps somewhat trifle emphasized for dramatic [illegible] was faithful to his understanding study. That he intended no insult the colored man is discoverable showing at the concluding part story of the negroes of Hampton Tuskegee institutes as they are ing themselves to take important in the professions and in the [illegible] and agricultural works. Then [illegible] an allegorical representation of [illegible] of peace and good will, and one the theatre impressed with the that such things as had been witnessed belonged to a distant and dead and that the picture had its subject merit upon the skill of Griffith in handling a melodramatic tale crowded with incident. "The Birth of a Nation" an achievement in photography a presentation such as sets a new mark for every producer.

"The Birth of a Nation," at the Forrest, the first photoplay for which admission of $2 has been charged, provoked the usual amount of comment which has attended its presentation in every city in which it has seen. Nothing seems to have come all the pother, however, save something of a sop has been introduced at the conclusion of the showing, trating what is being accomplished the negro at Tuskegee Institute. such a proceeding forms somewhat an anticlimax, it is to be commended if it creates a kindlier feeling. It certainly a diplomatic inspiration.

There is no doubting the marvel a film nor the genius of its producer David W. Griffith, for his management handling of such vast crowds scattered over such extensive Another impressive point pictures is that in nearly stance they look more like pictures than the direct product camera.

Evening Star - Feb. 20 - 15

Liberty Theatre Visited. 'Birth of a Nation'

Following Otis Skinner's engagement at the Liberty Theatre, which closes Saturday night, February 27, D. W. Griffith takes active hold of that playhouse to present his great spectacle, "The Birth of a Nation." This engagement will commence Wednesday night, March 3. The story is founded upon Thomas Dixon's well-known novel and play, "The Clansman."

It depicts some of the most vital periods in this country's history.

In bringing these details within the range of motion picture possibilities, Mr. Griffith utilized 18,000 people in the making of the 5,000 scenes of the story. He also used 3,000 horses and was eight months making the production. Its total cost was approximately $500,000.

Evening Herald - Feb. 20

"BIRTH OF A NATION" A COMING SPECTACLE.

Following Otis Skinner's engagement at the Liberty Theatre which closes on Saturday night, Feb. 27, D. W. Griffith takes active hold of that playhouse to present his great spectacle, "The Birth of a Nation." This engagement will commence Wednesday night, March 3. The story is founded upon Thomas Dixon's well-known novel and play, "The Clansman." It depicts some of the most sensational and vital periods in the history of this country. In bringing these details within the range of motion picture possibilities, Mr. Griffith utilized 18,000 people in the making of the 5,000 scenes which visualize the story. He also used 3,000 horses and was eight months making the production. Its total cost was approximately $500,000. The story concerns the vital point in the relationship of the slavery question, to

Washington Times - Feb. 18 - 1915

ES
Washington, D. C.
FEB 18 1915

House Will e 'Movie' Show

l Entertainment for Pres- Is Arranged for East n This Evening.

Wilson's daughters have n the benefit of their several members of the private movie picture ex the East House of the this evening.

To be shown will be ex th of a Nation," and is of written by Thomas ella. It will show the to colored men in this the days of slavery and that the President ation to matters n. His daughters pal to have the pos

Evening Journal - Feb. 20 - 15

Big Griffith Film To Open at Liberty Theatre on March 3

Following Otis Skinner's engagement at the Liberty Theatre, which closes on Saturday night, February 27, D. W. Griffith takes active hold of that playhouse to present his great spectacle, "The Birth of a Nation." This engagement will commence Wednesday night, March 3.

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The story concerns the vital point in the relationship of the slavery question to

The Globe - Feb. 20 - 1915

"Birth of a Nation" Something That Is New in Moving Pictures

D. W. Grif

Following Otis Sk ment of the Liberty lose next Saturday Griffith takes active house to present ticle "The Birth o ment will c day night, March for his upon Thom known novel and P ment." It depicts so sensational and vita history of this count these details within th tion picture possibili

Public Ledger - Feb. 20 - 15

PUBLIC LEDGER
ss Philadelphia
FEB 20 1915

Whistling Dixie - Feb. 20 - 15

MOVIES AT PRESS CLUB.

Pictures Based on Thomas Dixon's "Clansman" Shown to Large Gathering.

With Chief Justice White, of the Supreme Court of the United States, as the guest of honor, D. W. Griffith, the producer, and Thomas Dixon, Jr., author of the book, entertained the members of the local Press Club at a special showing

THE FILM SHOWN

[illegible] mental picture of "[illegible]" [illegible] is that of a man of [illegible] [illegible] [illegible]

...ffith, Producer of ...ld's Biggest Picture

D. W. GRIFFITH
PRODUCER OF
"THE BIRTH OF A NATION"
at the LIBERTY.

...tion picture not only as a means of amusement but as a moral and educational force. We can trace that there has been [illegible] in the past due to [illegible] because of narrow [illegible] absolutely [illegible] trace. No [illegible] has [illegible] a moving [illegible] It is so [illegible]

"The Birth of ... Biggest of New ...

Estal

The most interesting event among all recent motion picture productions promises to be "The Birth of a Nation," a photographic version of Thomas Dixon's novel, "The Clansman," which has been made by D. W. Griffith and will be exhibited for the first time in the Liberty Theatre next Wednesday evening. The claim is made, in fact, that 18,000 people and 3,000 horses were employed to get the needed effects before the cameras. A musical accompaniment to the feature has been composed by Joseph Carl Breil. The story, which follows the novel, begins with the first coming of slaves to North America and traces the slavery question in its bearing upon the history of the United States. Great episodes of the Civil War—Sherman's march to the sea, the burning of Atlanta, the fall of Petersburg, Lee's surrender at Appomattox, and the assassination of President Lincoln—will be shown. Then will follow the depredations of the Ku-Klux-Klan and, lastly, the establishment of national peace. The run of these pictures at the Liberty will be indefinite.

Sun-Feb. 28-15

"THE BIRTH OF A NATION"

Spectacular Photo Play To Be Given at the Liberty.

D. W. Griffith will present for the first time in New York a photographic spectacle, "The Birth of a Nation," on Wednesday night, March 3, in the Liberty Theatre. The story upon which the work is based is Thomas Dixon novel and play, "The Clansman."

Mr. Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the marvellous scope and artistic values of the camera play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be gauged. The producer devoted eight months to its making. He employed the services of 18,000 people and 3,000 horses, to get the needed effects. A complete score has been written for the presentation by Joseph Carl Breil. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War, with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the reconstruction period; the Ku-Klux Klan's solution of the problem; the establishment of an everlasting peace in the end. These historic scenes are, it is said, given in accurate detail.

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...OF A N...

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...drawn characters [illegible] romance. It is all portrayed in the largest plan [illegible] executed by any artist [illegible]

[illegible] of the world, [illegible] a stupendous [illegible] throngs of [illegible] scenes, battle [illegible] these the [illegible] sonate.

MAE MARSH IN "THE BIRTH OF A NATION" at the LIBERTY THEATRE

From HERALD

Address: New York City

Date FEB 23 [illegible]

Establishe

CONSIDERABLE curiosity has been aroused by advance announcements as to the photographic spectacle, "The Birth of a Nation," which D. W. Griffith, one of the leaders among moving picture producers, will offer at the Liberty Theatre on Wednesday night. It is based upon the famous novel and play, "The Clansman," by Thomas Dixon, and its performance before the camera is said to have employed eighteen thousand persons and three thousand horses, and to have taken eight months in the making.

The claim is made that its appeal is for the average theatre goer, and not merely for those who frequent motion picture houses in search of a few minutes' diversion. New York film devotees have seen such photo plays as "Quo Vadis" and "Cabiria," but [illegible] picture. "The Birth of a Nation" will prove whether the [illegible] of photo plays can equal or surpass the work of the Euro[illegible] from the interest in the [illegible] spectacle itself, and it is [illegible] for before [illegible] motion [illegible] to be [illegible]

From NORTH AMERICAN

Address: Philadelphia, Pa.

Date

[illegible] Griffith's photographic spectacle, "The Birth of a Nation," is expected at the Liberty [illegible] next Wednesday night. It will [illegible] the theater [illegible] will [illegible] and [illegible] and [illegible] [illegible] such [illegible] [illegible] [illegible]

NATION"
LIBERTY THEATRE

MOTION PICTURE NOTES.

By arrangement with Klaw & Erlanger D. W. Griffith will take the Liberty Theatre at the end of this month to present his great spectacle, "The Birth of a Nation." The film shows the complete working out of all the contributory theories in American history upon which Thomas Dixon founded his famous novel, "The Clansman." The Griffith treatment of the subject shows the entire historical relationship of the slavery question to the development of American history, going into the subject much more extensively than did Mr. Dixon. It is claimed that this will be the greatest film ever shown. More than 18,000 people were employed in the films, and there will be a special musical score, played by an orchestra of forty pieces.

Sun. Feb. 3—

BIG MOVIES FOR THE LIBERTY.

Forty-second Street House Taken for $2 Picture Show.

By an arrangement just completed with Klaw & Erlanger, D. W. Griffith will take over the Liberty Theatre in West Forty-second street March 1, to present a moving picture spectacle called "The Birth of a Nation."

The lease of the Liberty represents another advance in the motion picture world, which brings theatregoers up to the $2 moving picture. "The Birth of a Nation," the making of which is said to have employed 18,000 persons, will be shown to an accompaniment of an orchestra of forty pieces. It will be produced immediately following the run of Otis Skinner in "The Silver Fox" at the Liberty.

Eve. Sun Feb. 5

By an arrangement completed with Klaw & Erlanger late Saturday D. W. Griffith will take over the Liberty Theatre in West Forty-second street at the end of this month for the purpose of presenting there his great spectacle "The Birth of a Nation." The engagement will commence immediately following the run of Otis Skinner in "The Silver Fox."

"The Birth of a Nation" is the complete working out of all the contributory theories in American history upon which Thomas Dixon founded his famous novel and play, "The Clansman." The Griffith treatment will be on a $2

Globe Feb. 8

THEATRICAL NOTES.

D. W. GRIFFITH, who will produce "The Birth of a Nation," a remarkable film drama at the Liberty Theatre.

BIG FILM TO BE SHOWN IN LIBERTY

Production of "Birth of a Nation" in Klaw and Erlanger House by D. W. Griffith Marks the First Attempt at Two-Dollar Movies

By an arrangement completed late Saturday, D. W. Griffith will with Klaw and Erlanger take over the Liberty Theatre in West Forty-second street at the end of the month to present his great spectacle "The Birth of a Nation." The engagement will commence immediately following the run of Otis Skinner in this house.

"The Birth of a Nation" is the complete working out of all the contributory theories in American history upon which Thomas Dixon founded his famous novel and play "The Clansman."

The taking of the Liberty Theatre by Mr. Griffith and his associates represents another advance in the art of motion pictures, and brings theatregoers up to the $2 moving picture. This is the first moving picture to have actually been taken

[illegible] $2 Moving Picture To Be Given at Lib[illegible]

Evening Tele[illegible]
February 8, 1915

NOTES OF THE [illegible]

Forty-Second Street House Taken for 52 Picture Show.

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"The Birth of a Nation" is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded his famous novel and play, "The Clansman." The prices will be on a $2 scale.

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Globe Feb. 8

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THE MOVIES FOR THE THEATRE

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Globe Feb. 8

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Evening Sun
Feb. 8, 1915.

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"The Birth of a Nation" is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded his famous novel and play, "The Clansman."

The taking of the Liberty Theatre by Mr. Griffith and his associates realizes another advance in the art of motion pictures and brings theatre-goers up to the two dollar moving picture. This is the first time plans have actually been laid to bring this about.

"The Birth of a Nation" will be given in New York upon a scale which means the dawn of greater accomplishments in the theatre than would have been deemed possible a year ago. It is the most stupendous undertaking of its kind the world has been shown. More than 15,000 persons employed in making the great spectacle and a specially written score that elaborates the various themes of the story will be played by symphony orchestra of forty pieces.

Mr. Griffith has so long been recognized as the master mind in the production of great pictures that it is most fitting he should be the man to bring out in America the first two dollar motion picture.

"Birth of a Nation" to Be a $2 Motion Picture

When "The Birth of a Nation," a new motion-picture spectacle, is presented in the Liberty Theatre at the end of the month by D. W. Griffith, by arrangement with Klaw & Erlanger, the $2 motion picture will be a reality.

More than 18,000 persons are said to have been employed in the making of the picture, and a specially written score will be played by an orchestra of forty pieces. It will be shown at the conclusion of Otis Skinner's run in "The Silent Voice," which is the present attraction in the Liberty.

February 11, 1915.

Globe. Feb. 11-15

$2 scale of prices "The Birth
ion," the latest D. W. Grif-
ure film, will open shortly
Liberty Theatre. The play-
been secured by Mr. Grif
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2, 1915

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York City

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Eve. Mail-Feb. 11-15

D. W. GRIFFITH,
Producer "The Birth of a Nation," Liberty Theatre.

Otis Skinner is to end his engagement in "The Silent Voice" at the Liberty Theatre February 27. On March 3 the first production of D. W. Griffith's "The Birth of a Nation," which is expected to prove the most massive of all moving picture exhibits so far staged in America, will be made.

Eve. Sun.
Feb. 11 15

"Birth of a Nation" Opening Is Set for March 3, at Liber

Griffith's Production Founded on Thomas Dixon's "Clansman" to Be Seen Here.

The date for the opening of D. W. Griffith's great production, "The Birth of a Nation," which is founded upon Thomas Dixon's famous story and play, "The Clansman," has been definitely set. The massive screen spectacle, revealing 18,000 people and 3,000 horses, a stirring drama of all the conflicting emotions of our composite national existence, will be introduced to the New York public on Wednesday night, March 3, at the Liberty Theatre, and will continue there indefinitely with daily matinees, including Sunday presentations. A symphony orchestra of forty pieces will be utilized to render the accompanying score which Mr. Griffith has outlined in relative themes which suit the varied action of the drama.

Mr. Otis Skinner's engagement at the Liberty terminates on Saturday night, February 27. The intervening time following this date will be devoted to putting everything in ship shape at the theatre for the new venture. Mr. Griffith is due back from California this week and will pay personal attention of the preliminary arrangements.

February 13 1915.

N. Y. Mail, Feb. 13 15.

Sun & Commercial Feb. 13 15

N. Y. Commercial Feb. 13 15.

D. W. Griffith's great production, "The
Birth of a Nation," will be seen at the
Liberty Theatre March 3 and will con-
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has been definitely set. The massive screen
spectacle revealing 18,000 persons and 3,000

"The Birth of a Nation" is to be as a photoplay on a [illegible] scale, tracing the historical relationship of the slavery question to the development of the American nation. Since Mr. Griffith is universally considered the master movie producer, his latest and most ambitious offering will be watched with unusual interest.

12, 1915

EVENING MAIL

Address: New York City

Date FEB 12 1915

[illegible] connection.

With D. W. Griffith's "The Clansman" opening at the Liberty on March 3 as "The Birth of a Nation" at prices ranging to $2, "Hypocrites" running at [illegible] and "The Eternal City" opening at the new Broadway at $1, it [illegible] that any one should be able to [illegible] over the past year in the film [illegible]

[illegible] realize that big [illegible] "arrived." The word "[illegible]" [illegible] spoken any more as a star. [illegible] with a feeling of [illegible] intelligent fo[illegible]

D. W. GRIFFITH,
Producer "The Birth of a Nation," Liberty Theatre.

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February 13 1915.

Morning Telegraph Feb. 13 1915.

[illegible]s at the Liberty.

[illegible]r's engagement in "Th[illegible] at the Liberty Theatre will [illegible]d on February 27. On the [illegible]nesday night D. W. Grif[illegible] picture, "The Birth of a [illegible] to be one of the most re[illegible] productions made in [illegible] occupy the house.

[illegible]erveding between the two [illegible] to be devoted to prepar[illegible] for the temporary change [illegible] Griffith is coming from [illegible]e charge of the work. [illegible] of a Nation" is founded [illegible]ixon's story, "The Clans[illegible]so did profitable service [illegible] The film spectacle is [illegible]8,000 persons and 3,000 [illegible] scenes.

[illegible]rchestra of forty piece[illegible] accompaniment.

Sun. Mail of Commerce Feb. 3-5

D. W. Griffith's great production, "The Birth of a Nation," will be seen at the Liberty Theatre on March 5 and will continue there indefinitely. In this film 18,000 people and 3,000 horses were used. There will be a symphony orchestra of forty pieces.

N. Y. Commercial - Feb 13 - 15.

The date for the opening of "The Birth of a Nation" which is founded upon Thomas Dixon's story and play, "The Clansman" has been definitely set. The massive screen spectacle revealing 18,000 persons and 3,000 horses in a stirring drama of the conflicting emotions of our complex national existence will be introduced to the New York public March 3 at the Liberty and will continue there indefinitely with daily matinees including Sunday presentations. A symphony orchestra of 40 pieces will be utilized to render the accompanying score which Mr. Griffith has outlined in relative themes which suit the varied action of the drama. Otis Skinner's engagement at the Liberty terminates on Feb. 27.

February 11, 1915.

From NORTH AMERICAN

Address: Philadelphia, Pa.

Date FEB 11 1915

BY AN arrangement just completed with Klaw & Erlanger, D. W. Griffith will take over [illegible] 1915 [illegible] York February [illegible] spectacle [illegible] Nation" [illegible] Es[illegible]

Telegram - Richmond, Va.

From [illegible]

Address [illegible]

Date [illegible]

D. W. Griffith [illegible] Liberty theatre, in [illegible] will [illegible] "The Birth of a Nation," which he moving [illegible]

Esiah [illegible]

From PRESS

Address: New York City

Date FEB 9 1915

"Birth of a Nation" Opens Next Week

OLLOWING Otis Skinner's engagement, 84
which closes in the Liberty Theatre this
eek, D. W. Griffith will present there
spectacle, "The Birth of a Nation,"
Wednesday evening, March 3. There
rformances twice a day, including
ereafter.

"The Birth of a Nation" is founded upon
omas Dixon's story and play "The Clans-
n," and is said to be the largest achieve-
nt in motion pictures that has ever been
ght out.

h was eight months making the pic-
during that time he is reported to
employed the services of 18,000 people
no less than 3,000 horses. The total cost
of the production was $500,000.

The action covers a vast territory and the activities of the producers ranged from New York to Mexico in their quest of suitable locales for the background to the stirring story which moves through the entire presentation.

D. W. Griffith Producer of "The Birth of a Nation"

Liberty Theatre Next Week

Eve. Mail Feb. 12th-1915

From EVENING WORLD

Address: New York City

Date FEB 22 1915

Est 84

ABOUT PLAYS AND PLAYERS

BIDE DUDLEY

Just then the boss stepped into the room. "Bobbie," he said, "remind me to go and see that new film, 'The Life of Carrie Nation,' when it hits town. I saw her smash a saloon once."

When the boss had disappeared in his private office Bobbie grinned. "He means 'The Birth of a Nation,'" said the boy. "I don't believe Carrie Nation had a thing to do with it."

From DAILY PEOPLE SUN

Address: New York City

Date FEB 22 1915

Es 1884

"THE BIRTH OF A NATION."

Noted Men See Private Exhibition of Great Picture.

D. W. Griffith, whose spectacle, "The Birth of a Nation" comes to the Liberty Theatre next week, returned yesterday from Washington, where he went on Friday to take active charge of the private exhibition of this great picture before the National Press Club.

Chief Justice White of the United States Supreme Court was the guest of honor at the exhibition. Other guests were Secretary of the Navy Daniels, thirty-eight United States Senators and about fifty members of the House of Representatives. Many of the guests were accompanied by their wives.

At the finish of the picture Mr. Griffith was showered with congratulations by the newspaper men and many of the distinguished guests. He will be the guest of honor of the National Press Club next Thursday night, when he will respond to a special invitation for "Inside Dope Night" his topic being the inside facts relative to the development of the art of motion pictures in America.

From MORNING TELEGRAPH

Address: New York City

Date

Es 1884

"MOVIE" MAN IS HONORED.

Statesmen Witness Exhibition by D. W. Griffith in National Capital.

D. W. Griffith, whose spectacle, "The Birth of a Nation," comes to the Liberty Theatre next week, returned yesterday from Washington, D. C., where, on Friday [illegible] the National Press Club [illegible] exhibition of this world [illegible] Chief Justice White of the United States Supreme Court [illegible]

From EVENING MAIL

Address: New York City

Date

The opening of "The Birth of a Na-
tion" in Los Angeles [illegible]

D.W. Griffith, Producer of "The Birth of a Nation"

Liberty Theatre Next Week

Eve. Mail Feb. 22-1915

From EVENING MAIL

Address: New York City

Date

The opening of "The Birth of a Nation" in Los Angeles about ten days ago brought out the first ticket speculators in the motion picture field. The demand for seats was so large that twenty seats were bought up and resold for $2.50.

Est 1884

Eve. Telegram - Feb. 22 1915

From MORNING TELEGRAPH

Address: New York City

Date

"MOVIE" MAN IS HONORED.

Statesmen Witness Exhibition by D. W. Griffith In National Capital.

D. W. Griffith, whose spectacle, "The Birth of a Nation," comes to the Liberty Theatre next week, returned yesterday from Washington, D. C., where, on Friday night, before the National Press Club, he gave a private exhibition of this wonderful picture. Chief Justice White of the United States Supreme Court was the guest of honor. Other distinguished personages present were Secretary of the Navy Daniels, thirty-eight members of the United States Senate and fifty Representatives from the House. The statesmen were accompanied by the ladies of their respective parties.

After the presentation of the picture Mr. Griffith was showered with congratulations by the newspaper men and their distinguished guests.

Next Thursday night, Mr. Griffith, in recognition of his remarkable achievements with this picture, will be the guest of honor of the National Press Club at their "Inside Dope Night," and will deliver a talk along the lines indicated by this event upon the development of the art of motion pictures in this country.

Es 1884

From TRIBUNE

Address: New York City

Date FEB 21 1915

Established:

D. W. Griffith, Producer of "The Birth of a Nation" comes to the Liberty Theatre next week, returned yesterday from Washington, D. C., where on Fri night before the National Press Cl gave a private exhibition of this pi Among the guests were Chief ... White, of the United States ... Court; Secretary of the Navy ... thirty-eight members of the United ... Senate and about ... Representat... from the H...

Estat ...ork, 1884

From ...

Address: ...

Date ...

...he end of Otis Skinner's ... the Liberty Theatre ... W. Griffith will present ... "The Birth of a ... ment begins on ... ch 8. There will ... ... days, include ... Greater, while Birth ... ...nded on the ...

D.W. Griffith Producer of "The Birth of a Nation" Liberty Theatre Next Week

Eve. Mail Feb. 22-1915

From EVENING MAIL

Address: New York City

Date

The opening of "The Birth of a Nation" in Los Angeles about ten days ago brought out the first ticket speculators in the motion picture field. The demand for seats was so large that 75-cent seats were bought up and resold for $2.50.

Est. 1884

Eve. Telegram - Feb. 22-1915

From MORNING TELEGRAPH

Address: New York City

Date

"MOVIE" MAN IS HONORED.

Statesmen Witness Exhibition by D. W. Griffith in National Capital.

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Est. 1884

From TRIBUNE

Address: New York City

Date FEB 21 1915

Hold[illegible] the end of Otis Skinner's engage[illegible] at the Liberty Theatre this week, D. W. Griffith will present there his spectacle, "The Birth of a Nation." The engagement being ex[illegible] Wednesday night, March [illegible] there will be performances twice a day including [illegible] "The Birth [illegible]

Established: 1[illegible]

From EVENING TELEGRAM

Address: New York City.

Date

D. W. Griffith, whose spectacle "The Birth of a Nation" comes to the Liberty Theatre next week, returned yesterday from Washington, D. C., where on Fr[illegible] night before the National Press Cl[illegible] gave a private exhibition of this pi[illegible] Among the guests were Chief [illegible] White, of the United States [illegible] Court; Secretary of the Navy [illegible] thirty-eight members of the United [illegible] Senate and about fifty Representat[illegible] from the H[illegible]

Estab[illegible] ork, 1884

"THE BIRTH OF A NATION."

Noted Men See Private Exhibition of Great Picture.

D. W. Gr[illegible] Birth of a N[illegible] "The [illegible] Liberty Th[illegible] the Libe[illegible] tendo from W[illegible] on Friday [illegible] private exhibi[illegible] before the Nation[illegible] Chief Justice [illegible] States Supreme C[illegible] Color at the c[illegible] were Secretary [illegible] thirty-eight [illegible] Senate and fifty [illegible] Representatives. [illegible] were accompanied by their wives.

At the finish of the picture Mr. Griffith was showered with congratulations by the newspaper men and many of the distinguished guests. He will be the guest of honor of the National Press Club next Thursday night, when he will respond to a special invitation for "Inside Dope Night," his topic being the inside facts relative to the development of the art of motion pictures in America.

Est. 1884

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Ev. Bull. Feb. 19-15

PUBLIC LEDGER
ss Philadelphia

FEB 19 1915

'URE FILM SHOWN AT THE WHITE HOUSE

e View Given for President of mas Dixon's "Birth of a Nation." cheon for Mrs. Bryan.

HINGTON, Feb. 19.—A private view of Dixon's motion picture films "The f a Nation" was iven this evening in st Room of the White House with the nt present.

tures were shown under the direction author of the book and Miss Margaret who arranged for the exhibition. No ions were issued, and only the members executive household with that of the ary of the Treasury and Mrs. McAdoo present.

Washington Post Feb. 20-15

MOVIES AT PRESS CLUB.

Pictures Based on Thomas Dixon's "Clansman" Shown to Large Gathering.

With Chief Justice White, of the Supreme Court of the United States, as the guest of honor, D. W. Griffith, the producer, and Thomas Dixon, jr., author of the book, entertained the members of the National Press Club in the banquet hall of the Raleigh last ni with an invitation presentation of gargantuan motion picture drama, " Birth of a Nation," based on Mr on's "The Clansman."

There were 500 specta cheered and applauded th three hours required to gantic picture, with a ute intermission. J 18,000 people were t of the spectacul more than 2,0 "Kuklux Kl

Among th addition to Secretary of t ...bers of the Senate.

As the pictu e has not yet been shown publicly in the East, the producer requested that no review of his master film be published prior to its New York premiere on March 3.

Eve. Star

Liberty The 'Birt

Following Otis a the Liberty Saturday night, D Griffith takes acto house to present ha "The Birth of a Nati ment will commence March 3. The stor Thomas Dixon's well play, "The Clansman

It depicts some of ...ents in the ...

In ... of ... Griffith ... ...

Pa. Feb 20-15

present his great of a Nation," on Thea re. The play Dixon's novel, "The people were util- 3,000 horses being

From PRESS

Address GRAND RAPIDS, MICH.

Date FEB 1

Establish

J. Frank Gibbons, who is in advan of the submarine motion picture sho which comes to Powers' next week, w soon go out with the new motion pi ture drama, "Birth of a Nation," spectacular photoplay made from Thomas ... novel, "The Clansman." It is al ...don, ...ving a great attraction in Los ... ... it was shown ... ill open March ...ew York.

MAE MARSH,
In "The Birth of a Nation," Lib[illegible] Theatre.

"The Birth of a Nation" Shown Before Statesmen

D. W. Griffith's [illegible] spectacle, "The Birth of a Nation," comes to the Liberty Theatre next week, has [illegible] from Washington, [illegible] Friday night, before the National Press Club, he gave a private exhibition of this wonderful picture. Chief Justice White of the United States Supreme Court was the guest of honor. Other distinguished personages present were Secretary of the Navy Daniels, thirty-eight members of the United States Senate and fifty Representatives. The statesmen were accompanied by the wives of their respective parties. After the presentation of the picture Mr. Griffith was showered with congratulations by the newspaper men and their distinguished guests.

Next Thursday night Mr. Griffith, in recognition of his remarkable achievements with this picture, will be the guest of honor of the National Press Club at their "Inside Dope Night," and will deliver a talk along the lines indicated by this event upon the development of the art of motion pictures in this country.

PICKING LINCOLN ACTOR HARD JOB

Joseph Henabery Chosen for "Birth of a Nation."

In preparing for the stage "The Birth of a Nation," which will be given next Wednesday at the Liberty Theatre, D. W. Griffith, the director of this production, experienced great difficulty in finding a character to portray Abraham Lincoln.

Over twenty applicants were thoroughly studied before Joseph Henabery was finally selected. In the research prior to the making of the picture it was found that there were fifty photographs of Lincoln extant and that all varied according to the expression of the President at the time they were taken.

As authorities differed materially upon many questions of his characteristic poses it will be seen how difficult it was to get a player who would embody the different features of Lincoln in a manner that would be acceptable to all.

Several applicants looked ideal at first but failed in the photo tests. Mr. Henabery had made a study of Lincoln and in both [illegible] and personality came up to Mr. [illegible] ideas. [illegible] the details of the [illegible]

"LINCOLN" ON THE SCREEN.

From HERALD
Address: Washington, D. C.
Date FEB 3 0 1915

CHIEF JUSTICE AND SENATORS AT "MOVIE"

Distinguished Gathering Attends First Production of "The Birth of a Nation."

David W. Griffith, who has been called the greatest producer of motion pictures, last night sat in the big ballroom of the Raleigh Hotel and saw thrown on the screen for the first time in public his epic production, "The Birth of a Nation." Beside Mr. Griffith sat Thomas Dixon, the author, upon whose book, "The Clansman," Mr. Griffith based his story of the film play.

In reserved seats nearer the screen sat Chief Justice White, of the Supreme Court of the United States, on Mrs. White's [illegible] in whose honor the premiere of "The Birth of a Nation" was presented. Behind the Chief Justice and his party a large part of the membership of the Senate and House, a sprinkling of members of the Diplomatic Corps, scores of high officials.

Because "The Birth of a Nation" saw its public birth under auspices of the National Press Club, there were scores of newspaper men present. A list of other guests would include names of the National Capital's smartest society folk. The large ballroom was filled to capacity and the gathering was doubtless the most distinguished that ever saw motion picture reels unraveled.

It took Griffith eight months to produce the play. His cost was $500,000. This figure may be better understood when it is [illegible] 18,000 persons were employed in producing the picture.

Established: New

From DISPATCH
Address: Pittsburgh, Pa.
Date [illegible] 1915

HEADLINE

Established: Londo[illegible]

[illegible]rth of the Nation," a complete [illegible] out of the contributory themes [illegible]can history, on which "The Clansman" is founded, will be shown at the [illegible] Theater, New York City, March [illegible] next. Over 18,000 persons were [illegible]d in the making of this big spectacle and a specially written score that [illegible]tes the various themes of the story [illegible] played as an accompaniment to the [illegible]tion by a symphony orchestra of [illegible]es.

ERCIAL

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ING TELEGRAPH
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AN
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FEB 26 1915

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"The Birth of a Nation."

The [illegible] D. W. [illegible] "The Birth of a Nation," which will be exhibited at the Liberty Theatre next week, is unusual. After the film was completed Griffith decided to present it for a single week in Los Angeles, in order that he might adjust to it automatically the orchestral accompaniment.

So great has been the popularity of the picture in Los Angeles that the engagement is now in its third week, with probably a month yet to come. The regular prices in Los Angeles range from twenty-five cents to one dollar. Before the picture had been on exhibition a week speculators were receiving as much as three dollars a seat.

Rattling the Skeleton.

When Theodore Mitchell was engaged as press representative for D. W. Griffith's "The Birth of a Nation," he was taken to the film studio to witness a private exhibition of the picture. At its conclusion he turned to the man next to him and said: "Wnothebell's the guy that staged this?" The man he addressed was Mr. Griffith himself.

From TRIBUNE
Address: New York City
Date FEB 26 1915

The Liberty Theatre will be rearranged for D. W. Griffith's photographic spectacle, "The Birth of a Nation," which opens Wednesday evening. Following the end of Otis Skinner's engagement to-morrow night, Mr. Griffith will take possession and install an optical expert to establish the correct foc s and minimize the strain on the eye. The most advantageous seats will be set apart as loges.

Esta 1884

Ever

David W. Griff

Of course you have! Any one has ever seen a moving picture—and of us have—knows him. "The king moving picture directors" they call him

To-morrow we are going to pay a visit and you are invited to come alo To-morrow in the Magazine Section. has promised to tell us something about work—a peep behind the screen, as it we Others who have heard him say you'll enj it quite as much as the wonderful pictu he stages. So be up bright and early a join us.

TO-MORROW

The Sunday Tribun

Order from Your Newsdealer To-

N.Y. Commercial - Feb 22-1

"Birth of a Nation" In the M

On Wednesday night in the Liberty, D. W. Griffith will present for the first time in New York, a photographic spectacle entitled "The Birth of a Nation." The story upon which the work is based is Thomas Dixon's novel and play "The Clansman." The producer devoted 8 months to its making. He is said to have employed the services of 18,000 persons and 3000 horses to get the needed effects. A complete score has been written for the presentation of Joseph Carl Briel. The accompaniment will be played by 40 musicians. The story begins in the Seventeenth Century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing on the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles and [illegible] of death and broken hearts. Shortly after the beginning of Reconstruction, [illegible] the ordeal of the Negro [illegible] the Ku Klux Klan's [illegible] the establishment [illegible] at the end.

From DRAMATIC MIRROR
Address: New York City
Date FEB

MANY CHANGES IN THEATERS

Many changes are scheduled in the local theatrical map this week. Otis Skinner in "The Silent Voice" leaves the Liberty for a road tour, giving way to the film drama, "The Birth of a Nation."

v Yor

join us.

ERICAN
ew York City

FEB 2 0 1915

...e Calls ...tical Expert

... Griffith's photo-... "The Birth of ... at the L... Wednesday night, ... the theatre ... to suit ... production.

... under the ... and an ... been study-... to estab-... and to min-... eye. This ... theatre has ... structed to ... a motion

1884

From TRIBUNE
Address: New York City

Date

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Esta 1884

TO-MORROW

The Sunday Tele...

Order from Your Newsdealer T...

N.Y. COMMERCIAL - FEB 22-1

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From DRAMATIC MIRROR
Address: New York City

Date

MANY CHANGES IN THEATERS

Many changes are scheduled in the local theatrical map this week. Otis Skinner in "The Silent Voice" leaves the Liberty for road tour, giving way to the film drama, "The Birth of a Nation."

...w Yor...

Motion Picture News - FEB 27-1915

STIRRING WA...-TIME SCENE FROM GRIFFITH'S PRODUCTION OF ... CLANSM... KNOWN AS "THE BIRTH OF A NATION"

From DRAMATIC
Address: New Y...

Date

WI... SEES GRIFFITH ...

David ... Griffith's productio... Birth of a Nation, was last we... to President Wilson at the East... the White Hou... The p...

MUSEMENTS

THE PODIUM

THEATRE BEAUTIFUL

AMERICA TODAY

Performances Daily—Night, 8

ces, 2:30—All Seats Reserved—Prices:

25c, 50c, 75c—Matinee, 25c, 50c.

Griffith's Startling Picture

THE CLANS-MAN

—OR—

BIRTH OF THE NATION

d on the famous novel of Thos. Dixon, Jr.

roduced by D. W. Griffith,

Foremost Motion Picture Producer.

llowing criticisms on it:

, the famous playwright and author—"When I was wrote a play for children. As this play compares st play, so does the world's greatest play compare ANSMAN."

D OF CENSORS paid it this startling tribute— storically, morally, it is a great step forward— gatest that has ever been taken before in Pictures

Newspaper editors in New York says: "Our best aper editorials are vapid when compared to such E CLANSMAN."

t in the South before the War.—The pri- of Thadeus Stevens, the Great Com- assassination of President Lincoln. The the famous Kuklux Klan.

battle scenes in the history of motion

usand soldiers in action; artillery duels, rges, bayonet attacks.

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educational.

ST $500,000 TO PRODUCE.

ired 7 Months to Complete It.

'BIRTH OF NATION' TO RUN AT LIBERTY

Griffith Film, Based on Dixon's "The Clansman," to Be Shown on Big Scale.

TWO - DOLLAR ADMISSIONS

"The Birth of a Nation," a pictorial spectacle based upon Thomas Dixon's famous novel and play, "The Clansman," will occupy the Liberty Theatre, New York, at the close of Otis Skinner's run, according to arrangements completed by Klaw & Erlanger and D. W. Griffith, the celebrated Mutual-Reliance director, who made the production.

The film is the complete working out of all the contributory themes in American history upon which Thomas Dixon based "The Clansman."

The taking of the Liberty Theatre by Griffith and his associates forms a vigorance in the art of motion pictures. Beings theatregoers go to the theatre to see moving pictures. This is the first time plans have actually been laid to bring about.

"The Birth of a Nation" will be shown in New York upon a scale which is a dream of greater accomplishment than the theatre then would have been able to show a year ago. More than [illegible] were employed in making the spectacle and a specially written [illegible] elaborates the various themes of [illegible] will be played by an orchestra of [illegible] pieces.

The date for the first showing of D. W. Griffith's spectacular production, "The Birth of a Nation," is set for Wednesday night, [illegible] the Liberty Theatre. Hundreds of people are the impressive [illegible] as to the number of people [illegible] part in acting the scenes [illegible] camera. Three thousand [illegible] also used. The story is based on Dixon's novel, "The Clansman," [illegible] orchestra of forty [illegible] incidental music.

From SUN

Address: New York City

Date FEB 1 4 1915

THE PLAYS ON THE SCREEN.

The Strand Theatre will [illegible] from "The Wife of [illegible] which [illegible] Theatre, [illegible] will be [illegible] by Gertrude Walker. [illegible]

Est

Sunday Herald 2-14-15

After the engagement of Otis Skinner in "The Silent Voice" in the Liberty Theatre this week, D. W. Griffith will present the film "The Birth of a Nation," founded on the play "The Clansman."

Sunday Herald 2-14-15
N.Y. Telegraph

'BIRTH OF NATION' TO RUN AT LIBERTY

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The film is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded "The Clansman."

The taking of the Liberty Theatre by Mr. Griffith and his associates realizes another advance in the art of motion pictures and brings theatregoers up to the two dollar moving picture. This is the first time plans have actually been laid to bring this about.

"The Birth of a Nation" will be given in New York upon a scale which means the dawn of greater accomplishments in the theatre than would have been deemed possible a year ago. More than 18,000 persons were employed in making the great spectacle and a specially written score that elaborates the various themes of the story will be played by an orchestra of forty pieces.

February 14 1915

From DAILY PEOPLE
Address: New York City
Date FEB 14 1915

„The Birth of a Nation."

Im Liberty Theater in der W. 42. Str. wird gleich nach Beendigung des Otis Skinner'schen Gastspiels D. W. Griffith am 3. März das große Film-Schauspiel „The Birth of a Nation" herausbringen, mit dem er versucht hat, das Filmdrama zu dem Range eines wirklichen Dramas zu erheben. Das neue Kunstwerk, an dessen Zustandekommen mehr als 1800 Personen und einem sorgfältig bis auf das Minutiöseste ausgearbeiteten Szenarium tätig waren, gründet sich inhaltlich auf den berühmten Thomas Dixon'schen Roman „The Clansman", hat aber die Thatsachen und die dahinter liegenden Motive, die durch Verschmelzung des Südens mit dem Norden zu der Geburt einer einheitlichen großen amerikanischen Nation führte, so bis ins Einzelne verfolgt und vertieft, daß der Originaltitel „The Clansman" den Inhalt nicht mehr deckte, und mit Dixons Einverständniß mit dem jetzigen „The Birth of a Nation" vertauscht wurde. Die begleitende Musik wird ein symphonisches Orchester von 40 Musikern ausführen.

The date for the first showing of D. W. Griffith's spectacular moving picture, "The Birth of a Nation," has been set for Wednesday night, March 3, in the Liberty Theatre. Eighteen thousand people are the impressive figures given as to the number of people who took part in acting the scenes before the camera. Three thousand horses were also used. The story is based on Thomas Dixon's novel, "The Clansman." An orchestra of forty pieces will furnish incidental music.

Sun Feb. 14-1915

From SUN
Address: New York City
Date FEB 14 1915

THE PLAYS ON THE SCREEN.

"The Birth of a Nation," based on Thomas Dixon's novel, "The Clansman," will be shown at the Liberty Theatre beginning March 3.

February 14

From WORLD
Address: New York City
Date FEB 14 1915

The date of the opening of D. W. Griffith's production, "The Birth of a Nation," based on "The Clansman" by Thomas Dixon, has been set for Wednesday evening, March 3, at the

Poetry, Art

...ys David W. Grif

"How about the cavalry and war effects?"

"We should be helpless without the aid of governmental authorities. An area of ten square miles is marked off, as for the Vanderbilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this area. Signs of warning are tacked up everywhere.

"Our thousands and thousands of cavalrymen—in the present production we used 18,000 people altogether—own the entire countryside. Cameras are everywhere—the most effective ones for pictorial purposes being mounted on autos that travel ahead of the cavalry up to a speed of seventy-five miles an hour. Nor is it a case of straight, consecutive picture taking. Parallel with the onrush of the cavalry run one, two, three other Reconstruction stories. Each onrush is a bit contrasted with another short scene of entirely different character. The timing must be exact, yet the cyclonic rapidity must never seem to be relaxed.

"It will give you an idea of necessary, enormous complexity when I tell you that there are no less than 5,000 separate and individual scenes in the completed work. The battle pictures are as cunning a mosaic of the infinitely little as the cavalry charges or as the scenes of domestic life in the Carolinas. We exhibit the panorama of a battlefield flung over many miles of mountain and valley, show the opposing intrenchments and the artillery fire, display the riflemen forming for advance, the charges over broken ground, the bayonet rush right up to the trenches, the deadly handgrips

somewhat rudely asked of t... nature theatre.

David Griffith laughed—not ... fended vanity or condescendi... but the easy, natural mirth of ... expects to encounter many skep... ing Thomases in the day's wor...

"Why," he said, "the make... have already surpassed in many ... of the speaking stage. The ... coming to us, are they not? A... ing such of our devices as the ... the parallel action. And I could ... tress with a tremendous New Y... years to her credit who built up ... mous part from close study o... of our Los Angeles picture act...

"Already it is admitted the ... beauty the motion picture ... far ahead of the stage play... parently a lost art in the reg... it is the very life and essence ... playhouse. We have staged ... ing's stories, many of Tenny... ble Biblical and classical fa... beauty but thought is our go... drama is peculiarly the birt... No one can tell what the mo... become, for we are at presen... fancy of it."

"Pardon me," I persisted, ... lent drama ever put forth im... ucts? Will there ever be a S... Homer of the movies?"

"No," mused David Griffith ... cause the motion picture is ...

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...of individual enemies in physical struggle ... fashion of acting

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of individual enemies in physical struggle and the single acts of heroism or chivalry at close range—and all on a screen a few feet wide and a few feet high! This will give some slight idea of the tremendous technical difficulties involved."

"Will the motion picture ever develop into a true work of art?" was the next question,

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Los Angeles, Feb. 20.—Al. H. Woods joined his wife, who is wintering here, recently, and brought with him from New York a number of plays which Oliver Morosco will try out in stock for later New York production. They are "Montmartre," a French play by Pierre Frondal; "The Guilty Man," a dramatization of a Coppee novel by Charles K[illegible]; "The New Shylock," a drama, and "I Want Money," a comedy.

As startling as the production of "The Clansman" is, more startling still is the phenomenal success this latest masterpiece of D. W. Griffith is achieving at Clune's Auditorium, where it is being shown in Los Angeles. The seat sale, as far as a motion picture is concerned, was unprecedented, the house being sold out days ahead at prices ranging from twenty-five to seventy-five cents with box seats at a dollar. There was a line-up at the box office from early morn to late at night that would make a Sarah Bernhardt premiere line-up at the box-office look like thirty cents. W. H. Clune is to be congratulated on the wonderful advertising he gave the film, his advertising bill running easily into the thousands. Considerable free advertising was handed the film by the City Council, which sought to stop the showing after the local Board of Censors had passed favorably on the film, on account of several local colored people had protested the showing of it on the grounds that it would stir up race prejudice. The City Council ordered Chief Sebastian to stop the showing, and the latter, notifying the police commissioners and the Mayor, sought to have it stopped without any summary instructions from that source. The city elections, which are coming on, may have something to do with this, both the Council and the chief having shown a marked desire to please the colored element, the Council having even threatened to [illegible] the scalps of the censors for having refused to censor the film [illegible] the Council's order. The question is: how are the moving picture people going to view the situation? They have the power to say something at the coming city election and the Council and Chief Sebastian, who is to run for Mayor, may find much to their sorrow that it pays better not to antagonize the film industry too much, just for the sake of getting the colored vote.

Globe, March

Moving Picture News and Views

By FREDERICK JAMES SMITH.

"The Birth of a Nation" tonight.

Eve. Sun - MAR. 2, 1915

A special performance yesterday of "The Birth of a Nation," the spectacular Griffith film that is to be presented publicly in the Liberty Theatre on Wednesday, served to introduce the big photo play to a throng of theatrical and professional folk. It evoked enthusiasm in tears to an unexpected quantity and stirred the supposedly blase crowd into calling Mr. Griffith out for a speech.

Henry Wells

Citizen - MAR. 1-15

"BIRTH OF A NATION."

Theatre Rearranged for the Photographic Spectacle.

D. W. Griffith's photographic [illegible] "The Birth of a Nation," is [illegible] at the Lib[illegible] Theatre next [illegible] night for [illegible] beginning [illegible]

Globe - MAR. 1-1915

G. W. Griffith's "The Birth of a Nation" will be the talk of Broadway after Wednesday's premiere at the Liberty. That's the opinion of those "in the know."

Brklyn Eagle, MAR. 2-15

Society, finance and the varied arts were represented at a private showing of D. W. Griffith's motion picture, "The Birth of a Nation," at the Liberty Theater yesterday afternoon. The showing was in the nature of a forerunner to the public opening on Wednesday night, when the professional critics will view the presentation.

Wash[illegible]

PHOT[illegible] PHO[illegible]

Possibility of Poem Exempt In Staging Hypocri[illegible]

A MARVELOUS FILM DRAMA SHOWN

"The Birth of a Nation" Presented at the Liberty Theatre.

FOUNDED ON STORY OF "THE CLANSMAN"

Imposing Civil War Scenes, Followed by Exciting Ku Klux Raids.

THE CAST.

Chief Red Cloud.....Henry Walthall
Chief Cornstalk.....Mutsen Cooper
Gen. Stoneman.....Max Davey
Elsie Stoneman.....Josephine Crowell
Charles Stoneman.....Spottiswoode Aitken
Colonel Cameron.....J. A. Beringer
Congressman Austin.....John French
Henry.....Jennie Lee
Austin Stoneman.....Ralph Lewis
Mrs. Cameron.....Lillian Gish
Mammy.....Elmer Clifton
Gen. Ross.....Robert Harron
Lieut. Cameron.....Wallace Reid
Mr. Brown.....Mary Alden
Mr. Lynch.....George F. Ismann
Phil.....Walter Long
Jeremiah Cameron.....Joseph Henabery
Wm. Bond.....Raoul Walsh
Gen. Grant.....Donald Crisp
Robert E. Lee.....Howard Gaye

HECTOR TURNBULL.

the most imposing film presented in this city was the Liberty Theatre for the last night. It is a mammoth based on Thomas Dixon's he South, "The Clansman," by means of a narrative ded with romance the reconstruc- of the South States, dating the time of the secession. he purpose of the spectacle, we from the program stress message for universal claimed, is contained views. The announcem that great care has been glorify battle and to emphasize note of terror and desolation is the real truth of war." Our sion, however (and we may con- ere to a meagre knowledge of ays), was that the spectacle will opularity chiefly because of its ious thrilling war scenes, and llowing exciting raids of the Klu Klansmen. Of course, no one gaze long upon the scenes of or and desolation" that followed ath of war, but neither can a red d human gaze long at scenes of battles and deeds of heroism field without being gloriously land the battle, murder and ate scenes are not few. narrative threaded through the ures is one of romance. ch, girls, soldiers, sweet- ard. ll the trimmings are pre- elder most compelling fashion. ays as well as the views of ies, are obtained in a man- R es the lagoon as little ellous. The cast of prin- pieces to have been ad- ed and their playing was l.

Griffith, the producer, ever stage and assertible so in- ectacle is a long story that ld in the programmes than relate here. Some of the res of his experiences may ing, however.

re production occupied eight ne and a small army of men ma. Over eighteen authorities mobilized in order to get the atmosphere into the scene in President Lincoln was shot. y the way, is only one of the interesting historical incidents re faithfully reproduced and over a period of twelve years. great battle scenes, it is said, first that were taken as the ion film. camera. As to e, full equipment and the amount of preparation in have been tremendous, for best observer would be pu-

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W... AY for the necessary for producer of n thest. A man directing large groups o a sort of peacetime Napo. with the inventive faculty oped so that he can contr means to overcome but chanical difficulties; a h constitution which enables dure the physical strains must demand of his actors, resource, of patience, of tho a man with that quintessent —"the infinite capacity f pains." Yes, all these thing the equipment of the motio director, and then some must have imagination; he a dreamer's vision, such a appreciation of the beauti nature world as are reflect following interesting address before the members of the Press Club Thursday night W. Griffith, the foremost producer in the motion pict and the man who has rece pleted "The Birth of a Nati erally conceded to be the m tentious film drama ever t verifiable miracle of the movi Griffith's subject was "Inside the Movies."

By D. W. Grif

I DON'T know that we to give the "inside tion pictures becau quite sure that the side dope. If we kn where such a thing coul we should lose no time in the aforesaid shop and a "dope" in a large sufficienc

I suppose what you are ested in is not my opinion that subject, but rather i the root of the details of I am at a loss just how to Say, perhaps, we discover ing Buddha, stirring from dian dream into a thoughtf brain action; or a Confuci and austere Plato, or a disc Master of Christianity, or fu the first man-radical emerg dark cave, maddened by jea prehistoric instinct for sel tion; stirred in some unk way by some equally unk hitherto undreamed of death through the gray twilight meval day * * * someth within him, into what we thought—an idea—a beginni agination.

This man would in his stran language express his tho sounds. His first discoverie carve it upon stone. The Bud fucius, the old forgotten phi of Egypt, a Cæsar, an in Greek, a more refined Rom into English, a Shakespeare ton, Darwin, Huxley, and not one friend for another, into a Goethe or Kant or still mor the father of the power to v and unyielding like a Teuton watching over some twilight claiming, not as we Christia done through so many hundre in the excess of emotional "God," but instead, "superman Nietzsche—Nietzsche, the author long gray mushing as it stan its back against Germany and its face against the world, or to the bleak northern shores of Brand or Bjornson, across to our own land, an Emerson or Edgar Allan Poe—I am only picking names at random and don't expect to qualify as a judge of genius or be service, but I ... should any of these men, excepting our primordial relative, have an idea to express he had the written word—the idea in his mind or brain or whatever we wish to call it, and then ...

Vol. 1 No. 1 Pat. Feb. 28-1915

[illegible] murder and [illegible] are not few. [illegible]rative threaded through the [illegible] is one of romance. [illegible] girls, soldiers, sweet[illegible] all the trimmings are pre[illegible] most compelling fashion. [illegible] as well as [illegible] views of [illegible], are obtained in a man[illegible] as the layman as little [illegible]ious. The cast of prin[illegible] seems to have been ad[illegible] their playing was [illegible].

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[illegible]e production occupied eight [illegible]me and a small army of men [illegible]ica. Over eighteen authorities [illegible]sulted in order to get the [illegible]tmosphere into the scene in President Lincoln was shot. [illegible]y the way, is only one of the [illegible] interesting historical incidents [illegible]re faithfully reproduced and [illegible]over a period of twelve years. [illegible]reat battle scenes, it is said, [illegible]ost that were taken at night [illegible]ion picture camera. As to [illegible]es, [illegible] equipment and the [illegible]mount of preparation in[illegible] have been tremendous, for [illegible] observer would be put [illegible] note, although the [illegible] find the hero's face [illegible]o years in service at [illegible]

[illegible]air is a decided [illegible]he producer, Mr. [illegible] may strike some [illegible] for universal [illegible] appeal to every [illegible]ity, spectacular [illegible]pon thrills.

[illegible] Francisco, Cal.

MAR [illegible] 1915

CLANSMAN PROVES SENSATION.

It is generally conceded that no such extraordinary motion picture as D. W. Griffith's, "The Clansman," or "The Birth of a Nation," now being shown in twelve reels at the Alcazar theatre, has ever been witnessed in this city.

Originally scheduled for one week, the Alcazar management has cancelled all immediate attractions that "The Clansman" may be continued for a second week, beginning next Monday afternoon. Two performances are given every day, one in the afternoon, beginning at two o'clock and the other in the evening at eight o'clock.

The gorgeous stage setting, depicting an old Southern plantation, the enlarged orchestra and the chorus of Southern jubilee singers are added features.

The [illegible]duction [illegible] seven [illegible] [illegible] and [illegible] includes [illegible] before [illegible] attempted [illegible] [illegible]

[illegible] unknowing [illegible] Hitherto undreamed of death through the gray twilight [illegible] moral day * * * [illegible]ometh within him, into what we thought—an [illegible] beginnin[illegible] agination.

This man would in his stran[illegible] language express his [illegible] the sounds. His first [illegible] would [illegible] carve it upon stone. The Bud[illegible] [illegible]fucius, the old [illegible]gotten phi[illegible] of Egypt, a Cicero, an in[illegible] Greek, a more [illegible] Rom[illegible] into England, [illegible] Shakespeare [illegible]ton, Darwin, [illegible], and not one friend for [illegible], into [illegible] a Goethe or [illegible] [illegible] nor the father of [illegible] power to w[illegible] and unfolding like a [illegible] watching over [illegible] twilight claiming, not as we Christia[illegible] done through so many hundre[illegible] in the excess of emotional "God," but instead, "superman" Nietzche—Nietzche, the author [illegible] long gray machine as it stan[illegible] its back against Germany and its rage against the world, or to the bleak northern shores of Ibsen or Bjornson, across to our own land, an Emerson or Edgar Allan Poe—I am only picking names at random and don't expect to qualify as a judge of genius or brain service, but I say should any of these men, excepting our primordial relative, have an idea to express he had the written word—the idea in his mind or brain or whatever we wish to call it, and then language to express the idea; that great thing which really makes our modern world * * * the written word—that form which you of the press know and realize so well the power it holds.

No Word to Aid Pictures.

But for the "inside dope" the motion picture man has not the spoken word of the stage, and not your weapon of the written word. Say, if as Edwin Arnold draws the story, for example, the young Lord Buddha walks out, down the garlanded street. Buddha has never seen or known suffering; only youth has been around him; all pain and ugliness have been kept away from his eyes. This, you would know well how to express in writing; this the stage would bring upon one scene and explain with spoken words. He comes to a certain street; there is a pause in the procession of youth. In the show of beautiful draped or undraped womanhood, in the glory of the scented flowers; in the moan of sweet music; in the lilt of yonder sunshine, oriental pavements gleaming; perhaps better than all, the pulsing of youth itself * * * but, as I say, there is a lull in the sound of laughter, a pause in the chant of music, and from behind some closed door and draped window my lord Buddha hears a scream of agony. That is the first time in his life he hears that sound. You imagine what it means to him. The lord, protecting him from suffering and sorrow, tries to get him on his way, but fails. This new, unknown thing must be investigated. Again he hears the scream. He has the doors opened. There is a suffering woman screaming at death that gapes in the window. He comes into the dark rooms. He will not be denied the answer to his question of what this means. He sees, from room to room, poverty, suffering, [illegible]th * * * the end of Lord Buddha's [illegible] the beginnig of his wisdom [illegible]

— Director Doc[illegible]

[illegible] you

A NATION'S MOTION PICTURES

graphy at Its Best Version of "The man" at Liberty.

photoplay took a long
rd last night when "The
ation," which is a version
Dixon's novel "The
was publicly exhibited
rst time at the Liberty.
By solving so successfully
licate problems of produc-
markable screen play on a
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several countries, D. W.
ly placed himself in the
s country, of all nation
rsaries.

nce, which closely re-
first night gathering at
nportant dramatic events
on, surrendered completely
otional appeal of the pic-
as also thrilled by the bat-
of the Civil War, which
on a scale and with an
ative quality that vividly re-
d actual warfare. Nevertheless
was the constant emotional
of the story, which could be
d without the slightest confusion
that gave the production its
artistic value.

Practically also the picture seemed
to overcome many of the difficulties
presented in screen plays. The pictures
were steady, the lighting was
right and the people who imagined
the characters had evidently
been chosen because of their ability to
act.

Two episodes were the outstanding
accomplishments in a spectacle
lasting nearly three hours
first represented, in a
views, the historical incident
man's march to the sea
ing of Atlanta. Thousands
must have been required for
of these thrilling battle
whole villages were com-
to give them the appearance
ity.

and epilogue pictured the
on of President Lincoln at
ater. Not only was the
ails of the crime shown,
also the whole interior of the
theatre, with its audience assembled
and the performance of "Our American
Cousin" taking place on the
stage. This vivid representation of
a great national calamity had a
curious effect upon last night's
audience. As the pictures were unreeled
they sat in subdued silence,
but, when the tension ended, broke
forth in prolonged applause in recognition
of the pictures' uncanny
realism.

Mr. Griffith drew abundantly upon
his own imagination in supplying the
pictorial episodes of Mr. Dixon's story,
which followed a novel too well
known to require description now.
Such scenes included the fall
Petersburg, Lee's surrender at Appomattox
the formation of the Ku-Klux
Klan and incidents in the South during
the reconstruction period after
the Civil War. If anything can justify
Mr. Dixon's story of racial hatred
this film in Mr. Griffith's pictorial
representation of it, which makes
"Civilization" the most remarkable picture
ever shown in this country up to
date, becomes almost insignificant
by comparison.

An excellent musical accompaniment
played to the thrill of the war scenes
and intensified the romance of the
love episodes. The entire production is
on a scale that will give moving picture
enthusiasts a new chance to

BIRTH OF NATION SEEN AT LIBERTY

lm Edition of Thomas Dixon's Novel Makes Profound Impression.

ACTING IS EXCELLENT

Big Crowd Appl

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the organizati
of Dixon's novel
with the great
three love affair
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h quite the same

arrat that D. W. Griffith
d com, sed out of "The Clans-
eans with a picture of the slave
s it began in the New England
States in the seventeenth century, and
then follows Dixon's story through the
events antecedent to the declaration
of the civil war, then pictures some of
the spectacular military events of the
war, including views of Sherman's
march to the sea, that are not only remarkable
for their effect of verity, but
also are wonderful as pictorial compositions.

Petersburg Fight.

The trench fighting before Petersburg
is also represented by a series
pictures that are simply amazing
their reproduction of warfare as
know it in books and war pictures.
photographs that have come from
rope of the present war can compl
for thrilling horror a
of test as these Mr. Griffith "composed
and which were "fought" under
tion with that of the
cers who helped him with their
ical knowledge.

The assassination of President
coln, which brings the first part
close, also shows some extraordi
pictures of the interior of Ford's
tre with "Our American Cousin" b
ated, the movements of the actors
the stage, of the throng constitu
audience suggesting nothing but
most tangible life, with never a
of artificiality anywhere in the pi
tures.

The second part, with Reconstruction
and the machinations of Austin
Stoneman and his mulatto satellite
Lynch, the rising of the Ku Klu
and the saving of both the G
and Lois Stoneman by this
tion, is equally remarkable
the progress as pictures and
faithful representations of the
in story. The assembling of
ked men and their wives
and the form of P
it had the spectators of the
their knees with excitement;

EV. SUN
JA. 4/1915

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eet.

The birth of a new epoch in a new
was the greatest outcome of the
sentation of "The Birth of a Na-
at the Liberty Theatre last night.
ore had such a combination
ind story, spectacle and
en unrelled before New York
definitely established that the
lay on a new art field diffe-
arply from that of the spoken
and that of the written word.

Th is pictured effect of an era of
fratricidal strife sweeps over a pe-
of about twelve years, following
general the American nation's
change, and illustrating, no repetition
ing, from 1860 to 1872 many of the
great national events, but following in
particular the fortunes of two typical
families, one Northern, one Southern.
The skill of director and actors keeps
the spectators always on tip-toe and at
times fairly lifts them out of their
seats.

It is in many ways the greatest of
photo plays. That it is not the great-
est in all ways seems due to the book
and subject of the book on which it
is based, "The Clansman." The thrill
of the thing almost makes one feel it
a source that, if it was not intended
to, did at least rekindle dying ra
hatreds.

A master of arts pictorial, D. W.
Griffith has painted this picture on

only fair
proaching it in its
ever been staged, unless
Griffith's own "Birth
Another memory picture is
night battle, with its flashes
gun and shell. It is actual
beautifully and the first ever
ever done. The burning of A
another right scene employs
host of performers. The
ish raid's March to the
river of men flowing down
ern valleys, is another imp
"War's Peace," an impress
of the battle dead, toge
legorical pictures glorify
deploring war, together with
battle pictures, make the
a whole a great argument f
sal peace, although "The
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Etc. Eve Post - Jan 4

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MIDNIGHT WO
AMERICAN FIL

STIRRING Scenes i
Birth of the Natio

O professional Southerner
jumped on his seat and
shouted when the
played "Dixie" at the
staggering real production
of "The Birth of
the Nation," but everything
else was done to
intensify the enthusiasm in the Liberty
Theatre when the motion picture version
Thomas A. Dixon's novel and play "The
Clansman" was unreeled.

Whatever differences of opinion
Southerners may have had about the Ku
Klux Klan, there was no doubt in any
part that they were great riders. The
burning climax of the play, the
rescue of the white sheeted
the rescue of the white
ce went wild.

And D. W. Griffith, of
directed the great picture
make speeches. The Ku Klux
which is said to be the
contains in motion
the country's history

ary question and its
In the wake of the
come the civil war,
ties and the toll
heirs: Sherman's
burning of Atlanta,
Lee's surrend
matics, the
Lincoln, the
with the Ku Klux
problem and the
in the South in the

the spectators [illegible]
times fairly lifts them off [illegible]
seats.

It is in many ways the [illegible]
photo plays. This it is not, the grou[illegible]
est in all ways seems due to the be[illegible]
and subject of the book on which [illegible]
is based, "The Clansman." The [illegible]
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a source that, if it was not intend[illegible]
to, did at least rekindle dying re[illegible]
hatreds.

A master of arts pictorial, D. W. Griffith has painted this picture on [illegible]

Eve. Telegram - 7 Aug [illegible]

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MINNEAPOLIS
MORNING TRIBUNE

STIRRING Scenes i[illegible]
Birth of the Natio[illegible]

O professional Southerner [illegible] jumped on his seat and shouted when they played "Dixie" at the staggering real production of "The Birth of the Nation," but everything else was done to intensify the enthusiasm in the Liberty matinee when the motion picture version of Thomas A. Dixon's novel and play "The Clansman" was revealed.

[illegible] matter what differences of opinion [illegible] audience may have had about the Ku Klux Klan, there was no doubt in any [illegible] that they were great riders. When, [illegible] thunning climax of the play, [illegible] vision of the white sheeted riders [illegible] the rescue of the white women [illegible] went wild.

[illegible] and D. W. Griffith, who managed the great picture, were [illegible] make speeches. The first film [illegible] which is said to be the biggest [illegible] contains in motion pictures the country's history reader, [illegible] the civil war, around [illegible] are wonderful on of [illegible] of scene. But the new [illegible] the first act was the [illegible] theatre showing the assassination [illegible] President Lincoln and the cast [illegible] The scene [illegible] perfect [illegible] be imagined and provoke [illegible] ment from the real audience [illegible] ing came the film presentation [illegible] instruction horrors and the bitter [illegible] rushes between the races, culminating [illegible] the attempt of the mulatto Lieutenant-Governor to marry the daughter of the politician. The arrival of the Ku Klux [illegible] charging upon a village packed with [illegible] soldiers, and the various scenes [illegible] as a photographic play of power, and fired up into prejudice to a virulent [illegible]

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the man-

[illegible] ery question and its [illegible] the United S[illegible]

In the wake of the [illegible] come the civil war, [illegible] tles and the toll [illegible] hearts; the man's [illegible] burning of Atlanta, [illegible] hurst, Lee's surrend[illegible] the assass[illegible] Lincoln, the order [illegible] ed, the Ku Klux [illegible] problem and the est[illegible] lasting peace in the [illegible]

These histo[illegible] rate of all [illegible] shown in w[illegible] history to re[illegible] upon the large [illegible] which has re[illegible]

[illegible] of the hall. It took t[illegible] of a day "to set" each [illegible]. The packing of the troops was [illegible] complicated matter that had to [illegible] worked out to suit the coat[illegible] requirements, say, for six or e[illegible] hours previous to the film taking. [illegible] completed picture of 12,000 feet [illegible] Civil War and other historical film[illegible] cost the producers several hundred t[illegible]sand dollars, and those who see "The Birth of a Nation" at the Liberty Theatre next week will be in nowise surprised at the great expense incurred.

Brlyn Times Mar. 2 15

"The Birth of a Nation."

Society, finance and the varied arts were represented at a private showing of D. W. Griffith's motion picture, "The Birth of a Nation," at the Liberty Theatre yesterday afternoon. The showing was in the nature of a forerunner to the public opening on Wednesday night, when the professional critics will view the presentation. Frank A. Vanderlip, Felix Roth and Theodore A. Shonts represented the financial world. Society was represented by Mrs. James Burton, Mrs. Stephen Brown, Mrs. Osgood Field, Mrs. Angus Rambau, Mrs. William Hamilton and Mrs. O. H. P. Belmont. The opera contributed Mme. Gadski and her daughter, Miss Gadski-Jedlicka, Miss Sedbrick, Miss Gatti Casazza, Miss Alda, Elinor Gerhardt, Mary Steinway, Frances Spencer, Herr Alfred Hertz and Edward Siedl. A literary box book would cover the writers among whom were Booth Tarkington, Richard Harding Davis, Jean Webster, Mrs. Wilson Woodrow, Owen Johnson, Mr. and Mrs. Robert W. Chambers, Robert Hughes, Rex Beach, Miss Gertrude Watson, Mr. and Mrs. Ellis Parker Butler, May Wilson Preston and Mr. and Mrs. Julian Street. The stage guild included Daniel Frohman and Florence Reed, Margaret Illington and E. J. Rowe, Wintarop Ames, Marguerite Clark, Hale Hamilton, Elizabeth Mesbery, Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. Vernon Castle, Granville Barker, Dr. Emanuel Reicher, Mr. and Mrs. Charles Richman, Miss Janette Beecher and Mr. and Mrs. Crosby Gaige. Illustrators were also out in force, including Howard Chandler Christie, Allen Gilbert, Mr. and Mrs. Harry Dart, Archie Gunn and Mr. and Mrs. Charles Dana Gibson.

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[illegible]ae Marsh in "The Birth of a Nation."

Bkln Times Mar. 1-[illegible]

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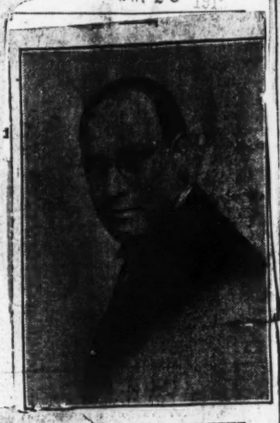

RABBI RUDOLPH I. COFFEE.

"The Birth of a Nation" was the theme of an address delivered at the Loendi club last Sunday afternoon by Rabbi Rudolph I. Coffee, of the Tree of Life synagogue, in Craft avenue. Mr. Coffee was introduced in a few very clever remarks by Jared D. Arter, who had charge of the program, which included Victrola numbers and an artistic soprano solo by Miss Sara Beatrice Writt. The speaker for the afternoon brought to his audience such a realistic word picture of the reels from the films of one of the most dazzling as well as the greatest work of the motion picture artists of the day, at a cost of $100,000 for the production in the Liberty theater in West Forty-second street, in New York City.

Mr. Coffee has a most striking personality; it's not so much what he says, as it is the very soul of the man seems to stir every fiber of his being with the intense earnestness of heart that he puts into every statement.

If there was a half-hearted or skeptical listener he or she could not help but see clearly long before he had finished that they were little less than "half a man" or woman to stand idly by and not put their best selves forward in the demand for all that goes to make people, a real nation.

He said in part: "That aside from the theme of the pictures it was a wonderful thing, this 'Birth of a Nation.'" The magnificent scenery with all its artistic production had drawn a house filled from pit to dome with film fans anxious to see the latest success in the film world. The first film shows northern American people starting the darkest bolt in American civilization—slavery, and it seems to emphasize the erroneous fact, northern people. The next film shows a man on the platform speaking on the subject of separation, and could easily be recognized as William Lloyd Garrison, and of course to make it more interesting there is a love story of a family in Pennsylvania who became intimate with a family in South Carolina, and is full of little incidents that have their influence on the general thought to be carried out in the pictures of the war with Gen. Sheridan, Sherman's march to the sea, and Gen. Lee, and then the scenes of the assassination of Lincoln, and ends with an expression in the last film in the first reel with this thought: "Now you are the uncrowned conquer of the world." The second part begins with "Gus, a degenerate," that would only increase race prejudice, and then the speaker said: "Why must things undesirable be shown? What good will they do?" Race prejudice is not what is wanted in America today. It's to emphasize the importance of freedom, and its the environment that effects the individual, and segregation is one of the most dangerous forms of prejudice. It's the American Christian church-going people who are the ones who harbor race prejudice, and are therefore the greatest enemies of the Afro-American people today. But is it true Christianity? But would the movie people have put on a similar picture with the Jews for subjects? No, indeed, but they impose on the weaker race and it will bring its own reward, as all similar nations have done. Why talk about a nation with one bad man as an example? Talk about the individual and his failure. Let the individual stand upon his own credit. There are good and bad in all creeds, races and classes of people. The Jew says, how is your soul conducting yourself here now. Do you believe in deed and not creed?

How a man behaves himself is the test of his life. No country can continue if there is to be petty race jealousies."

He congratulated the members on their group work and spoke of the better results from the assembling of their number to work for betterment of conditions of their own and the taking of Sunday afternoons for this work to the exclusion of following Christian churches teeming with race prejudices. Mr. Arter is to be congratulated in presenting such an orator with such an intensely interesting, heart-throbbing message to the members at the symposium.

At the close of the program Attorney Frank R. Steward, the president, presented a matter for consideration, calling attention to a bill that had been taking the efforts of Attorney William H. Stanton and Mr. Steward to have introduced in the legislature of this state in reference to Afro-Americans, and was based on the following act:

"To protect all persons in their equal rights regardless of race, color or creed in places of public accommodation, entertainment or amusement, and providing penalty for violation of the same:

"Section 1. Be it enacted by the senate and house of representatives of the commonwealth of Pennsylvania in general assembly met and it is hereby enacted by the authority of the same. That all persons within the jurisdiction of this state shall be entitled to the full and equal accommodations, advantages and privileges of any place of public accommodation, entertainment or amusement subject only to the conditions and limitations established by law and applicable alike to all persons. No person being the owner, lessee, proprietor, manager, superintendent, agent or employe of any such place shall directly or indirectly refuse, withhold from or deny to any person any of the accommodations, advantages or privileges thereof or directly or indirectly publish, circulate, issue, display, post or mail any written or printed communication, notice or advertisement to the effect that any of the accommodations, advantages and privileges of any such place shall be refused, withheld from or denied any person on account of race, creed or color, or that the patronage or custom thereat of any person belonging to or purporting to be of any particular race, creed or color is unwelcome, objectionable or not acceptable, desired or solicited.

"Section 2. The production of any written or printed communication, notice or advertisement purporting to relate to any such place and to be made by any person being the owner, lessee, proprietor, superintendent or manager thereof shall be prima facie evidence in any civil or criminal action that the same was authorized by such person. Nothing herein contained shall be construed to prohibit the mailing of a private communication in writing sent in response to specific written inquiry.

Section 3. A place of public accommodation, entertainment or amusement within the meaning of this act shall be deemed to include any inn, tavern or hotel whether conducted for the entertainment of transient guests or for the accommodation of those seeking health, recreation or rest; any restaurant, eating-house, public conveyance on land or water, bath-house, barber shop, theater, theatorium, nickelodeon, motion-picture house and music hall.

"Section 4. Any person who shall violate any of the provisions of the foregoing sections or who shall aid or incite the violation of any of said provisions shall for each and every violation shall be deemed guilty of a misdemeanor and upon conviction thereof shall be fined not less than hundred dollars nor more than five hundred dollars or shall be imprisoned not less than 30 days nor more than three months or both such fine and imprisonment at the discretion of the court."

All persons interested are urged to see or write their representative at Harrisburg and urge his support of the bill.

...YORK SU...
...1915

...RECTS TO ...LANSMAN FILM

...BORS CALLS PIC... ON A RACE.

...Censorship, How... "Birth of a Na... Picture Play Over ...nal Association for ...of Colored People— ...ority of Board Had ...Changes.

That the ...al Board of Censorship is ...s unanimous in its official ... the "Birth of a Nation," the ...n based on Thomas Dixon's ... Clansman," has been learned ...ic C. Howe, United States ... of Immigration, who is ... Board. Mr. Howe has ... of his name on the official ... by the National ...ship, Frederic C. Howe, ... connection with this film.

The ... relations between the film and the ...al Board of Censorship is ... The picture was first shown ... committee consisting of ten ... Board, and was approved ... on January 20. Later, upon ... from the National Association for the Advancement of Colored People, ... Howe, as head of the Board, asked that the film be presented to the general ... This committee passed the first part, subject to minor changes, and condemned the second part "because it was an unwarranted at... upon a race, and, specifically, be... incidents which it was ... create race hatred and preju... constituted a reflection on ...

On ... two days later, the general ... decided at a business meeting to reconsider the film, and set March 17 for this purpose. The committee reversed its first decision at this resubmission, and passed the film subject only to changes in two of the subtitles.

Mr. Howe opposed this new move, and it has been learned that a large minority of the Board are with him in his condemnation of the film. It is understood that the following, among others, disapproved of the picture: Dr. J. P. Warbasse, of Brooklyn; Mrs. Joseph M. Price, Mrs. Howard Gass, J. K. Paulding, and Dr. Lewis, head of the Prison Association. Mr. Howe said that his opposition was personal, and was based on the fact that the film was "an unwarranted attack on a race and productive of race hatred and prejudice" unless the objectionable features were removed.

In regard to his connection with the Censorship Board, Mr. Howe said:

"While I have been chairman of the National Board of Censorship for a good number of years, since I took this office as Commissioner of Immigration I have been only nominally connected with the Board, as I have not had the time to devote to it."

Evening Mail
MAR 2... 1915

FEARS RIOTS FROM MOVIES

Chairman ... Censors Board Oppose... to Dixon's "The Birth ... Nation."

Fear of ... has divided opinion ... bers of the National Board ... ship as to the presentation ... Birth of a Nation" ... on the screen at the Liberty ... Frederick C. Howe, ... board, has forbidden ... same as approving the ...

...mittee of ten had ... production, which ... events, protests ... the board. A ... majority of ... in favor of contin...

World.
March 26 1915

Race Prejudice in Motion Pictures.

To the Editor of The World:

There are thousands of honest, serious colored citizens working night and day to build up and preserve the amity and comity between the whites and blacks in the City of New York, and we feel the film play "The Birth of a Nation," especially the second half of it, unjustly imposes upon our city as well as our people a revival of the hatred and race prejudices of the reconstruction period.

The play is not only an affront and an insult to a great minority opinion, but it is malicious, because it falsely depicts more than 10,000,000 people as a race of rapists; and in this particular it tends toward a breach of the peace, which the sound public policy of our city should not condone. JNO. M. ROYALL.

New York, March 20.

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ress: Brooklyn, N. Y.

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The scissors play as important a part in motion picture production as in the making of a newspaper. As Kipling remarked "Elimination is the work of genius." "The Birth of a Nation" spread to 40,000 feet of film, which was cut down to 13,800 feet.

* * *

Sun Pittsburg Mar. 30-15

Censoring a Film.

In New York there is being displayed a motion picture film called "The Birth of a Nation," which is built largely on Thomas Dixon's story, "The Clansman." The film story begins with the events leading up to the Civil War, the war itself and the death of Lincoln. That constitutes the first part of the pictured story and then comes the film of "The Clansman." It is said that the taking of this occupied a year or more, that at times as high as 18,000 people were employed, and that the sum invested runs close to $500,000. By everyone it is conceded to be the biggest thing in motion pictures that has ever been taken in this country, and has been equalled only by an Italian film called "Caberia."

But now comes the censors of motion picture films and their action created a small tempest, with Frederick C. Howe, immigration inspector in New York and chairman of the national board of censors, as the central figure. It appears that a protest is going up, principally from negroes and their sympathizers, against showing this film because the tendency is to incite race prejudice and bring the whites and blacks into conflict, or at least open enmity.

The film was first passed by the board, then this action was reconsidered, and after a second viewing the first part was passed but the second held up. Then came another rehearing and the whole film, after changes were made, was passed. The protestant throughout was the National Association for the Advancement of Colored People. Mr. Howe's objection is that the film is an "unwarranted attack on a race, and is productive of race hatred and prejudice."

The objectionable element in this film is the fact that it shows the South during the period of reconstruction with Northern carpet baggers and ignorant negroes in control of state and municipal affairs. The stress that is laid upon the dominance of the negro and the accentuation of features of such a condition give the story much of its dramatic value. At the same time it emphasizes a state of affairs that brought into being the Ku-Klux Klan and it is contended that the recounting and picturing of these things arouses the animosity of the white people.

It strikes one familiar with the stage and with dramatic entertainment that these gentlemen are a bit slow in protesting. For many years a dramatization of Mr. Dixon's story has been before the public under the title of "The Clansman." It has been presented in nearly every city, town and hamlet in the country. It is the story of "The Clansman" that is objected to in this film, and while it may not be a pleasant subject, still the same thing has been seen repeatedly in the theaters, ... stronger and more impressive because ... present. This is ...

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NATIONAL PRESS CLIPPING BUREAU

m ... Union

ress BAPTIST. Nashville, Tenn.

e MAR 27 1915

"THE BIRTH OF A NATION"

The Censors Reverse Themselves--When Shown That The "Birth of the Nation" Was Harmful--Thousands of Dollars Invested—National Association Found Task Quite Difficult.

New York, Mar. 2, 1915.—The National Association for the Advancement of Colored People has scored a real triumph in New York in succeeding in getting the National Board of Censorship to reverse its approval of the moving picture film called "The Birth of a Nation" which is based on Thomas Dixon's "Clansman."

As soon as advised of the action of the Board of Censorship, at the suggestion of Mr. Paul Kennaday, a member of the Board of the National Association for the Advancement of Colored People, officers of the Association got in touch with the Police Commissioner through Mr. Oswald Garrison Villard, who has been advised by the Commissioner that the entire matter has been placed in the hands of Chief Magistrate McAdoo, and the owners of the film warned not to produce it. It has been extensively advertised for production beginning on the night of March 3 in the Liberty Theatre, Forty-second street, west of Broadway. One hundred thousand dollars has been invested in it. Its owners are Messrs. Aitken and Griffith. The latter is reported to be a Virginian. An advance performance of the production was given in Washington and it is said that Chief Justice White and President Wilson were present.

The reversal of the decision of the Board of Censorship to approve the film willp robably prevent its production in about eighty per cent of the theatres of this country since many cities have ordinances prohibiting the production of moving pictures when not approved by the National Board of Censorship, and even when there are not such prohibitive ordinances many theatres will not produce films unless they have the approval of the Censorship Board.

The National Association had a very difficult task to perform in suppressing this film since it had already been approved by the Censorship heard of it through its Los Angeles branch where a duplicate film had been released and produced in spite of a protest of the branch. The reason given by the Police Department and the City Council for refusing to interfere was that the film had been approved by the National Board of Censorship.

When the National Association first appealed to the Board of Censorship over a week ago, there seemed to be little prospect of getting an unfavorable decision on this film in the limited time left before its advertised public production. The Association communicated with every member of the Board of Censorship and through the latter's courtesy an advance performance was arranged at the Liberty Theatre yesterday afternoon. All the members of the Board of Censorship were present and a small committee from the National Association for the Advancement of Colored People was in the audience. At the close of the performance the Board of Censorship met and unanimously voted to disapprove the film.

In connection with the difficulties that the National Association met in having this objectionable film censored, it is interesting to note the action taken in Atlant, Ga., in regard to "Uncle Tom's Cabin," which has recently been produced there in moving pictures. To suit the Southern community the name of the production had to be changed to "Old Plantation Folks," and all disagreeable scenes cut out, such as whipping post. Legree is made almost a saint. In justifying this action Mrs. Joseph Morgan, of Atlanta, president of the Pioneers, says, "Nobody has any right to come here and stir up sectional prejudice by entering such a play. The play recalls all the things we have been trying to forget."

—Nashville Globe.

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...anu ... move was made to ... the first performances.

The film as changed, however, did not meet the approval of the association, nor ... the officials of the National Board of ... The Nemodeo ... feature film at the Hippodr... which is ...

Eve. News, Newark, N.J.
MAR 30 1915

HOWARD TO FIGHT FILM FOR NEGROES

Colonel Promises Local Association He Will Prevent Exhibition of Offensive Picture.

BLAMES WILSON FOR SEGREGATION

With a promise that he would stop any exhibition here of "The Birth of a Nation," a film that has aroused negroes as an insult to their race, Colonel James W. Howard won the applause of a good-sized gathering of colored people last night at a meeting of the Newark branch, National Association for the Advancement of Colored People, in St. John's Methodist Episcopal Church.

Just before Colonel Howard spoke, Miss Mary Childs Nerney, national secretary of the association, had given all the details of the fight now on for colored people in New York against the film. She said that as yet no one had been able to learn the full bookings of the film.

After Colonel Howard had begun his talk, he asked Miss Nerney if she knew whether the film was to be shown in Newark. She did not know.

"If you find out, tell me—I'll stop it," the colonel said. "If that picture comes to this city, I'll call a meeting of the Citizens' League and we'll attend to it."

That led the speaker to tell a little about the Citizens' League. It is an organization, he explained, in which the members are pledged to accept no political preferment. Colonel Howard did not divulge any more of his plans for the stepping of "The ...th of a Nation."

Assails Segregation Order.

In national affairs, the colonel said, the colored people are fighting against heavy odds, with the Democratic party in power at Washington. He attacked the segregation order as one "by which President Wilson has insulted the memory of Abraham Lincoln." Mr. Howard explained that Mr. Wilson's part in the order had been in allowing it to stand as it was proposed by Secretary McAdoo of the Treasury Department.

This order, it was explained, separates the working quarters of white and negro government employes. Thus, in the postoffice at Washington, colored men work at one end of a bench, while their white co-workers are in another section.

Colonel Howard said there are three goals for which the colored race should strive—good health, good morals and knowledge.

Rev. Dr. J. R. Waters, pastor of the church and president of the Newark branch of the association, presided. Rev. Dr. E. F. Eggleston, pastor of the Thirteenth Avenue Colored Presbyterian Church, also spoke.

Other officers of the local branch of the association are: Secretary, R. W. Stewart; treasurer, John S. Pinkman; assistant secretary, Miss Alverta Harris; executive committee, Dr. W. R. Granger, Dr. Eggleston, D. D. Woody, George A. Douglass, T. W. Doubley and A. C. Fletcher.

...NNEAPOLIS (Minn.) NEWS
MARCH 31, 1915

NEGROES CONDEMN FILM

"Birth of a Nation" Reflects On Race, They Say.

(Special to The Daily News.)

New York, March 31.—Major Mitch... yesterday received a delegation of negroes and their friends to protest against certain portions of the film play, "The Birth of a Nation," a version of Thom... Dixon's novel, "The Clansman." ... they say, reflects upon ... stirs up race hatred ... worse ... in life.

"So films which concern themselves with the ugly truths of existence are ... pugnant to me. But I do not ... them sweepingly. Perhaps the... essary to spread a ...

MOVING PICTURE JUSTLY DENOUNCED BY JANE ADAMS

Calls "Birth of Nation" a Pernicious Caricature of Race. Man Who Directed Picture Son of a Confederate General

New York City, March 25.—"Pernicious caricature of the negro race," is the way in which Miss Jane Addams, of Hull House, Chicago, expressed her opinion today of the motion-picture drama, "The Birth of a Nation," now being shown in New York, in which is told a story of reconstruction days and Ku Klux Klan violence in the South following the Civil War. After having seen the film, Miss Addams softened no terms in her condemnation of it.

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among colored people, and showing them as representatives of the truth about the entire race," she said in describing her impressions of the play. "It is both unjust and untrue. The same method could be followed to smirch the reputation of any race. For instance, it would be easy enough to go about the slums of a city and bring together some of the criminals and degenerates, and take pictures of them purporting to show the character of the white race. It would no more be the truth about the white race than this is about the black.

An Anachronism.

"One of the most unfortunate things about this film is that it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider today. Even then it does not tell the whole truth. It is claimed that the play is historical; but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events, but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest.

"Nobody denies that in the haste and confusion of the period after the Civil War the men in control of politics did very tyrannical and short-sighted things and made a great many mistakes. The 'carpet-baggers' from the North, who went in and influenced the negroes against the interests of the whites unquestionably did a great deal of harm; but to present the tendency they represented as the only one is as unfair to the North as to claim that all Southerners wanted to oppress the negroes would be to the South. Then the film shows a ridiculous scene in a Southern Legislature to which the election of a majority of negroes has been obtained by defrauding whites of their votes. Negro legislators are shown taking off their shoes at their desks, drinking whisky from flasks while making speeches, acting in all sorts of uncouth ways. It is laughably false to the whole truth.

"Then there is the impression that is created of the Ku Klux Klan—perfectly ridiculous. The Klan takes the place of the melodrama hero, always doing the noble thing and rescuing the heroine in distress. There are the revolting scenes of the pursuit of one white girl, which rouse feeling against the negro; and then there follows a second similar scene of attempted forced marriage between a powerful mulatto politician—there may have been such vicious individuals as this man is shown to be, but they were certainly exceptions—and a white girl. Of course, the Klan breaks in just in time to prevent the success of the design. At every turn the Klan is made to appeal to the enthusiasm of the spectator as the heroic defender of a victimized people. None of the outrageous, vicious, misguided outrages, which it certainly committed, are shown. I am not interested in loading blame for those outrages on the men who made up the Klan. It was natural that in the heat of the times they made mistakes, just as did the men of the North. I am simply contending that what this play tells of it is not the whole truth.

The Part of the Klan.

"Of course, the spectators applaud the Klan. It is not shown to them except to stir their sympathy. Of course, they applaud slights and contempt for the negroes; they are shown only as despicable brutes.

"It is certainly to be hoped that such a film can be suppressed. As an appeal to race prejudice, it is full of danger."

"Do you recall any portions of the play that you found particularly objectionable?" Miss Addams was asked.

"No, it was rather the whole tone of the second part," was the reply. "Of course, there are the unpleasant episodes in which white girls figure; but the evil is rather in the dominant attitude of mind toward the negro. As I have said, it seems to me an attempt to make him appear worse than childish and brutal and vicious—actually grotesque, and primitive and contemptible."

"How far did you observe that this attitude of mind influenced the spectators?"

"It is hard to tell, of course. Certainly, I felt that they were made to feel a prejudice against negroes; some showed approval in applause when the hero refuses to shake hands with the mulatto politician, and they were roused to the point of clapping enthusiastically, before the end of the pictures, whenever the Ku Klux Klan appeared. That was the noticeable thing about the play—the success of the glorification of the activities of the Ku Klux Klan, contrasted with the base and elemental character of the negroes, misrepresented in the ludicrously perverted scenes of plantation life. The production is the most subtle of untruth—a half truth."

MAYOR BARS BRUTE AS NEGRO ON FILM

Censures Photoplay of the "Clansman" After Big Protest Meeting.

Mayor Mitchel yesterday gave a hearing to 500 negroes and their friends who objected to certain features in "The Birth of a Nation," the photo play version of Thomas Dixon's "Clansman," now being presented at the Liberty Theatre. The fact that the management had voluntarily deleted the scenes objected to was not permitted to prevent the negroes and their friends expressing their opinion of the scenes and of the author.

The scenes objected to were two—one portraying the flight of a white girl from a negro, whom she escapes by throwing herself over a cliff, and another where a negro lieutenant governor attempts to attack the daughter of his benefactor.

One way or another the press agents of the company producing the film have made much of these scenes and discussion as to their fitness or lack of it has not been discouraged, even in Atlanta, where some of the pictures were taken. The objection to them was that they portrayed the negro as a brute and were calculated to engender race prejudice.

Frederic C. Howe, the first speaker, objected to the play as a whole as crude, vindictive and untrue, with one-half of the play devoted to war and the other half to picturing the negro as depraved. The production, he said, was an outrage upon 10,000,000 Americans who could make no protest because they have no voice in the affairs of the nation.

The Rev. Dr. William H. Bowles objected to the play as untrue. "If," said he, "the scenes were true, I'd hate my own race."

Rabbi Wise denounced the board of censors for allowing such a film to be produced, and the producers as "contemptible cowards." He congratulated the negroes of New York upon having been more patient than the Irish, "who attacked 'The Playboy of the Western World.'" If he did not know Thomas Dixon to be capable of such infamy he said he would have been forced to believe he was hired to write the book to stir up race prejudice.

"Improper, immoral and unjust," was the way Oswald G. Villard described the production. Miss Lillian D. Wald, of the Henry Street Settlement, indorsed what Mr. Villard said.

Fred R. Moore, editor of "The New York Age," appealed to the Mayor for fair play to his race.

Mayor Mitchel made all hands happy by announcing that the objectionable scenes would be presented no more in his city.

he ploy of the play, according to the or; centers around a woman's nude e which is supposed to swmbolize th." Further than to learn this the r did not stay. He saw two scenes he films and then marched out. He he was disgusted and considered the play a profanation of religion. ol cial action will be taken on the permission for as unti

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Dramatic Mar.

"The Birth of a Nation" is arousing considerable discussion in New York. Editorial writers on the *World* and *Post* have both turned their pens to adverse criticism. "Letters from Readers" are frequent. This is to be expected, for the producer has tackled a burning question, and it is a tribute to his art and the power of the motion picture that thoughtful criticism should be evoked. But there is one aspect of the question that must cause us a smile. Take a momentous subject, one that will arouse discussion pro and con, and treat it in a book. Criticism will be met, and other writers will probably write books answering your point of view. But unless your work transgresses the laws of decency, no one will be heard to suggest that the publication of your book be stopped and the copies issued canceled. But place the same subject on the picture screen and, so peculiar is the lay attitude toward the motion picture, the first recourse of all critics is, "Stop the picture, close the theater, don't let them show it." Reason takes flight, and arbitrary, autocratic rule enters where pictures are concerned.

Telegraph Courier

MAR 23 1915

Daily News

Mar 26-15

RACE QUESTION IN FEATURES.

As a result of D. W. Griffith's "Birth of a Nation" achieving such great publicity in New York through its showing at the Liberty theatre afternoon and evening and a follow-up by the Fox Film Corporation of a film version of "The Nigger," a negro sentiment has sprung up against the films.

"The Birth of a Nation" is "The Clansman" filmized. Thomas Dixon wrote it and as generally known the story tells of the brutal raping of a little girl by a renegade negro and the attempt of a mulatto to gain physical hold of a white woman of caste. These two story facts are skillfully presented in Griffith film.

"The Nigger," taken from Shelplay and novel, Fox has followed script closely and there are "close views of a fiendish, mouth-frothing nick about to take liberties with the girl. Other scenes are reported calculated to start racial prejudiainst the negroes.

National Association for the adment of colored people is makery effort to stop the Griffith on the claim that it openly and y arouses race hatred and is a public nuisance. The as- has had Griffith and Harry resident of the Mutual Film on, in court. The matter was er to this week, when a hearred for the West Farms Po-

The association has engaged J. W. Osborn to represent its interests. Griffith and the Mutual will be represented by Martin Littleton.

The National Board of Censors recently passed the picture and in its approval said that "The Birth of a Nation" was both artistic and educational from its viewpoint.

Regarding "The Nigger" a quiet sentiment is on against the picture. The management of the Hippodrome had planned to exhibit it next Monday, following "The Heart of Maryland" presentation but has taken precaution and arranged for another feature in case "The Nigger" is called off before opening.

Whether anything comes of the agitation against the Griffith and Fox pictures, they are going to receive publicity that will mean bigger boxoffice receipts.

"The Birth of a Nation" has played to a trifle under $14,000 each week it has been at the Liberty. That is nearly the entire capacity of the theatre at the scale, for 14 performances. Four hundred and twenty seats sell at $2 each.

One of the men most actively engaged in the movement to eliminate that which is claimed to be directed against the welfare of the blacks is Oswald Garrison Villard, owner of the New York Evening Post. Villard (white) is a relative of Lloyd Garrison and for a long time has been working in behalf of the negro's mental advancement.

Though it is not generally known two big scenes were cut out of the Griffith picture. One was a love scene between Senator Stoneham (white) and his octoroon housekeeper, and the other a fist fight between a white man and a black.

Griffith is not one bit pleased with any sentiment against his picture which he claims is only a photoplay reproduction of what actually occurred and which is down in black and white in the pages of American history.

Evening Post

MAR 24 1915

Colored People Want Film Suppressed

Affairs Take New Turn in "Birth of Nation;" Play Is Termed Public Nuisance.

Affairs have taken a new turn in the career of "The Birth of a Nation," the first motion pictu[redacted]bited at a $2 admission, which began its New York run at the Liberty theatre on March 3. The film is the work of D. W. Griffith of the Mutual forces and is an adaptation of Thomas Dixon's story, "The Clansman."

The production has called down the ire of the National Association for the Advancement of Colored People which is now taking active steps to have the play suppressed. The association issued a summons out of the magistrate's court against Mr. Griffith, producer, and Mr. Aitken, owner of the film, to have them prosecuted for maintaining a public nuisance on the grounds of endangering the safety of the public and offending public decency.

In an exclusive interview with Miss Jane Addams, of Hull House, Chicago, one of the board of directors of the association, gave to the New York Evening Post, she denounced it as a "pernicious caricature of the negro race" and declared that it certainly was to be hoped that such a film could be suppressed as an appeal to race prejudice was full of danger.

When the story was presented in dramatic form on the stage it stirred up bitter feeling and was short lived for its course was attended with troublesome times. The film was first known as "The Clansman" and the censors of Los Angeles refused its preliminary run there until the matter [illegible] court an[illegible] decision [illegible] a film

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A New York firm of moving picture make[illegible] a film called "The Birth of a Nation," the na[illegible] American negroes. Now the Association for the [illegible] of Colored People, with headquarters in New [illegible] a campaign to have it suppressed. In this they [illegible] ing of Jane Addams, who has seen the picture. [illegible] the crowds appland the Ku-Klux scenes, the ref[illegible] politician to shake hands with the negro politi[illegible] incidents, and forget [illegible] the better [illegible] colored folks in th[illegible]

APR 1 1915

MAYOR SENDS BELL TO CENSOR 'NEGRO MOVIE'

Actors Might Have to Halt Production—Big Delegation Calls on Mitchel.

Martin W. Littleton, backed up by W. Griffith, producer of the motion picture play, "The Birth of a Nation," and Thomas Dixon, author of "The Clansman," on which the film play was founded, to-day appealed to Mayor Mitchel against the attack made by the National Association for Advancement of Colored People.

Mr. Littleton charged that if there was a riot because of certain features in the production it would be a simulated and a stimulated riot.

The upshot was the mayor instructed Commissioner Bell, of the Bureau of Licenses, to sit through a running of the film and indicate to Griffith and Dixon just what ought to be cut out to meet the wishes of the administration and placate negro protestants.

Delegation at City Hall.

A big delegation descended on City Hall to-day on receiving word that objectionable scenes were not deleted the theatre license would be revoked and to-night's performance stopped.

Clergymen, fiction writers, dramatists formed the large crowd that filled into the mayor's reception room. The Rev. Thomas B. Gregory, Court Hughes, May Wilson Preston and Lillian Gish, who plays the part she in the scenes complained of, prominent in the throng.

Littleton told the mayor the action back of the agitation against the production has had the case under a summons in the Jefferson Market Court since January, then only to-day, when the case was finally called, an adjournment was secured by the complainants.

Mr. Littleton insisted the place to try this case was in a court of law and that the matter had been thrashed out before Chief Magistrate McAdoo, who decided he could not interfere with the production, and read Mayor Gaynor's opinion on the Irish Players, producing the "Playboy of the Western World."

Want to Reduce Dispute.

"No claim has been made that the play is immoral or indecent," said Mr. Littleton. "They do say it is provocative and outrageous. The question for us to consider here is how far it is the desire of the government to control or stop this play. We want to reduce the area of dispute."

The attorney charged that the association is the same organization that boasts in its annual report of 1914 over the signature of Oswald Garrison Villard, of having defeated anti-marriage laws in Ohio, New York, Wisconsin and other states. On this he said:

"They have openly come out in defense of Jack Johnson and the Camille girl, and our play is a protest against mongrel mixture of black and white."

Mr. Dixon, who followed, was so vague in his denunciation of the opponents that the mayor urged him to refrain from personalities. He said Oswald Garrison Villard, the Don Quixote of America."

MAYOR'S CENSOR TO SEE PICTURE FILM PLAY

Mr. Mitchel Acts After Hearing Arguments Over "Birth of a Nation."

There was a hearing before Mayor Mitchel to-day on the protests of negroes against alleged objectable features of the film play "Birth of a Nation." The hearing was attended by Thomas Dixon, author of "The Clansman," from which the play was written; D. W. Griffith, producer of the film; Martin Littleton, counsel for the film company; License Commissioner George H. Bell and Deputy License Commissioner Ephraim Kaufman.

After the producers and their counsel had made an attack on the association back of the agitation against the film, Mayor Mitchel instructed License Commissioner Bell to see it and suggest the changes in scenes desired. The Bureau of Licenses had notified the owner of the theatre that unless the scenes complained of were eliminated this afternoon the performance would be stopped to-night.

"This play is a protest against the mongrel mixture of black and white," said Mr. Littleton, who comes from the South. "This association, of which Oswald Garrison Villard is Vice President, in its annual report for 1914 openly and defiantly boasted of having defeated anti-intermarriage laws in New York, Wisconsin, Ohio and other States."

At the negro meeting the other day before the Mayor, Mr. Villard said he would stake his reputation as an historian on the statement that the spectacles objected to in "The Birth of a Nation" were untrue and inaccurate.

Thomas Dixon declared to-day: "I hereby make an offer of $5,000 to Mr. Villard if he can point out a single historical inaccuracy in this production."

Eve. Globe

APR 1 1915

'BIRTH OF A NATION' CASE IS POSTPONED

The hearing on the summons served on Harry Aitken and D. W. Griffith, responsible for the film version of Thomas Dixon's book "The Clansman," in the form of "The Birth of a Nation," was adjourned one week by Magistrate McQuade, when the case came up to-day in Jefferson Market Court.

The adjournment was taken at the request of a representative of James W. Osborne, who appeared in behalf of the complainant, the National Association for the Promotion of Colored People. He said that following the protest to Mayor Mitchel, it was understood the objectionable scenes would be eliminated. If this is done the complaint will be withdrawn, the lawyer said.

While part of the picture play has been eliminated after a conference with the commissioner of licenses, it is understood that it does not yet suit this official, and the theatre received notice to-day that if further eliminations are not made the exhibition will not be allowed to go on.

The commissioner said he and his deputy would go to the theatre this afternoon at the mayor's suggestion, see the pictures, and agree with Mr. Dixon as to what parts shall be eliminated.

The fact that the eliminations made were not satisfactory developed at a hearing by Mayor Mitchel, asked for in order to enable the author, Mr. Dixon, and the producers and their counsel to present their side of the case.

FOUR WOMEN CALLED TO GIVE JUDGMENT ON "BIRTH OF A NATION"

Will Give Their Criticism in Court Hearing of Protest Against "Movie."

Opposition to "The Birth of a Nation," the film version of Thomas Dixon's "The Clansman," took a new turn when four prominent women were summoned to appear in Jefferson Market Court to-day to express their opinion of the production. They won't appear this morning, however, as the scheduled hearing will be postponed for a week.

James W. Osborne will appear for the protestors and Martin W. Littleton for D. W. Griffith, the producer. The resulting action is expected to overshadow the protest made to Mayor Mitchel.

Mr. Osborne was engaged by the National Association for the Advancement of the Colored People, of No. 70 Fifth Avenue. It objects to the two big scenes of the pictures, in one of which a negro chases a white girl over a cliff and in the other a mulatto politician tries to force marriage upon the daughter of his benefactor. The association admits these scenes have been modified but holds they have not been changed sufficiently.

Joel E. Spingarn, Chairman of the Board of the association, caused a letter to be sent to Mayor Mitchel calling his attention to that fact, but before that he had summonses served on those who are expected to be the star witnesses in court.

They are Mrs. Norman De R. Whitehouse, Miss Rosalie Jones, Miss Mary White Ovington, authoress, Mrs. Helen Lansdowne and Frederic C. Howe, Chairman of the National Board of Censorship, who requested that his name be taken off the approval stamp of the National Board when a majority approved the film.

San Francisco Bulletin
March 27-1915

POST
Boston, Mass.

BY THEIR FRUITS.

In the production of "The Birth of a Nation" in this city a race is libelled. In the office of the Collector of Internal Revenue for the Second District of New York that race may be judged by its fruits.

Charles W. Anderson goes out of office to-day after holding for ten years this responsible post under the Treasury. Many millions of dollars have passed through his hands. His dealings have been practically all with white men of the highest intellect and of substantial business standing. Capacity and courtesy have been the qualities most remarked in his conduct of an office maintained always in the highest efficiency. In Collector Anderson's time, three complicated and important new revenue measures, the income tax, the corporation tax and the war revenue tax, have made this office the most difficult, as it is the most important, ever held by a colored man under the Government. He has stood the test.

No race is fairly judged by holding up as types for reprobation its most degraded specimens. Every race has the right to be judged by its patient, toiling, useful average, and by its best.

The Post APR 1 1915

FILM PLAY HEARING ADJOURNED.

Magistrate McQuade Puts Case Over at Complainant's Request.

Hearing of the summons served on Harry Aitken and D. W. Griffith, responsible for the film version of Thomas Dixon's novel, "The Clansman," under the name of "The Birth of a Nation," was adjourned one week to-day by Magistrate McQuade in Jefferson Market Court.

Adjournment was taken at the request of a representative of James W. Osborne, who appeared in behalf of the complainant, the National Association for the Advancement of Colored People. He said that, after the protest to Mayor Mitchel, it was understood that the objectionable scenes would be eliminated. When this is done, the complaint will be withdrawn, the lawyer said.

Martin W. Littleton, representing managers of the film play, "The Birth of a Nation," and D. W. Griffith appeared before Mayor Mitchel this afternoon and asked for a conference with the Commissioner of Licenses, to find out just exactly what the city Government wants to do in eliminating certain parts of the picture.

The Herald
Mar. 29-1915

"A RACE OUTRAGED."

Mr. Howe is Right in Objecting to "The Birth of a Nation."

To the Editor of The World:

Mr. Howe, the Chairman of the National Board of Censorship, and those who agreed with his views on the issue of "The Birth of a Nation" as presented to the committee, should be highly commended for their keen discretion in a matter so important to the welfare of an undeveloped race.

The picture of a brutal negro chasing a white girl is decidedly undesirable. That such a picture would be conducive to race hatred is obvious. For the committee to agree with Mr. Howe's view would be a consideration of national importance, eliminating the probability of racial riots and social unrest.

New York, March 27. R. E. W.

A Dark Chapter of History Portrayed.

To the Editor of The World:

A cry has been raised against the showing of the film play "The Birth of a Nation," claiming that it tends to race prejudice. Your writer of yesterday claims that it "depicts more than 10,000,000 people as a race of rapists." It does no such thing any more than the "Merchant of Venice" brands all Jews as Shylocks.

The play and the book from which it was written ("The Clansman") are portrayals of that dark chapter in American history which both races do well ever to keep before us so that, remembering, neither shall do those things again which shall lose for either the respect of the other.

The right of historians to minimize or obliterate events, either in serious works or in fiction of this character, has long been denied by the reading public. Both races demand to see the depths of the past from the plains of the present, so that they may intelligently order their ascent to the heights of the future.

Let the play go on; and let a few whites study the degradation to which they allowed the blacks to fall and then condemn them because they do not rise more rapidly.

Washington, March 27. J. S. B.

Mail

APR 1 1915

Film Hearing Pending Scene Change

[illegible] of Harry Aitken and D. [illegible] summoned as responsi[illegible] "Birth of a Nation," [illegible] "The Clansman," was [illegible] one week when the [illegible] to-day in Jefferson M[illegible]

[illegible] out exactly [illegible] wanted to

APR 1 1915

Hearing on the summons served on Harry Aitken and D. W. Griffith, responsible for "The Birth of a Nation," was adjourned one week by Magistrate McQuade when the case came up for a hearing to-day in the Jefferson Market Court.

TIMES
PAWTUCKET, R.I.

The moving picture marvel, "The Birth of a Nation," said to follow the spirit of "The Clansman," from which it was derived, is meeting with a large amount of opposition because of the rank democrats of the manner in which, it is said, it presents the negro problem. One may read book, or see [illegible] dramatical production [illegible] but try [illegible] first performances.

The film as changed, however, did not meet the approval of the association, nor [illegible] of the National Board of [illegible] feature film at the Hippodr[illegible]

[illegible] are and the really in life.

"So films [illegible] concerns themselves with the ugly truths of existence are repugnant to me. But I do not [illegible] them sweepingly. Perhaps there [illegible] century to spread a [illegible]

MAR 30 1915

NEGROES MAKE A PROTEST TO MAYOR

THEIR OBJECTION TO FILM PLAY "BIRTH OF A NATION."

Mr. Mitchel Tells Large Delegation from National Association for Advancement of Colored People that Manager of Moving Picture Has Promised to Delete Two Scenes Which Are Believed to Incite Race Antagonism and Hatred.

A delegation from the National Association for the Advancement of Colored People was granted a hearing in the Board of Estimate Room at City Hall today to protest against the production of the film play, "The Birth of a Nation," based upon Thomas A. Dixon's book, "The Clansman." Dr. J. E. Spingarn, chairman of the board of directors, introduced a number of speakers, some of whom were prominent negroes. The room was crowded by several hundred prominent men and women, white and colored people, the latter comprising all the leaders of the race in this city, Brooklyn, and Jersey City, as well.

In three-minute addresses each speaker emphasized the deplorable effects which would ensue from a continued production of the film in its present shape. Racial antagonisms, historical injustice, and a corrupting moral effect upon the growing generation were some of the reasons urged upon the Mayor as grounds for his action. At the conclusion of the hearing, Mayor Mitchel, with whom sat Commissioner George H. Bell, of the Department of Licenses, announced that owners of the film and the management of the theatre had already consented to excise from the production the two scenes which were particularly offensive to negroes and fair-minded persons, and it was his understanding that this would be done to-day.

The Mayor told the large gathering, which completely filled the chamber, that he had been greatly impressed by the objections made to the production. He had himself viewed it, he said, and concurred in the feeling that it might perhaps incite to breaches of the peace, and he had already moved in the matter through his Commissioner of Licenses. Upon being informed by the Commissioner of the city administration's attitude toward the film, the management had consented to cut out the two scenes objected to.

This, the Mayor was careful to point out, had been done without any attempt on his part to exercise any powers which might be given him by statute. The breadth and force of such powers were in doubt, he said, but if it was found necessary to take the matter up again he would take such steps as were authorized by law.

UNDER BAN IN PHILADELPHIA.

Dr. Spingarn, the first speaker, called to the Mayor's attention the action of the Mayors of Philadelphia and Boston in putting Mr. Dixon's production under the ban, and the subsequent sustaining of the Philadelphia Mayor's action in the courts. Frederic C. Howe, Commissioner of Immigration and chairman of the National Board of Censorship, appeared unofficially as a citizen to protest, he said, against the effect of the film production upon ten million citizens who were degraded in the eyes of millions of others. The portrayal of the negro as a lustful, degraded creature, was a cruel, vindictive, and untrue degradation of a part of the country's citizenship which was inarticulate on account of having no voice in the legislatures and newspapers.

A half-dozen other speakers voiced their obj[illegible]tions and appealed to the Mayor to interfere. W. E. B. Du Bois, editor of the *Crisis*, pointed out that many per[illegible]ons were constantly at work to stir up [illegible]udice against the white and colored [illegible] and that this was the last time and [illegible] last place in which such a propa[illegible] furthered by a new machine, [illegible] to be permitted.

[illegible]ard R. Moore, the colored editor [illegible] *New Age*, expressed the confidence [illegible] negro citizens of New York that [illegible]ayor would not permit them to be [illegible]orized as beasts. Miss Lilian D. [illegible] asserted that it was impossible to [illegible] the potential dangers of [illegible] at the Liberty Th[illegible]

[illegible] against "The [illegible] of the Western World," which he characterized as a charming bit of poetry.

"If the Board of Censorship had been wise and decent instead of stupid and worse," said Rabbi Wise, "the appeal to the Mayor would never have been necessary."

This fact made him the more unhappy, he said, because he was attached to the Board in a nominal capacity with a great many others who had no part in its action. Oswald Garrison Villard also protested against the continued production of the film.

The World, MAR 30 1915

"A RACE OUTRAGED."

Does Freedom Provoke Crime?

To the Editor of The World:

I want to say that your editorial "A Race Outraged" is the proper name for "The Birth of a Nation."

If the millions of "the race outraged" had to be looked upon and dealt with as rapists after their emancipation, why were they trusted so with the care of "master's family," including women and children, before they were free? Does being free change men's nature? All criminals do not come from the emancipated race.

I fear "The Birth of a Nation" will have to be "reconstructed" or it will fail to be as popular as "Uncle Tom's Cabin." Even the Southerners will not tolerate such injustice to the race. A. GIBSON.

New York, March 27.

A Measure of Negro Progress.

To the Editor of The World:

May a negro make a statement in answer to your well-meant and able editorial entitled "A Race Outraged" in The World bearing date March 27?

I have witnessed the photo-play mentioned, and have advised the people of our race to do likewise—to see and know how we have progressed, to realize that we are past the buffoon stage, that courage and determination of purpose have and are letting us occupy a dignified position in the world, that so-called "race prejudice" does not exist except in the hearts of narrow-minded people of both white and black races.

The news columns of your paper team

CITIZEN

Brooklyn, N. Y.

MAR 30 1915

MAYOR PLACATES NEGROES.

Succeeds in Cutting Out Two Scenes of Play.

Mayor Mitchel this afternoon at a hearing in the Aldermanic Council Chamber told a large delegation of negro men and women that he had succeeded in influencing the producers of "The Birth of a Nation" to cut out two scenes which were considered objectionable by their race.

"I succeeded in doing this not because of any legal power I have, but for the reason of influence I brought to bear upon the management."

George W. Wibecan, president of the Brooklyn Citizens' Union, a negro organization, said:

"If the Mayor, who has the power, does not stop this play or have its objectionable features removed our race will not guarantee the security of the citizenship of New York."

The Mayor raised his eyebrows. Rabbi Stephen Wise made an impassioned speech against the play. Other speakers were Arthur Garrison, Editor Villard, of "The Evening Post"; Dr. E. P. Duboise, editor of the "Crisis," Editor Edward Newall, of "The Age," and Dr. Frederick C. Howe.

Most of these speakers described the photo-play as an outrage upon the negro race.

DEMOCRAT CHRONICLE

ROCHESTER, N. Y.

MAR 31 1915

NEGROES OBJECT TO MOVIES

Tell Mayor Mitchell Civil War Film Will Cause a Race War.

New York, March 30.—A delegation of negroes accompanied by Oswald Garrison Villard, Rabbi Stephen Wise and Frederick C. Howe, commissioner of immigration, to-day called on Mayor Mitchel and told him that unless he puts the ban on a civil war film being displayed at New York motion picture theaters, he will have a race war on his hands.

The negroes claim that the film malig[illegible] degrades their race and told the [illegible] they wouldn't answer for [illegible] unless it is taken off the [illegible] until the matter [illegible] court an[illegible] decision [illegible] film [illegible] pontician to shake hands with the negro politician, [illegible] incidents, and forge[illegible] better things [illegible] colored folks in th[illegible]

NEGROES WARN MAYOR FILMS MAY START RIOT

Prominent Whites Also Demand Southern Photoplay Be Censored as a Slur on Race.

1877

MITCHEL TELLS THEM SCENES HAVE BEEN CUT

Mayor Mitchel to-day received a delegation of indignant negroes, who were accompanied by Oswald Garrison Villard, Rabbi Stephen Wise and Frederick C. Howe, commissioner of immigration, and heard a protest against a motion picture play in which, they claimed, the negro is maligned.

Bitter denunciations of the producers marked the protestants, who uttered vague warnings that unless the play was stopped or altered a race riot would shake the city.

The mayor told the delegation he had viewed the production and his request several scenes had been eliminated. He said the censored film would be run for the first time today.

The delegation was so big that the mayor received them in the board of Estimate chamber.

Rabbi Denounces Film.

Rabbi Wise said:

If it is true that the mayor has no power to stop this indescribably foul and loathsome libed on a race of human beings, then it is true that government has broken down.

The board of censors which allowed this exhibition to go is stupid or worse. I regret I am a member. The producers are contemptible cowards. The negroes in this city have been patient. They have not yet risen, like the Irish, who attacked the "Playboy of the West." The Irish saw the playboy as a caricature not as a characterization.

Stop this production, Mr. Mayor, and you will render a great and abiding service to the people of this country.

Calls Play Immoral.

Oswald G. Villard, vice-president of the National Association for the Advancement of Colored People, told the mayor the production was "improper, immoral and unjust."

"I stake whatever reputation I may have as a historical student on my charges against the film play," said Mr. Viard. "The ugging in of the negro into this exhibition is needess and uncalled for, and the play would be improved upon in every aspect if the objectionable scenes were taken out."

The negros found a strong champion in Commissioner Howe, chairman of the National Board of Censors. He said:

I am here as a citizen. The ground of my protest is that the play affects 10,000,000 citizens who are degraded by this production. One-half deals with war. The other half portrays the negro as a lustful and degraded creature.

This portrayal of the negro, as a depraved creature, is cruel, vindictive and untrue.

Miss Lilian D. Wald declared "it is impossibel to measure the potential dangers that threaten us if the production is allowed to go on."

"I do not believe it is historically true," she continued.

The negroes were loud in approval of the speakers' sentiments. Dr. Wise repeatedly begged them to desist from handclapping.

Defends His Race.

For the negroes Fred R. Moore, editor of the New York "Age," hammered home his claims of his race in this city for fair play. He said:

We have never been beggars. We have never asked charity. All we have asked is a fair chance. We don't stoop to anarchy.

We never had a man among us who fired on the president of the United States. We never had a man among us who attempted to assassinate the mayor of this city.

The mayor said that his views of the objectionable features had been [illegible]

PROTESTS ON PHOTO PLAY.

Mayor Tells Negroes and Others That Films Will Be Cut.

A delegation of [illegible] from the National Association for the Advancement of Colored People called on Mayor Mitchel yesterday and protested against certain features of the moving picture play "The Birth of a Nation," which was founded upon Thomas Dixon's book, "The Clansman." The Mayor granted a hearing in the Board of Estimate Chamber, and after speeches were made by several negroes and others, and by Rabbi Stephen Wise, Frederick C. Howe, Commissioner of Immigration, and Oswald Garrison Villard the Mayor said that at his own request the producers of the play had agreed to eliminate the parts that met with the most objection. He said the censored film would be run for the first time last night.

Rabbi Wise said in part:

"If it be true that the Mayor has no power to stop this indescribably foul and loathsome libel on a race of human beings, then it is true that Government has broken down. The Board of Censors which allowed this exhibition to go is stupid or worse. I regret I am a member."

Mr. Villard, vice-president of the National Association for the Advancement of Colored People, said he thought the production was "improper, immoral and unjust."

Commissioner Howe characterized the portrayal of the negro as a depraved creature as "cruel, vindictive and untrue." Miss Lilian D. Wald said: "It is impossible to measure the potential dangers that threaten us if the production is allowed to go on."

The Newark Courier, Mar. 29-15

Plays and Prejudices

The "Rev" Thomas Dixon continues to be fortunate in his critics. To a very large degree the success of the "Clansman" was due to the assaults upon it. Those who were insistent upon its suppression gave it an advertising which otherwise it must have sought in vain. The same thing is holding true of "The Birth of a Nation," the stupendous picture-play into which the "Clansman" has been converted. A great cry has been raised in the North that the new production is, to quote the New York World, "an outrage on the negro race." The longer it runs the louder grows the clamor against it, and the broader, we suspect, become the smiles of the "Rev" Thomas and the others who are interested financially in the venture.

All accounts agree that the play has been produced regardless of expense and the growing resentment against it would seem to be testimony to its success. Of course, if it be true that it is proving a paying proposition it will be impossible for those who are offended by it to stop its exhibition by means of protests. The result of such activities in a matter of this kind is almost invariably disastrous. Southern legislatures discovered that when they prohibited the reading of "Uncle Tom's Cabin." The North naturally seized upon such legislation and made much of it as bolstering up the accusations which Mrs Stowe had made in her book. Even in the South thousands were prompted to read the story who probably would never have done so if it had not been forced upon their attention in this way. Two students of Erskine College, for example, had their curiosity excited as soon as they learned of the South Carolina Legislature's action; and not being able to get the book in Due West they walked to Abbeville and back——a distance of 22 miles—in order to procure a copy.

All of this, of course, is apart from the merits or demerits of the picture-play under discussion. It may be as vicious as those who have been shocked by it say. We have not seen it and we do not know. But why is it that newspapers like The World have never felt called upon to protest against plays like "The Nigger?" That, if our information is correct, included a horrible depiction of a lynching scene and was in effect an attempted justification of miscegeantion between whites and blacks. Yet every effort was made by the Northern newspapers to force it to success. We believe that "Uncle Tom's Cabin" is still running. Certainly, it has been on the stage for much of the time during the past fifty years. Has it ever occurred to The World that only harm could result from this continuing misrepresentation of the people of a whole section?

As a matter of fact, we fear that the masses of Southern white people are utterly indifferent in the matter. They accept these things as no more than what is to be expected. They are pretty thoroughly called[illegible]ed: "subjugated" is the term [illegible] Confederate veteran always use[illegible]ed. [illegible] this connection. Still, the case [illegible] seen. The We[illegible]are. It appe[illegible] and the other critic[illegible] lux scenes, the refusal of [illegible]

WOMEN TO CRITICISE "BIRTH OF A NATION"

Four Summoned as Witnesses of Protest Against Motion Picture.

Opposition to "The Birth of a Nation," the film version of Thomas Dixon's "The Clansman," took a new turn yesterday when four prominent women were summoned to appear in Jefferson Market Court today to express their opinion of the production. They won't appear this morning, however, as the scheduled hearing will be postponed until a week from to-day.

James W. Osborne will appear for the protestors and Martin W. Littleton for D. W. Griffith, the producer. The resulting action is expected to overshadow the protest made to Mayor Mitchel.

Mr. Osborne was engaged by the National Association for the Advancement of the Colored People, of No. 70 Fifth Avenue. It objects to the two big scenes of the pictures, in one of which a negro chases a white girl over a cliff and in the other a mulatto politician tries to force marriage upon the daughter of his benefactor. The association admits these scenes have been modified but holds they have not been changed sufficiently.

Joel E. Spingarn, Chairman of the Board of the association, caused a letter to be sent to Mayor Mitchel calling his attention to that fact, but before that he had summonses served on those who are expected to be the star witnesses in court.

They are Mrs. Norman De R. Whitehouse, Miss Rosalie Jonas, Miss Mary White Ovington, authoress, Mrs. Helen Lansdowne and Frederic C. Howe, Chairman of the National Board of Censorship who requested that his name be taken off the approval stamp of the National Board when a majority approved the film.

Miss Ovington went to see the picture yesterday afternoon and said afterward she was ready to voice her protest of them. One of the arguments is expected to be women who criticise the object to its foundation to intermarriage

American

APR 2 1915

Mayor Takes Up Dixon Film Play

MARTIN W. LITTLETON, attorney for Thomas Dixon, author of "The Clansman," and D. W. Griffith, the moving piture director who converted it into the film play, "The Birth of a Nation," visited the Mayor yesterday for the purpose of presenting his clients' side of the controversy begun on Tuesday by the protest of the "National Association for the Advancement of Colored People."

Although the film had been modified since the organization protested, it seems that even in its present form it has not met with the approval of the protestors, and notice was served yesterday at the Liberty Theatre that unless further eliminations must be made.

Mr. Littleton filed with the Mayor a letter from the Rev. Charles H. Parkhurst, in which he praises the film. Also a letter from the Rev. Talbot Smith, connected with the official paper of the Knights of Columbus.

The Mayor at the conclusion of the hearing said:

"I have seen the play. If it were merely an argument against the marriage of blacks and whites it would be a different question. But there are two scenes that go further back to race prejudice, and I think those scenes ought to be

Times April 2, 1915

Comment on Picture.

There was another hearing before Mayor Mitchel yesterday regarding the film play, "The Birth of a Nation," to which several classes of which the National Association for the Advancement of the Colored People has objected. The hearing was attended by Thomas Dixon, Jr., D. W. Griffiths, the producer; James S. Hamilton of the National Board of Censors, Martin W. Littleton, counsel for the moving picture company; License Commissioner Bell, and others. The Mayor said he felt that two scenes should be modified. At his suggestion Mr. Griffiths, Mr. Dixon, and others will confer with Commissioner Bell and try to come to some agreement.

Ale 2 1915

[illegible] exactly what wanted to

The World

APR 2 1915

"BY THEIR FRUITS."

Negro Progress Under Freedom.

To the Editor of The World:

Your editorial "By Their Fruits," in to-day's World, is timely, courageous and right to the point.

Our colored brothers and sisters have done very well indeed, all things considered, in the last half-century. An editorial like that in to-day's paper will inspire them to still finer deeds.

CHAS. T. WHITE.

New York, April 1.

Fair Treatment of the Colored Race.

To the Editor of The World:

I can assure you that the colored race appreciate very much the kind and manly words of your editorial of April 1 relative to Mr. Anderson, the retiring Collector of Internal Revenue for the Second District of New York.

The fact that your paper is Democratic in principle and that the bulk of the colored vote is Republican has never stood in your way in appealing for justice for the race.

When Judge Terrell's case was before the United States Senate, you editorially indorsed him and appealed to the Senate to confirm his nomination. When the segregation question in the departments in Washington was put up to the President, you showed editorially, in no uncertain tones, the inconsistency and injustice of such a scheme. In the matter of "The Birth of a Nation," you again appealed for fair dealing for the race.

Not only for the colored race but for all oppressed races your great newspaper has always stood for justice.

H. A. WALLACE.

New York, April 1.

EAGLE

s: Brooklyn, N. Y.

GRIFFITH DEFENDS FILM.

Criticism of "The Birth of a Nation" films, and Mayor Mitchel's objection to certain phases of the motion pictures now being shown in Manhattan, caused the producer, D. W. Griffith, to issue a statement today in which he declared that the production is morally inoffensive and that the charge that the films had not passed the National Board of Censors is entirely unfounded.

"Martin W. Littleton," said the producer, speaking of the visit to City Hall yesterday, "was able to get into the record of facts before His Honor the exact attitude of the National Board toward the film story."

Mayor Mitchel, however, contended that two scenes in the film drama were calculated to intensify race prejudice. He suggested that Mr. Griffith and his friends watch the pictures in Liberty Theater with License Commissioner Bell, who was asked by the Mayor to censor the production.

CITIZEN

ress: Brooklyn, N. Y.

NATIONAL BOARD SET RIGHT.

Martin W. Littleton Tells Mayor Mitchel Facts About Film Drama.

A statement was issued late yesterday from the offices of D. W. Griffith, whose motion-picture production, "The Birth of a Nation," has been the subject of considerable newspaper comment the past several days. This statement was in answer to the unfounded charges of the opponents of the picture that the film had not been passed by the National Board of Censors.

Martin W. Littleton, representing Mr. Griffith and his associates in the production of the picture, appeared before Mayor Mitchel at the City Hall yesterday to reply to the statement of these agitators. Mr. Littleton was able to get into the record of facts before his Honor the exact attitude of the National Board toward the film story.

The original committee from the board passed the picture in January. At an invitation presentation on March 1, another committee saw the picture and recommended certain modifications in the presentation. These changes were made and on March 12 the Committee of Twenty-three passed finally upon the production and by a vote of 15 to 8 voted to adopt the report of the original committee and pass the picture as approved.

These figures were furnished Mr. Littleton by the secretary of the National Board of Censors and submitted to the Mayor.

The Sun April 3 1915

FILM SHOW PARED DOWN.

"The Birth of a Nation" Loses Objectionable Features.

"The Birth of a Nation" at the Liberty Theatre underwent important alterations yesterday. Several scenes are toned down and some of those alleged to be the most objectionable were eliminated.

This action was taken as a result of protests to Mayor Mitchel by the Society for the Advancement of the Colored People and by other organizations.

Rochester-Union-advertiser April 2-1915

No Time for Race Prejudice.

The National Association for the Advancement of Colored People is fighting attempts to increase the prejudice against negroes that still exists. To this end it sends out a review from the New Republic of a motion picture drama that is now being presented in New York city. The drama is called "The Birth of a Nation," and is founded on Thomas Dixon's "The Clansman." The description of the play shows, as might be expected from the source, that the drama insults the negro race. Dixon, a clergyman, has done much to develop prejudice against the black. His influence, happily, is not great, so that his efforts have not had far-reaching effects.

This year of our Lord is no time for fostering race prejudice. The results of it are seen in the conflict now raging in Europe. It is probably true that some of the excesses of the blacks in the South after the war were as described in the Dixon books. A race cannot be expected to use its freedom perfectly immediately upon attaining it after two hundred years of slavery. But the negro has advanced much since war time. He has advanced in spite of tremendous obstacles. To inflame against him whites in the North who never had any particular aversion to him is a crime. This play evidently commits that crime.

It is to be hoped that the film will not be shown in Rochester. The negroes of the city are not many in proportion to the whole population. But the majority of them are respectable, law-abiding citizens. They live in peace and comity with their white fellow-citizens. They do not deserve to be insulted, and the white majority of the city should endeavor to prevent their being insulted by this product of the brain of a clergyman who seems to have forgotten the lessons of love for one's neighbor that were taught by the Christ whom he preaches.

St. Paul News-March 31-15

NEGROES PROTEST MOVIE

Delegation Calls Mayor Mitchel That "Birth of a Nation" Reflects on Race.

New York, March 31.—A delegation of negroes have protested to Mayor Mitchel against certain portions of the film play, "The Birth of a Nation," a version of Thomas Dixon's novel, "The Clansman."

They say it reflects upon the negroes and stirs up race hatred. Frederick Howe, commissioner of immigration and chairman national board of film censors, refused to approve the film. Mayor Mitchel told his visitors the owners of the film had promised to cut out some of the scenes.

Herald Lincoln-Ill. Apr 3-15

The author of "The Clansman," which has recently been revamped into a moving picture play, entitled "The Birth of a Nation," has been try[illegible] no move was [illegible] allow the first performances.

The film as changed, however, did not meet the approval of the association, nor [illegible] the officials of the National Board of [illegible] "The New [illegible] attended the [illegible] feature film at the Hippodr[illegible]

did [illegible] to live close [illegible] same desire, worth while [illegible] and the really [illegible] life.

"So films which concern themselves with the ugly truths of existence are pugnant to me. But I do not [illegible] them sweepingly. Perhaps there [illegible] essary to spread a [illegible] ing [illegible]

Standard Express APR 2 1915

A Critic of the Movies.

Perhaps Walter Pritchard Eaton is right in thinking that enough has been said on the topic of the inherent wickedness of the picture play which now occupies the spotlight. The censors have passed it, the public in New York city is paying $2 for its evening performances, and the film presentation of "The Clansman" threatens to have as great a success as the book on which it is based and the stage play which preceded it.

Mr. Eaton is interested as a critic of art. His question is whether the film tells the story that the producer spent $125,000 to tell. He answers that it doesn't. The net result, he says, is a moving drama which sets back the clock for the Negro race and reopens old wounds of sectional feeling while its artistic merits are practically nil. The extended battle scenes, he declares, are for the most part blind and meaningless. "You see great acres of fields, lines of trenches, puffs of smoke, red glare at night, men rushing about, but you get no plan of battle; it is like fireworks gone mad."

Mr. Eaton believes that the simple narrative is about the limit of dramatic appeal for the movies, but he complains that on its pictorial side it is in a stage of amateur kodakery.

The criticism is far too slashing. It is true that even in such celebrated films as "Cabiria" there is incident without coherence; a confusion of episodes and no story. Yet in the same film play photographic effects of stupendous importance and thrilling interest do occur, and the results which the leading producers of spectacular films have already achieved warrant the prediction that the time is coming when art in the picture play will draw up abreast of the mechanical perfection already achieved. The movie has not yet reached its climax of effectiveness in competition with the spoken drama, but it is young and it is going fast.

Pittsburgh Sun-Apr. 1

A Word for Negro

To the Editor of The Sun:

Dear Sir—I have been a regular subscriber to your paper for several years and feel at liberty to take issue with you on your editorial on "Censoring a Film," which appeared in Tuesday's paper. In the first place, if you will read an unbiased history of the reconstruction period, you will find that the vast majority of negroes who held office during that period were intelligent and also that all the laws that were in advance of the period were passed during their regime notably the free school law. At every exhibition of the play, "The Clansman," in every city of the North a strong protest was made by negro citizens, but no attention was given it by those in power. If I remember rightly, when the Irish protested against St. Patrick's day post cards and Irish players, all papers, your included, supported their plea. We feel that were you thoroughly posted on reconstruction history and had seen this film the fact that the promoters spent $500,000 would have no weight with you as your editorial seems to indicate.

JAMES R. WILLIAMS.

Globe Atchison Kas. Apr. 3-15

Speaking of "The Birth of a Nation," a motion picture drama founded on Thomas Dixon's story, "The Clansman," a writer named Francis Hackett says: "Whatever happened during Reconstruction, this film is aggressively vicious and defamatory. It is spiritual assassination. It degrades the censors that passed it, and the white race that endures it." This is the photoplay now running at a New York theatre that charges $2 for the best seats, and packs the house every night.

YONKERS, N. Y.

APR 1 - 1915

VIOLENT OBJECTION MADE TO "BIRTH OF A NATION"

Many speakers, both white and colored, made violent objection to certain features of the moving picture spectacle, "The Birth of a Nation," at a hearing before Mayor Mitchel in New York Tuesday.

The delegation which called upon the mayor represented the National Association for the Advancement of Colored People. Oswald G. Villard, vice-president of the association, said that the production was "improper, immoral and unjust," and he staked his reputation as a student on the assertion that some of the incidents in which negroes figure are not true to history.

Most vehement was Rabbi Stephen S. Wise, who said:

"If it is true that the mayor has no power to stop this indescribably foul and loathsome libel on a race of human beings then it is true that government has broken down. The board of censors which allowed this exhibition to go is stupid or worse and I regret that my name is even remotely connected with such a board. Stop that production, Mr. Mayor, and you will render a great and abiding service to the people of the country."

One of the negro speakers, Edward Moore, editor of the New York Age, appealed for fairness to his race.

HERALD DISPATCH
N. Y.

APR 2 - 1915

Because the manager of the Liberty Theater, New York, has been informed by Commissioner Bell of the License Department that he was not satisfied with the elisions that had been made in the moving picture play, "The Birth of a Nation," which deals with the negro race problem, a delegation called on Mayor Mitchel yesterday to protest against any further cuts. It included D. W. Griffith, who made the play in picture form; Thomas Dixon, author of "The Clansman," the original p[illegible] Martin W. Littleton, counsel for the theater managers. "My mind is quite free," said the Mayor at the end of the hearing. "I have seen the play. If it were, as you suggest, purely an argument against the marriage of blacks and whites, it might be a different question. But there are some scenes that go further and appeal to race prejudice. I feel that these scenes ought to be modified."

The First Established and N. Y. Newspaper Cutting Bureau
REPUBLICAN
Address: Springfield, Mass.

B APR 1 1915

"The Birth of a Nation," widely heralded as a triumph of moving-picture [illegible] tion, was made from Rev [illegible] "The Clansman." If [illegible] the novel, and it is [illegible] it, it [illegible] quite [illegible] th[illegible] [illegible]uded: London, 1881; New York, 1884 [illegible] [illegible]urse [illegible] objection[illegible] or de[illegible] [illegible]ry objectionable in [illegible] able in [illegible] it serve[illegible] [illegible] an otherwise in[illegible] [illegible]olerable [illegible]

Telegram
Holyoke, Mass.
B

APR - 1915

NEGROES AND "BIRTH OF A NATION."

Mayor Mitchell of New York at an audience granted to 500 negroes, who objected to certain scenes in the photo-play "Birth of a Nation," made known to them that the scenes would be removed while playing in that city. The picture has raised quite [illegible] throughout the country [illegible] negroes [illegible] did [illegible]

TIMES
Address Pawtucket, R. I.

APR 3 - 1915

FILM SHOW TONED DOWN.

NEW YORK, April 1.—"The Birth of a Nation" at the Liberty Theatre underwent important alterations yesterday. Several scenes are toned down and some of these alleged to be the most objectionable were eliminated.

This action was taken as a result of protests to Mayor Mitchel by the Society for the Advancement of the Colored People and by other organizations.

GREENVILLE, S. C. NEWS

APR [illegible] 1915

ASK MAYOR TO STOP "BIRTH OF A NATION"

Negroes and Their Friends Call Picture "Cruel and Untrue."

NEW YORK, April 1.—Violent objection to certain features of the moving picture spectacle "The Birth of a Nation" was made by many speakers, both white and negro, in a hearing before Mayor Mitchell in the Board of Estimate room at City Hall yesterday. The Mayor replied that he had seen the play himself and had spoken to License Commissioner Bell about parts that were deemed objectionable. On a hint from Mr. Bell the producers had agreed to tone down some scenes.

The delegation which called upon the mayor and filled the hearing room represented the Nation Association for the Advancement of Colored People. Oswald G. Villard, vice-president of the association, said that the production was "improper, immoral, and unjust" and he staked his reputation as a student on the assertion that some of the incidents in which negroes figure are not true to history.

Frederick C. Howe, commissioner of Immigration at this port, is chairman of the Nation oBard of Moving Picture Censorship. He said:

"The ground of my protest is that the play affects 10,000,000 citizens who are degraded by it. One-half deals with war and the other half portrays the negro at a lustful and degraded creature This portrayal is cruel, vindictive and untrue."

Most vehement was Rabbi Stphen S. Wise, who said:

"If it is true that the mayor has no power to stop this indescribably foul and loathsome libel on a race of human beings then it is true that government has broken down. The board of censors which allowed this exhibition to go is stupid or worse and I regret that my name is even remotely connected with such a board. The negroes of this city have been patient. They have not yet risen to protest as did the Irish who attacked "The Playboy of the Western World" which was really a beautiful poem. If I did not know that Thomas Dixon, upon whose novel "The Clansman" this moving picture play is based, was capable of this infamy I would believe that he had been hired to write that book to stir up race prejudice.

"Stop that production, Mr. Mayor, and you will render a great and abiding service to the people of this country."

Miss Lilliam D. Wald told the mayor that it "was impossible to measure the potential dangers that threaten us if this production is allowed to go on."

One of the negro speakers, Edward R. Moore, editor of the New York Age, appealed for fairness to his race.

Union Advertiser
Address ROCHESTER, N. Y.

APR 2 - 1915

[illegible] Prejudice.

The National Association for the Advancement of Colored People is fighting attempts to increase the prejudice against negroes that still exists. To this end it sends out a review from the New Republic of a motion picture drama that is now being presented in New York city. The drama is called "The Birth of a Nation," and is founded on Thomas Dixon's "The Clansman." The description of the play shows, as might be expected from the source, that the drama insults the negro race. Dixon, a clergyman, has done much to develop prejudice against the black. His influence, happily, is not great, so that his efforts have not had far-reaching effects.

This year of our Lord is no time for fostering race prejudice. The results of it are seen in the conflict now raging in Europe. It is probably true that some of the excesses of the blacks in the South after the war were as described in the Dixon books. A race cannot be expected to use its freedom perfectly immediately upon attaining it after two hundred years of slavery. But the negro has advanced much since war time. He has advanced in spite of tremendous obstacles. To inflame against him whites in the North who never had any particular aversion to him is a crime. This play evidently commits that crime.

It is to be hoped that the film will not be shown in Rochester. The negroes of the city are not many in proportion to the whole population. But the majority of them are respectable, law-abiding citizens. They live in peace and comity with their white fellow-citizens. They do not deserve to be insulted, and the white majority of the city should endeavor to prevent their being insulted by this product of the brain of a clergyman who seems to have forgotten the lessons of love for one's neighbor that were taught by the Christ whom he preaches.

Syracuse Post-Standard
April 2, 1915

A Critic of the Movies.

Perhaps Walter Pritchard Eaton is right in thinking that enough has been said on the topic of the inherent wickedness of the picture play which now occupies the spotlight. The censors have passed it, the public in New York city is paying $2 for its evening performances, and the film presentation of "The Clansman" threatens to have as great a success as the book on which it is based and the stage play which preceded it.

Mr. Eaton is interested as a critic of art. His question is whether the film tells the story that the producer spent $125,000 to tell. He answers that it doesn't. The net result, he says, is a moving drama which sets back the clock for the Negro race and reopens old wounds of sectional feeling while its artistic merits are practically nil. The extended battle scenes, he declares, are for the most part blind and meaningless. "You see great acres of fields, lines of trenches, puffs of smoke, red glare at night, men rushing about, but you get no plan of battle; it is like fireworks gone mad."

Mr. Eaton believes that the simple narrative is about the limit of dramatic appeal for the movies, but he complains that on its pictorial side it is in a stage of amateur kodakery.

The criticism is far too slashing. It is true that even in such celebrated films as "Cabiria" there is incident without coherence; a confusion of episodes and no story. Yet in the same film play photographic effects of stupendous importance and thrilling interest do occur, and the results which the leading producers of spectacular films have already achieved warrant the prediction that the time is coming when art in the picture play will draw up abreast of the mechanical perfection already achieved. The movie has not yet reached its climax of effectiveness in competition with the spoken drama, but it is young and it is going fast.

[illegible] his views of [illegible] and [illegible] [illegible] [illegible] applied [illegible] politician to shake h[illegible] [illegible] incidents, and forge[illegible] [illegible] colored folks in th[illegible]

SPRINGFIELD (Mass.) NEWS
B APRIL 1 1915

Mayor Mitchel of New York on Tuesday gave a hearing to 500 [illegible] and their friends who objected to certain features in "The Birth of a Nation," the photo play version of Thomas Dixon's, "Clansman," now being presented at the Liberty Theater. The fact that the management had voluntarily deleted the scenes objected to was not permitted to prevent the negroes and their friends expressing their opinion of the scenes and of the author. The scenes objected to were two—one portraying the flight of a white girl from a negro, whom she escapes by throwing herself over a cliff, and another where a negro lieutenant governor attempts to attack the daughter of his benefactor. One way or another the press agents of the company producing the film have made much of these scenes and discussion as to their fitness or lack of it has not been discouraged, even in Atlanta, where some of the pictures were taken. The objection to them was that they portrayed the negro as a brute and were calculated to engender race prejudice. Frederic C. Howe, the first speaker, objected to the play as a whole as crude, vindictive and untrue, with one-half of the play devoted to war and the other half to picturing the negro as depraved. The production, he said, was an outrage upon 10,000,000 Americans who could make no protest because they have no voice in the affairs of the nation. Rev. Dr. William H. Bowles objected to the play as untrue. "If," said he, "the scenes were true, I'd hate my own race." Rabbi Wise denounced the board of censors for allowing such a film to be produced, and the producers as "contemptible cowards." He congratulated the negroes of New York upon having been more patient than the Irish, "who attacked 'The Playboy of the Western World.'" If he did not know Thomas Dixon to be capable of such infamy he said he would have been forced to believe he was hired to write the book to stir up race prejudice.

"Improper, immoral and unjust," was the way Oswald G. Villard described the production. Miss Lillian D. Wald, of the Henry Street Settlement, indorsed what Mr. Villard said.

First Established and Most Complete Newspaper Cutting Bureau in the World
JOURNAL
Address Ogdensburg, N. Y.

APR 2 - 1915

MAYOR MITCHEL BARS OFFENSIVE FILM SCENES

DEPICTED NEGRO IN DEBASING LIGHT.

New York, April 1.—Mayor Mitchel Tuesday gave a hearing to 500 negroes and their friends who objected to certain features in "The Birth of a Nation," the photo play version of Thomas Dixon's "Clansman," now being presented at the Liberty theatre. The fact that the management had voluntarily deleted the scenes objected to was not permitted to prevent the negroes and their friends expressing their opinion of the scenes and of the author.

The scenes objected to were two—one portraying the flight of a white girl from a negro, whom she escapes by throwing herself over a cliff, and another where a negro lieutenant governor attempts to attack the daughter of his benefactor.

Mayor Mitchel made all hands happy by announcing that the objectionable scenes would be presented no more in this city.

N. Y. News, Apr 2 1915

BY THEIR FRUITS.

In the production of "The Birth of a Nation" in this city a "[illegible]" is belied. In the office of the Collector of Internal Revenue for the Second District of New York that race may be judged by its fruits.

Charles W. Anderson goes out of office to-day after holding for ten years this responsible post under the Treasury. Many millions of dollars have passed through his hands. His dealings have been practically all with white men of the keenest intellect and of substantial business standing. Capacity and courtesy have been the qualities most remarked in his conduct of an office maintained always in the highest efficiency. In Collector Anderson's time, three complicated and important new revenue measures, the income tax, the corporation tax and the [illegible] revenue [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible]

APR 8 1915

RECORD HERALD
Chicago, Ill.

SUN

PROTEST AGAINST THE MITCHELL BILL

League for Political Education Sends Telegrams to Albany Condemning Proposed Censor Law.

NATIONAL BOARD UPHELD

Norman Hapgood, D. W. Griffith, John Collier and Others See Danger in Legal Censorship.

After listening to hot words of condemnation directed at the proposed bill creating a State board of censorship in New York, the members of the League for Political Education sent telegrams of protest against the passage of the bill to the Legislature at Albany. The meeting was held at the Cort Theatre on Wednesday and the telegrams were timed to reach the State Capitol during the hearing on the bill, which took place during the afternoon.

Norman Hapgood, editor of Harper's Weekly; the Rev. Charles S. MacFarland, general secretary of the Federal Council of the Churches of Christ in America; John Collier, former chairman of the National Board of Censorship; Frederic L. Ackerman, a member of the National Board, and D. W. Griffith, director of Mutual-Reliance films and the producer of "The Birth of a Nation," the spectacle which opened at the Liberty Theatre on Wednesday night, spoke in opposition to the proposed bill and declared themselves opposed to legal censorship in any form, whether National or State.

Griffith, the last speaker on the programme, was more radical than his predecessors, condemning censorship of any kind.

"All art has its origin in a vision," said Mr. Griffith. "Whether the final expression of the idea shall take the form of literature, painting, music or the written word, it was first a vision. Therefore, motion picture, which is an expression of that vision, should properly take rank among the arts.

"I firmly believe, as many great men have told me, that the motion picture is the greatest force for the spread of public thought that we have. If that is so, the motion picture should not be hampered by censorial re-

Sentiment Is Pure.

"Public sentiment would not permit the showing of films which are intrinsically evil, any more than it will countenance the running of plays which transgress the bounds of decency too far. Why, then, should photo-plays be subject to the whims of a few people who are empowered to act according to their own dictates, and from whose decisions the manufacturer has absolutely no appeal?

"If, however, we must have some form of supervision I cannot conceive of a better form than that which we already have in the National Board of Censorship," continued Mr. Griffith, in paying tribute to the conscientious and discriminating work which the members of the board perform.

Mr. Griffith then went on to advocate the division of photo-plays into two groups, one to be shown to adults only, the other to be exhibited to children. For the latter classification he could readily see the advantages of careful supervision. In closing Mr. Griffith declared that local censorship was the greatest evil with which the motion picture producer has to contend.

"The manufacturer will not invest money in great films when he knows that they will be torn apart by the ignorant people whom political factions have placed in power. He knows that Ohio will object to one thing, Pennsylvania to another, Cincinnati to something else, and that by the time his film has been shown in a few States he will have nothing left."

Norman Hapgood pointed out that public morals are elastic and cannot be determined by law. He declared that the co-operation between the film manufacturers and the National Board of Censorship was an ideal example of democracy. The creation of a State board would, in his mind, be the furthering of autocracy. Mr. Hapgood declared that censorship of the sort proposed in the State Legislature was simply inadequate interference. He pointed out the ridiculous outcome of the censor movement in England as a fair example of what we can expect here.

Dr. MacFarland deplored the tendency on the part of the people to resort to legal measures in regulating moral questions and then to forget entirely the moral question at issue. He stated that the present rate of installation of motion picture outfits in churches and parish houses is only a forerunner of what will take place when the cost of the apparatus is lowered.

A Huge Undertaking.

The fact that 155 members of the present censor board found it almost impossible to cope with the work which they have to do, as urged by Mrs. Ackerman as a reason for doubting that a board of this size could greatly improve upon the efficiency of the present organization, which would lose its power if the smaller board were to be instituted.

A more [illegible] account of the facts and features of the case, given by Mr. Collier, argued the efficacy of the national board. Mr. Collier sees in the recent decision of the United States Supreme Court establishing the legality of the Ohio and Kansas State boards a direct menace to the doctrine of free speech. The court declared that, because the motion picture theatres are licensed by local authorities, they are subject to their censorship. Mr. Collier says that it only remains for the newspapers and magazines to be placed under the category of licenses and they can be muzzled by censors.

Mr. Collier refuted the argument advanced by the advocates of State censorship to the effect that the national board is supported by contributions from the film manufacturers, and is therefore subject to their influence. The board, as Mr. Collier points out, serves voluntarily and without remuneration. The executive expenses, which include the maintenance of a few clerks, are borne by the manufacturers. The speaker did not seem to think it likely that the members of the board would jeopardize their good names for the sake of gaining the slender stipends of the paid clerks.

[illegible] to the Association for the Advancement of Colored People. [illegible] arrived at [illegible] Walter W. Littleton, [illegible], appeared before the board to be allowed to confer with the Commissioners and find out exactly what the movement wanted to

APR 9 1915

TRIBUNE

TRUE THO[illegible]

The Sun, N.Y. 13-1-915

WOULD STOP "BIRTH OF A NATION" FILMS

ADVANCEMENT ASSOCIATION FEARS DISTURBANCES.

Spectacle Portrays Conditions that Are a Libel on Their Race, Negroes Complain — Contend that Moving Picture of Civil War, Reconstruction, and Ku Klux Klan Days Misrepresents Colored People — Fear Play May Cause Disorder.

A campaign for the suppression of the new motion-picture spectacle, "The Birth of a Nation," the drama of Civil War, Reconstruction, and Ku Klux Klan days in the South, based upon Thomas Dixon's novel, "The Clansman," which opened in the Liberty Theatre on Wednesday night, has been undertaken by the National Association for the Advancement of Colored People. Evidence that the film is causing unrest among the negroes of the city, which it is feared may grow into open disturbances if the film continues to be presented, is the basis of the Association's action. Officials explained to-day at the headquarters, 70 Fifth Avenue, that negroes had been coming to them to demand that action be taken to stop the film, and that the protests arise from an intense resentment against the characterization of the negro in the story, in the justification of the violence of the Ku Klux Klan. If their opposition to the film is not successful, these officers said, they fear for the results.

The negroes feel that the story of the picture-play is a libel upon their race, in that it represents the negro as either a primitive and ignorant brute or a vicious and treacherous criminal, according to the officials of the Association. Their opposition is backed up by the decision of the National Board of Censorship, after repeated consideration, against the film in its present form. The Association also quotes Southerners who have seen the film, and have expressed condemnation of it as an injustice to negroes. Rabbi Wise, and the Rev. Dr. Percy Stickney Grant, are to preach against it to-morrow. In addition, the Association is pushing an attempt to get legal action to stop the film.

APPROVE SUPPRESSION CAMPAIGN.

Among citizens who have been to see the film with the special purpose of considering it as an appeal to race prejudice, and who have subsequently condemned it and given their approval to the association campaign against it, are A. S. Frissell, president of the Fifth Avenue Bank, and Henry Goldman, banker.

The fight to stop the film was begun after its release in Los Angeles, when a representative of the association there sent word that it was causing trouble among the negroes. It had already been viewed by a sub-committee of the National Board of Censorship, and passed; but officers of the association took the question up with Dr. F. C. Howe, chairman of the board, and gained a decision for a review by the central body. This took place Monday afternoon, and after it the National Board reversed the decision of their sub-committee by a vote of 16 to 4. The portions objected to were a section in which a negro was shown chasing a white girl until she was forced to save herself by leaping from a cliff, another scene in which a mulatto, attempting a forced marriage with a white girl through his political influence under negro franchise, seized her and carried her from the room, and a scene in which negroes were shown drinking in a saloon.

A representative of the Association went to Arthur Woods, Police Commissioner, and he called the matter to the attention of Chief Magistrate McAdoo, who warned the owners against the production of the film and called a hearing for Wednesday noon. Deputy Police Commissioner Dunham and Inspector Morris, at this hearing, expressed the fear of the Police Department that the film might cause rioting. Ephraim Kaufman, Deputy Commissioner of Licenses, was also approached on the question of whether the film could be stopped under the law on decency.

At the Magistrate's hearing, the attorney for the owners said that changes had been made in the film, to meet objections, and requested that the police and Association officials see it in its new form and consider whether it was not acceptable. This was agreed upon, and no move was made to prevent the first performances.

The film as changed, however, did not meet the approval of the association, nor [illegible] officials of the National Board of [illegible] Censors [illegible]

A FILM OF RACE HATE.

A Moving Picture Play Which Stirs Prejudice Against the Negro.

To the Editor of The Sun—*Sir:* I wish most earnestly to protest against the continued presentation of the moving picture called "The Birth of a Nation," which is a dramatic form of "The Clansman," a sensational and prejudiced version of reconstruction days. We are appalled at the results of sectionalism and race pride in Europe and are urging that every race and nation have a chance for its own free development, yet we are fostering the same pride, hatred and injustice in our own country.

In Richmond a few months ago I saw the pathetic memorials of the brave men and women who championed the lost cause. We do not wonder at their sensitiveness, but the war was over fifty years ago and it is at this time a crime against our civilization to stir up prejudice and ill will here in the North.

The race against which such plays as this are directed is already handicapped on every side. The National Board of Censors has condemned the film. Let us say all that is American let us condemn it too. Remember that the negro is the only one of our immigrant population who did not come here of his own accord, but "received a pressing invitation." Let us give him a square deal. BEULAH KENNARD.

NEW YORK, March 12.

News, Chicago

MRS. HARRISON DIDN'T ASK MOVIE LID LIFTING

Mayor Permitted Film Plays of "Three Weeks" on Own Judgment, She Says.

"NO HARM IN THE 'LURE'"

She'd Rather Live Out in the Woods, However; Sordid Doesn't Interest Her, She Declares.

Mrs. Carter Harrison to-day scouted reports that she had been exerting artistic influence and literary pressure on her husband, the mayor. Mrs. Harrison, who is becoming one of the country's prominent contributors to the screen drama, shook her head and declared the mayor had passed the films of the "Lure," "Three Weeks" and "Tainted" acting on his own impulses and ideas of moral righteousness. These films originally were turned down by the censors, but permits to show them were issued recently on order of the mayor.

"However," continued Mrs. Harrison, "I am in accord with Mr. Harrison's views and have confidence in his artistic discrimination. I would not have passed 'Three Weeks' as it was originally. But with a few cuts there was no more harm in it than in a cake of soap. I think censors are necessary, but often inconvenient. I am not interested in films such as 'The Lure,' but properly produced there is no menace to morality in them.

Sidestepped Wife's Film Production.

"As for my exerting pressure on my husband, that is outside the question. When my own film came before the censor I asked the mayor whether he would refuse to pass it and he said he would sidestep the issue by not viewing it and letting it up to the censors. They passed it, but the feeling of uncertainty was rather annoying. The film was absolutely all right, but you never can tell.

"I was surprised to see myself credited with having acted as censor in viewing the film, 'The Birth of a Nation.' The film is a most wonderful and glorious production, but I never have expressed an opinion whether it should be shown. I viewed the film in the city hall merely as a spectator. It is one of the most magnificent things I ever have seen."

"What do you think, on the whole, of the purposeful films which point morals and involve the exhibition of white slaves and dope victims which the censors persistently condemn?" Mrs. Harrison was asked.

Would Like to Live in Backwoods.

"I do not like such things personally," she said. "I prefer beautiful things. If I could have had my way Mr. Harrison and I would have gone into the backwoods year ago and never have seen a city again. I am glad, of course, that we didn't. But now I feel that same desire, to live close to nature and the really worth while things in life.

"So films which concern themselves with the ugly truths of existence are repugnant to me. But I do not [illegible] them sweepingly. Perhaps there is necessary to spread a [illegible] ing [illegible]

[illegible] PREJUDICE FILM

[illegible] PERNICIOUS CARICATURE OF NEGRO RACE."

[illegible] Seems to Have Gathered Most Vicious and Grotesque Individuals to Show Them as Representatives of Entire Race, Says [illegible] of Hull House After Seeing "The Birth of a Nation" Moving Picture Drama.

"Pernicious caricature of the negro race," is the way in which Miss Jane Addams, of Hull House, Chicago, expressed her opinion to-day of the motion-picture drama, "The Birth of a Nation," now being shown in New York, in which is told a story of Reconstruction days and Ku Klux Klan violence in the South following the Civil War. After having seen the film, Miss Addams softened no terms in her condemnation of it.

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among colored people, and showing them as representatives of the truth about the entire race," she said in describing her impressions of the play. "It is both unjust and untrue. The same method could be followed to smirch the reputation of any race. For instance, it would be easy enough to go about the slums of a city and bring together some of the criminals and degenerates, and take pictures of them purporting to show the character of the white race. It would no more be the truth about the white race than this is about the black.

AN ANACHRONISM.

"One of the most unfortunate things about this film is that it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider to-day. Even then it does not tell the whole truth. It is claimed that the play is historical; but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events, but they are only a part of the picture. You can use history to demonstrate anything, when you take certain facts and emphasize them to the exclusion of the rest.

"Nobody denies that in the haste and confusion of the period after the Civil War the men in control of politics did many tyrannical and shortsighted things; and made a great many mistakes. The carpet-baggers' from the North, who went in and influenced the negroes against the interests of the whites unquestionably did a great deal of harm; to present the tendency they represented as the only one is as unfair to the North as to claim that all Southerners wanted to oppress the negroes would be to the South. Then the film shows a preposterous scene in a Southern Legislature, to which the election of a majority of negroes has been obtained by defrauding whites of their votes. Negro legislators are shown taking off their shoes at their desks, drinking whiskey from flasks while making speeches, acting in all sorts of uncouth ways. It is laughably false to the whole truth.

"Then there is the impression that is created of the Ku Klux Klan—perfectly ridiculous. The Klan takes the place of the melodrama hero, always doing the noble thing and rescuing the heroine in distress. There are the revolting scenes of the pursuit of one white girl, which arouse feeling against the negro; and then follows a second similar scene of attempted forced marriage between a powerful mulatto politician—there may have been such vicious individuals as this man is shown to be, but they were certainly exceptions—and a white girl. Of course, the Klan breaks in just in time to prevent the success of the design. At last the Klan is made to appeal to the enthusiasm of the spectator as the heroic defender of a victimized people. None of the outrageous, vicious, misguided outrages, which it certainly commits, are shown. I am not interested in placing blame for those outrages on the audiences who made up the Klan. It was natural that in the heat of the times they should be led, just as did the men of their own to them that [illegible] simply contending that they moved while playing in that [illegible] picture [illegible] raised quite [illegible] the country [illegible] negroes [illegible] did [illegible]

[illegible] Klan. It is not shown to them except to stir their sympathy. Of course they applaud slights and contempt for the negroes; they are shown only as despicable brutes.

"It is certainly to be hoped that such a film can be suppressed. As an appeal to race prejudice, it is full of danger."

"Do you recall any portions of the play that you found particularly objectionable?" Miss Addams was asked.

"No; it was rather the whole tone of the second part," was the reply. "Of course, there are the unpleasant episodes in which white girls figure; but the evil is rather in the dominant attitude of mind toward the negro. As I have said, it seems to me an attempt to make him appear worse than childish and brutal and vicious—actually grotesque and primitive and contemptible."

"How far did you observe that this attitude of mind influenced the spectators?"

"It is hard to tell, of course. Certainly I felt that they were made to feel a prejudice against negroes; some showed approval in applause when the hero refuses to shake hands with the mulatto politician, and they were roused to the point of clapping enthusiastically, before the end of the pictures, whenever the Ku Klux Klan appeared. That was the noticeable thing about the play—the success of the glorification of the activities of the Ku Klux Klan, contrasted with the base and elemental character of the negroes, misrepresented in the ludicrously perverted scenes of plantation life. The production is the most subtle form of untruth—a half-truth."

Sun, Eve. MAR 15 1915

DR. WISE SEES EVIL IN FILM.

Opposes "The Birth of a Nation" at Liberty Theatre.

Dr. Stephen S. Wise of the Free Synagogue spoke yesterday against the presentation of the film spectacle, "The Birth of a Nation," now at the Liberty Theatre.

Dr. Wise said the pictures stirred hatred between the negro and the white man.

Post
MAR 17 1915

"Birth of a Nation" Passed Censors.

J. J. McCarthy, general manager of the moving-picture production called "The Birth of a Nation," made public to-day the report of the National Board of Censorship, which said that the moral effect of the play was "good," and appraised its other values as "excellent." The *Evening Post's* objection to the production is not based on the ground of morality, in the popular sense of that word, but on the fact that the play fosters race prejudice and is unfair to the negroes of the United States.

SALT LAKE CITY (Utah) NEWS
MARCH 20, 1915

Jane Addams Criticizes Griffith Production

"Pernicious caricature of the negro race" is the way in which Miss Jane Addams, of Hull House, Chicago, expressed her opinion of the motion picture drama, "The Birth of a Nation," now being shown in [redacted] in which is told a story of reconstruction days in Ku Klux Klan violence in the south following the Civil war. After having seen the film, Miss Addams softened no terms in her condemnation of it.

Miss Addams is said to have made her criticism of the production in an interview in the New York Evening Post of March 13. Miss Addams was quoted in part as follows:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among colored people, and showing them as representatives of truth about the entire race," she said in describing her impressions of the play. "It is both unjust and untrue. The same method could be followed to smirch the reputation of any race. For [illegible] stance, it would be easy enough to [illegible] the slums of a city and bring [illegible]

FILM PLAY A CRIME AGAINST TWO RACES

RABBI WISE DENOUNCES "THE BIRTH OF A NATION."

Charges Producers with Coining Into Money Race Prejudice and Every Unholy Instinct and That They Seek to Barter Peace and Unity of a Nation to Enrich Themselves—Voluntary Censorship a Failure, Unless It Suppresses Film.

"Race Prejudice and Race Assassination" was the subject of a sermon yesterday by the Rev. Stephen S. Wise, rabbi of the Free Synagogue. Rabbi Wise spoke earnestly against permitting the continuance of the moving-picture play "The Birth of a Nation," the film dramatization of Thomas Dixon's book, "The Clansman." He charged the producers with shameful misrepresentation in calling the production a peace play, when in reality it was a play of hate. They sought to coin money from race prejudice and bitterness under the pretence of picturing a nation's rebirth, but all that was ennobling in the struggle of a people was omitted, Rabbi Wise said. His sermon was in part as follows:

"When the story of which this film-play is a dramatization appeared in print, it seemed as if it could not be worse. Later the story was dramatized to the dismay of every lover of peace and fair play in the nation. Now, piling horror upon horror, the thing is so done in film form that everything loathsome in the original book is emphasized. All faith in the honesty of purpose that may have been imagined by some men to lie back of the book is shattered, as one witnesses the film-play and notes that no possibility of evil suggestion against the negro race has been left unutilized.

A PLAY OF HATE.

"The play dares to call itself a play of peace. It is not a peace play, but a war play; it is a hate play; it is a play which presents and glorifies every war passion. True, the film shows some consequences of war in the slaying of men, in the ravaging of a land, in the destruction of homes, but to the unthinking it is a panegyric of the hell of war. Again, this play is not only in its implications to the unthinking an attempt to glorify war, but utterly damnable is its deliberate resurrecting of all the embittering memories of the Reconstruction days. All the hatreds of the war-days and the after-war years, not only as against the negro, but as between white and white, are revived.

"Most serious of all is the circumstance that this play constitutes a deliberate attempt to deepen and justify within the hearts of men the more or less instinctive prejudices which it is the business of an enlightened democracy ceaselessly to challenge and to combat. If but the author and the producers had the courage to declare that of which I accuse them, of designing to foster hate and to intensify prejudice, to make it impossible for two races to live side by side in this republic upon the basis of peace and good-will, one could almost respect their frankness and courage and not be moved to despise them for their cowardice as one loathes them for their shame.

"The general effect of the play is to present the negro of a generation ago as a foul and murderous beast. Therefore, I call this play a crime against two races. The men who are responsible for it are coining prejudice and bitterness and every unholy instinct of men into money. If I shall again be told, as I have been told, that I do not understand the Anglo-Saxon spirit by those ready to capitalize every latent race prejudice, I answer that the Anglo-Saxon spirit was of Washington and Lincoln, and is not of the Tillmans and the Vardamans and the Bleases and the Dixons. It is the author and producers who do not know the Anglo-Saxon spirit nor rightly honor it, for they are its traducers and betrayers. They are bartering the peace and unity of a nation in order that they may enrich themselves.

"I charge the men answerable for the crime of this play with seeking to poison the wells of our American civilization, with seeking to slay the soul of a race, not only with doing infinite damage and hurt to American life, but with doing it consciously, deliberately, malignly. Night after night and day after day there are thousands of people to be found in a theatre of New York who are paying money for what is nominally a form of amusement and entertainment. They are paying for a play inflicting grievous damage upon the structure of our Republic. These producers are inciting to hatred and ultimately, it may be, to riot and murder. They will coin money out of it, and fatten upon the unspeakable hurt done to one people and upon the shame of another people who silently and even with approval witness the moral betrayal and spiritual assassination of a race.

"If thirty or forty years ago Europe had set her face like flint against the initial causes which inevitably brought about the campaigns that ultimately culminated in war, the war that now is upon us need never have been fought. The time to protest is not when race assassination has come to pass. The time to do that is now, when an attempt is deliberately made to foment it. It may become too late; and if too late and we have been silent, the blood will be upon our own heads, for we shall have suffered the soul of our city and our nation to be poisoned day by day by the fatal and ineradicable poisoning of race prejudice and race assassination.

"While the presentation of this play is an utter condemnation of the men responsible therefor, sadder still and infinitely more degrading is the circumstance that it should be tolerated in our community. For New York has fallen low in its tastes and ideals alike, to endure this insult to its intelligence and this wilful poisoning of its spirit. If this community is not to write itself down as bereft of the dignity of self-respect, it will insist through the courts that the presentation of this play be discontinued at once. Assuming that such discontinuance cannot be effected, then the decent elements of our citizenship should unite upon a policy which would keep such theatres empty as produce morally damaging plays, not only while such plays are in process of presentation, but long after the plays have gone and been succeeded by other and more neutral species of idiocy.

"The whole question of censorship is inevitably raised in connection with the presentation of this play. 'If "The Birth of a Nation' can be presented, then voluntary censorship has proved inadequate and we must have a censorship that shall be authoritative, and to which it would be possible to make appeal upon the broadly ethical and human grounds upon which our protest against this film-horror is based. If this play can continue to be produced in the despite of voluntary censorship, then that censorship has hopelessly failed.

"I have been informed that the voluntary Board of Censorship insisted upon certain changes being made which were made, but no censorship could substantially change the play, for the very good reason that it could not be mended without being ended. For it is not objectionable in spots; it is abhorrent in spirit from beginning to end. The birth or rebirth of a nation, which the author purports to give in the film-play, tells nothing of the industry, of the toil, of the sobriety, of the capacity for self-sacrifice, of the passion for education of the negro race. It singles out one or two lamentable things that have happened within the life of the race as the result of the waywardness of a handful of its members; things which, it must in truth be added, are not more terrible than what is happening in every civilized nation to-day in Europe."

—The Republic of Nicaragua, with an area of 49,200 square miles, has only half a million inhabitants.

Call, MAR 20 1915

"THE BIRTH OF A NATION" TRIAL SET FOR WEDNESDAY

For the fourth time, the hearing of charges brought by the National Association for the Advancement of the Colored People against "The Birth of a Nation" film was postponed yesterday. The case had been set for trial before Magistrate House in the Jefferson Market Court at 2 p.m. It was adjourned by agreement between the attorneys of both sides to next Wednesday afternoon [illegible] and forge[illegible] colored folks in th[illegible]

[illegible] Revenue [illegible] N. Y. March [illegible] of New York that race [illegible] ged by its fruits.

[illegible] rles W. Anderson goes out of [illegible] to-day after holding for ten [illegible] this responsible post under the [illegible] sury. Many millions of dollars [illegible] passed through his hands. His [illegible] ngs have been practically all with [illegible] e men of the keenest intellect [illegible] of substantial business standing. [illegible] acity and courtesy have been the [illegible] ities most remarked in his con[illegible] t of an office maintained always [illegible] the highest efficiency. In Collec[illegible] Anderson's time, three complicat[illegible] and important new revenue meas[illegible] es, the income tax, the corpora[illegible] x and the [illegible] revenue ts [illegible]

APR 8 1915

SUN
New York City
APR 2 1915

MAYOR ORDERS MORE CUTS IN THE 'NATION'

Tells Producers of Film Play It Creates Racial Prejudice.

OWNERS DEFEND PICTURE

Having heard on Tuesday the argument of those who think the motion picture play, "The Birth of a Nation," should be stopped, or at least expurgated, Mayor Mitchel listened to the other side of the controversy yesterday.

D. W. Griffith, producer of the spectacle; his counsel, Martin W. Littleton, and Thomas Dixon, upon whose story, "The Clansman," the second half of "The Birth of a Nation" is founded, defended the work against the attack made by the National Association for the Advancement of Colored People. Mr. Griffith said that although several of the scenes had been cut, he was notified yesterday by the Department of Licenses that the theatre would be closed unless further changes were made.

"I want to do what is right," he told the Mayor, "but I do not want to be persuaded by a few people when I know they are wrong."

To this the Mayor replied:

"My mind is quite free. I have seen the play. If it were, as you suggest, merely an argument against the marriage of blacks and whites the question might be different, but there are two scenes that go further and appeal to race prejudice, and I feel that they ought to be modified. The negro citizens have certain rights that have to be observed no matter what you and I think about the matter."

He suggested that if Mr. Griffith and his friends watched the pictures in the Liberty Theatre with License Commissioner Bell and Deputy Commissioner Kaufmann a satisfactory agreement could be reached. It was decided that this should be done.

Mr. Littleton spoke harshly of the Association for the Advancement of Colored People. He said it purposed to establish social equality between whites and blacks, and that it had organized a lobby in twelve States and the District of Columbia to defeat bills which were designed to prevent interracial marriage.

Mr. Dixon defended his work as historically accurate, and said he had offered a $5,000 reward for any proof to the contrary.

In a letter Dr. Parkhurst wrote:

"It is not apparent what are the grounds of the objection urged against his drama.

"The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as [illegible] at all, but as he was in [illegible] when he had just had the chains broken from him and when he was rioting in the deliciousness of liberty."

Mrs. Rosalie M. Jonas, suffragist, sent a letter to the Mayor protesting against "The Birth of a Nation" as "vicious and vulgar." The [illegible]ter also was signed by Mrs. Harri[illegible] Stanton Blatch, Mrs. Carrie Chap[illegible] Catt, Mr. and Mrs. Norman d[illegible] Whitehouse, and other suffrage [illegible]

The he[illegible] charges against Harry Aitken and D. W. Griffith, producers of "The Birth [illegible] a Nation," was put over until next Thursday by Magistrate McQuade yesterday in the Jefferson Market police court.

The adjournment was granted at the request of Reuben Peckham, representative of James W. Osborne, attorney for the National Association for the Advancement of the Colored People. Mr. Peckham told the Magistrate that in view of certain changes in the play agreed to at a recent hearing before Mayor Mitchel the charge would probably be withdrawn when the case is called.

Telegraph

[illegible] the Editor of [illegible] The day [illegible] films [illegible] introduced two [illegible] rth of a Nation" [illegible] ich holds the Ne[illegible] ticule. Fair-minde[illegible] sons are agreed th[illegible] e films will not [illegible] g about a better [illegible] but on the ot[illegible] gs of bitterness [illegible] of the white ma[illegible] colored people a[illegible] Commissione[illegible] play sho[illegible] the [illegible]

[illegible]H OF NATION'

[illegible] a Suggestion [illegible] ith It Potency [illegible] Order.

[illegible] gested that two of [illegible] irth of a Nation," [illegible] the Liberty The[illegible] deference to the [illegible] al Association for [illegible] e Colored People. [illegible] arrived at [illegible] ster[illegible] n W. Littleton, [illegible] ent, appeared be[illegible] ed to be allowed [illegible] ith the Commis[illegible] find out exactly [illegible] ant wanted to [illegible]

RECORD HERALD
Chicago, Ill.
APR 2 1915

Conference on Moving Picture.

There was another hearing before Mayor Mitchel yesterday regarding the film play, "The Birth of a Nation," to several scenes of which the National Association for the Advancement of the Colored People has objected. The hearing was attended by Thomas Dixon, Jr., D. W. Griffiths, the producer; James S. Hamilton of the National Board of Censors, Martin W. Littleton, counsel for the moving picture company; License Commissioner Bell, and others. The Mayor said he felt that two scenes should be modified. At his suggestion Mr. Griffiths, Mr. Dixon, and others will confer with Commissioner Bell and try to come to some agreement.

Press

FIGHT NEGRO "MOVIE" BAN

Producers of "The Birth of a Nation" Appear Before the Mayor.

Protest was entered yesterday against the efforts of the National Association for the Advancement of Colored People to have the film play, "The Birth of a Nation," in the Liberty Theatre, stopped. Thomas Dixon, author of "The Clansman," on which the photo-play is based; D. W. Griffith, the producer, and Martin W. Littleton, their attorney, appeared in the City Hall before Mayor Mitchel and asked that a conference be arranged with George N. Bell, Commissioner of Licenses, to find out just what must be eliminated from the photo-play.

In Jefferson Market Court yesterday Magistrate McQuade held a hearing of the summons served on Harry Aitken and Griffith. The case was adjourned until Thursday next, after the assertion by a representative for the association that the objectionable scenes will be eliminated. Littleton said the theatre has been notified it must make eliminations.

The lawyer filed with the Mayor a letter from the Rev. Dr. Charles H. Parkhurst, in which the clergyman praises the picture play and urges its continuance without change.

The World
APR 2 1915

MAYOR IS ASKED TO AID THE "CLANSMAN" FILM

Dixon Ha[illegible] Commissioner Bell Se[illegible] Birth of a Nation" Play.

Thomas Dixon, author of "The Clansman," and D. W. Griffith, producer of the film "The Birth of a Nation," based on the novel, appealed to Mayor Mitchel yesterday for permission to confer with Commissioner of Licenses Bell before changes in the scenes of the film were demanded. Vigorous protest against the film was made to the Mayor Tuesday by the National Association for the Advancement of Colored People.

Martin W. Littleton, attorney for Griffith, told the Mayor that notice had been given by the Commissioner of Licenses that if certain changes were not made performances would be stopped immediately. A chance to discuss the changes was asked, and at the Mayor's suggestion Commissioner Bell went to the Liberty Theatre with Dixon and Griffith. To-day, it is expected, an agreement will be reached.

"Protest against this picture," said the lawyer, "is based on the propaganda of the Association for the Intermarriage of the Races. Its real attitude on this question is evidenced by the language of protests it has sent to Legislatures of States where bills prohibiting such marriages have been pending. In these protests the association says:

"'We oppose it for the physical reason that to prohibit such intermarriage would be publicly to acknowledge that black blood is a physical taint, something that no self-respecting colored man or woman can be asked to admit.'"

The Mayor was also told that it was not true that the National Board of Censorship had refused to pass the picture. A committee did pass it in January, it was said, after certain modifications were made. Then, on March 25, the Committee of Twenty-three of the Board, by a vote of 15 to 8 adopted the first committee's report a[illegible] passed the picture as approved.

Miss Rosalie M. Jonas, a Suffragist from the Bronx, wrote the Mayor yesterday protesting against the pla[illegible] its misleading title, "The

APR 9 1915

TRIBUNE

The Herald
APR 2 1915

FILM CENSORS

Mayor Advises Change in Scenes in Photo Play

Tells Producer of "Birth of a Nation" That Negroes' Rights Must Be Protected.

Martin W. Littleton, representing the managers of the film play "The Birth of a Nation," running at the Liberty Theatre; Thomas Dixon, author of "The Clansman," on which the photo-drama is based, and D. W. Griffith, the man who put the play in picture form, appeared before Mayor Mitchel yesterday and asked to be permitted to confer with the Commissioner of Licenses and learn exactly what the city wished to be done in eliminating certain parts of the picture.

Mr. Littleton said that when protests were made by representatives of the National Association for the Advancement of the Negroes on last Tuesday the managers of the play had no opportunity to be heard, and that while part of the picture had been eliminated after a conference with the Commissioner of Licenses it was understood that it did not yet suit him. He added that the theatre had received notice that if further eliminations were not made the exhibition would not be permitted to go on.

Mr. Littleton filed with the Mayor a letter from the Rev. Charles H. Parkhurst praising the picture play, and one from the Rev. Talbot Smith, who is connected with the official paper of the Knights of Columbus.

"The question is, Mr. Mayor," he said, "just how far you want the Commissioner of Licenses to go and stop the play. They have suggested two scenes be toned down, and yesterday (Wednesday) the play was produced with the eliminations made. If you say we must take out the entire theme that is one thing and if you say we must moderate the theme that is another thing."

The lawyer said that the play had been passed by the National Board of Censors and that before it was produced it was taken before Chief Magistrate McAdoo, who stated that he could not interfere so long as the play was not immoral.

Mr. Griffith told the Mayor he wanted to do what was right, but that he did not want to be persuaded by a few persons when he knew that they were in the wrong.

"My mind is quite free," said the Mayor at the end of the hearing.

"I have seen the play. If it were as you suggest, merely an argument against the marriage of blacks and whites, it might be a different question, but there are two scenes that appeal to race prejudice, and I feel that they ought to be modified. I think the best thing you can do is to meet Commissioner Bell and Deputy Commissioner Kaufman and come to an agreement on the scenes against which the Department of Licenses protests. The negro citizens have certain rights that must be observed."

The hearing of the summons served on the play management was adjourned one week by Magistrate McQuade when the case came before him yesterday in the Jefferson Market Court.

One of the scenes to which objection is taken is that in which a negro chases a white girl over a cliff, and the other is that of a mulatto politician who tries to force marriage on the daughter of his benefactor.

VARIETY
New York City
APR 2 1915

"NATION" SCENES OUT.

After listening to strong talk objecting to some of the scenes in "The Birth of a Nation" made by 500 negroes and a number of whites interested in the uplift of the negro race, Mayor John Purroy Mitchel Tuesday announced that the "scenes" in question would be eliminated in the future.

Two scenes were pointed out as particularly offensive to the negroes—one where the "Little Sister" flees from the renegade negro and finally kills herself by jumping from a cliff, and another where Silas Lynch, the mulatto lieutenant-governor, attempts to attack the daughter of his benefactor. These are the ones the Mayor promised would be taken out of the Liberty production.

"The New Gove[illegible] feature film at the Hippodr[illegible] which is be[illegible]

TRUE THO[illegible] Say

ANTI-NEGRO [illegible] OWNERS FORC[illegible] TO CUT 2 SCEN[illegible]

Mayor Mitchel [illegible] Prominent Obje[illegible] That Parts [illegible] Up Race [illegible] Are Elimina[illegible]

Victory came to the [illegible] ciation for the Ad[illegible] Colored People in [illegible] ducers of the "[illegible] film. It wa[illegible] nounce[illegible] lars[illegible] ter[illegible] ve you det[illegible] of [illegible] all over my [illegible] to shade [illegible] ful presen[illegible] tion." [illegible] pictur[illegible] ore the [illegible] eed to [illegible] yesterday noon. [illegible]

After a number of stro[illegible] were made, the executiv[illegible] that following the adva[illegible] ment of the hearing, he [illegible] play in question and ha[illegible] with its producers. As a [illegible] said, the owners volunte[illegible] move two scenes in the [illegible] which had been the parti[illegible] of the severe criticism.

Court Proceedings Postpone[illegible]

The injunction hearing w[illegible] been set for yesterday afte[illegible] Jefferson Market Police C[illegible] postponed to Thursday n[illegible] 10:30 o'clock. Miss Nern[illegible] yesterday afternoon that [illegible] the signal victory brough[illegible] Mayor Mitchel's action, [illegible] decided to withdraw th[illegible] ceedings entirely.

"I will have to see t[illegible] however," she said, "and [illegible] that the objectional scenes [illegible] been eliminated."

The delegation that calle[illegible] Mitchel was headed by [illegible] Spingarn, chairman o[illegible] association. He intr[illegible] lowing speakers in th[illegible] Frederick C. Howe, co[illegible] National Board of Ce[illegible] William H. Brooks, col[illegible] St. Mark's M. E. Churc[illegible] sented the colored cler[illegible] lian B. Wald, secretary [illegible] Street Settlement, who [illegible] the social workers and [illegible] for white w[illegible]n; Dr. [illegible] colored, editor of the [illegible] Stephen S. Wise, re[illegible] white clergy; Frederi[illegible] colored, editor of the [illegible] representing the colore[illegible] Widecan, of the Bro[illegible] Club, and Oswald Villar[illegible] the New York Evenin[illegible] senting the press.

Present Three Objectio[illegible]

The various speakers [illegible] three primary objections [illegible] entation of the film: [illegible] caricatured the colored r[illegible] ing only the lowest ty[illegible] and ignoring the go[illegible] could be done to the [illegible] any race; second, th[illegible] the film might verybut [illegible] people to race rioting [illegible] its whole tendency [illegible] natred.

Rabbi Wise p[illegible] war in Europe [illegible] race hatred. He a[illegible] of the film in qu[illegible] all the evil clem[illegible] that existed at [illegible] that ought to be [illegible] now.

Other speakers recalled [illegible] race disturbances that o[illegible] Philadelphia four years ag[illegible] rect result of the presen[illegible] "The Clansman," the play b[illegible] Thomas Dixon's novel of th[illegible] which is also the origin of [illegible] ent film.

The association has been [illegible] its protests for weeks to var[illegible] of the city government. [illegible] sioner Woods has been app[illegible] the Council and the Mayor [illegible] informed of its objections [illegible] Mitchel's action yesterday i[illegible] a complete victory.

Censor Had Not Approved [illegible]

The two scenes climi[illegible] request are respectively [illegible] which a colored man is [illegible] suing a white girl wit[illegible] and one showing a m[illegible] forcing the daughter [illegible] benefactor to marry hi[illegible]

Mr. Howe, chairma[illegible] of Censorship, asser[illegible] not approved of [illegible]

K MAYOR TO STOP BIRTH OF A NATION

Negroes And Their Frie Call Production "Cruel and Untrue."

SCENE TO BE TONED DOWN

Violent objection to certain features the moving picture spectacle "The a Nation" was made by many both white and negro, in a ore Mayor Mitchel in the stimate room at City Hall he Mayor replied that he e play himself and had icense Commissioner Bell that were deemed objec- hint from Mr. Bell the reed to tone down some which called upon the the hearing room rep- tional Association for nt of Colored People. told a story of Rev. d, vice-president of the Ku Klux Klan viol that the production was wing the Civil Wa al and unjust," and tion as a student the film, Miss Ad some of the incide in her condemna figure are not true

"The produ owe, Commissioner the principle at his port, is chairman nal Boar of Moving p. He said: ld find round of my protest is ts 10,000,000 citizens by it. One-half de the other half port a lustful and degrad his portrayal is cruel, "It t ntr ue." hement was Rabbi St said: true that the Mayor to stop this indescribal some libel on a race of them it is true that gove down. The board of allowed this exhibition to e worse and I regret th even remotely connecte board. The negroes of th seen patient. They have n to protest as did the Irish ked "The Playboy of the W

"Old," which was really a beau if I did not know that Th upon whose novel "The C this moving picture play is b apable of this infamy I would that he had been hired to ook to stir up race prejudi that production, Mr. Mayo render a great and the people of this cour an D. Wald told the It is impossible to measure the dangers that threaten actual eviction is allowed to go on the negro speakers, Edward R. editor of the New York Age, for fairness to his race.

FILM PLAY CAUSES PROTEST TO MAYOR

Delegation Learns "Birth of a Nation" Is Now Changed.

Oswald Garrison Villard, Rabbi Stephen Wise, Immigration Commissioner Frederic C. Howe, Joel E. Spingarn and other citizens appeared to-day before Mayor Mitchel to voice the sentiments of a number of prominent negroes in their protest against the continuance of some objectionable scenes in "The Birth of a Nation," the monster moving picture production of Tom Dixon's "Clansman," now running at the Liberty Theatre in this city.

Among the negro leaders of the crowd of about five hundred who went before the Mayor were E. B. DuBois, Fred R. Moore, ex-Collector of Internal Revenue Charles W. Anderson, the Rev. H. C. Bishop, the Rev. W. H. Brooks and President George E. Wibecan of the Citizens' Club.

All the speakers told the Mayor in substance that they thought the play as produced on the screen was bad in spots, just as bad as "The Leopard Spots," which preceded the original "Clansman."

The Mayor listened to all of the spokesmen and then told them that he himself had seen the films and had come to similar conclusions with reference to some of the scenes and without exercising any authority in the matter had already suggested to the management that two scenes be eliminated. The management acquiesced with his views in the matter and told him that beginning to-day the objectionable scenes would no longer appear. The delegation thereupon departed in a pleasant frame of mind.

Mar. 31- 1915
The World

MAY TONE DOWN PART OF ANTI-NEGRO FILM

Owners Have Made Promise, Mayor Tells Big Protesting Body That Calls on Him.

Mayor Mitchel yesterday received a delegation of negroes and their friends, who made formal protest against "The Birth of a Nation," the film version of Thomas Dixon's novel, "The Clansman." The Mayor told his visitors that the owners of the show had promised Commissioner of Licenses Bell to elide two of the scenes to which there has been most objection.

At the Liberty Theatre it was said last night that no final agreement had been reached. A further conference is to be held this afternoon, at which the "toning down" of the scenes will be discussed. Elimination of even the scene which portrays a negro in pursuit of a white girl is not to be conceded, it was asserted at the theatre.

Commissioner of Immigration Frederic C. Howe, who is Chairman of the National Board of Censorship; Oswald G. Villard, Miss Lillian D. Wald, F. R. Moore, editor of the New York Age, and the Rev. S. S. Wise led in the protest against the depiction of the negro in the film. They called it degrading, historically untrue and likely to provoke disorder.

"All we ask is a fair chance," said Mr. Moore, who is a negro. "We never had a man among us who fired on a President of the United States. We never had a man who attempted to assassinate a Mayor of this city. In the thirty years of our freedom we have amassed $900,000,000, and we pay taxes on $7,000,000 in this city. We have thirty-seven registered physicians and thirty-five lawyers. If we were beasts we could not have accomplished all these things."

The Mayor told his 500 visitors that he questioned his right to interfere with the film, but that its owners had promised to take action.

MAYOR BAR BRUTE AS NEGRO ON FILM

Censures Photoplay of the "Clansman" After Big Protest Meeting.

Mayor Mitchel yesterday gave a hearing to 500 negroes and their friends who objected to certain features in "The Birth of a Nation," the photo play version of Thomas Dixon's "Clansman," now being presented at the Liberty Theatre. The fact that the management had voluntarily deleted the scenes objected to was not permitted to prevent the negroes and their friends expressing their opinion of the scenes and of the author.

The scenes objected to were two—one portraying the flight of a white girl from a negro, whom she escapes by throwing herself over a cliff, and another where a negro lieutenant governor attempts to attack the daughter of his benefactor.

One way or another the press agents of the company producing the film have made much of these scenes and discussion as to their fitness or lack of it has not been discouraged, even in Atlanta, where some of the pictures were taken. The objection to them was that they portrayed the negro as a brute and were calculated to engender race prejudice.

Frederic C. Howe, the first speaker, objected to the play as a whole as crude, vindictive and untrue, with one-half of the play devoted to war and the other half to picturing the negro as depraved. The production, he said, was an outrage upon 10,000,000 Americans who could make no protest because they have no voice in the affairs of the nation.

The Rev. Dr. William H. Bowles objected to the play as untrue. "If," said he, "the scenes were true, I'd hate my own race."

Rabbi Wise denounced the board of censors for allowing such a film to be produced, and the producers as "contemptible cowards." He congratulated the negroes of New York upon having been more patient than the Irish, "who attacked 'The Playboy of the Western World.'" If he did not know Thomas Dixon to be capable of such infamy he said he would have been forced to believe he was hired to write the book to stir up race prejudice.

"Improper, immoral and unjust," was the way Oswald G. Villard described the production. Miss Lillian D. Wald, of the Henry Street Settlement, indorsed what Mr. Villard said.

Fred R. Moore, editor of "The New York Age," appealed to the Mayor for fair play to his race.

Mayor Mitchel made all hands happy by announcing that the objectionable scenes would be presented no more in this city.

Tribune, April 1-15

Breeds Race Prejudice.

To the Editor of The Tribune.

Sir: There are thousands of honest, serious colored citizens working night and day to build up and preserve the amity and comity between the whites and blacks in the City of New York; and we do feel that the film play "The Birth of a Nation," especially the second half of it, unjustly imposes upon our city, as well as our people, a revival of the hatred and race prejudices of the reconstruction period.

The play is not only an affront to a large minority opinion, but it is malicious, because it falsely depicts more than ten million people as a race of rapists; and in this particular it tends toward the breach of the peace which the sound public policy of our city should not condone. JOHN M. ROYALL.

New York, March 20, 1915.

TELEGRAPH. Mar. 31-15

MAYOR HEARS FILM PROTEST

Listens to Committee and Others Who Think "Birth of a Nation" Should Be Stopped.

ALTERATIONS MADE, HE SAYS

Managers Have Already Cut Out Many So-Called Objectionable Features, He Says.

Mayor Mitchel yesterday heard protests from over five hundred representatives of the negro population of the city and Oswald Garrison Villard, Rabbi Stephen Wise and Frederic C. Howe, who supported the arguments of the negroes, against "The Birth of a Nation," the motion picture in which the negroes allege they are portrayed as beasts. Mayor Mitchel, before the hearing closed, made the delegation happy by telling them that the managers of the moving picture show had promised to cut out the objectionable features.

There had been some suggestions made that the Mayor had no power to stop the show, and Rabbi Wise declared in his argument that if that was true the Mayor had no power to stop a libel on a race of human people.

"The Board of Censors which allowed this exhibition to go is stupid or worse, and I regret that my name is even remotely connected as a member of such a board. The negroes in this city have been patient. They have not yet arisen to protest like the Irish, who attacked the production of "The Playboy of the Western World." The Irish saw the playboy as a caricature, not as a characterization.

"Stop this production, Mr. Mayor, and you will render a great service to the people of this country."

Mr. Villard, the vice president of the National Association for the Advancement of Colored People, declared that the production was improper, immoral and unjust.

"I'll stake whatever reputation I have as a historical student," said Mr. Villard, "on my charges against this film play. The lugging in of the negro into this exhibition is needless and uncalled for, and the play would be improved upon in every respect if the objectionable scenes were taken out."

Mr. Howe said that he was at the meeting as a citizen, and that the ground of his protest was that the play affected ten million citizens who were degraded by the production. The speaker declared that one-half of the play dealt with war and the other half portrayed the negro as a degraded creature.

Tribune

APR 2 1915

NEGRO FILM PLAY UNFIT, MAYOR SAYS

Managers Protest, but Mitchel Insists That Race Appeal Features Be Elided.

Because the manager of the Liberty Theatre has been informed by Commissioner Bell of the License Department that he was not satisfied with the elisions that had been made in the moving picture play, "The Birth of a Nation," which deals with the negro race problem, a delegation called on Mayor Mitchel yesterday to protest against any further cuts. It included D. W. Grimth, who put the play in picture form; Thomas Dixon, author of "The Clansman," the original play, and Martin W. Littleton, counsel for the theatre managers.

"My mind is quite free," said the Mayor at the end of the hearing. "I have seen the play. If it were, as you suggest, merely an argument against the marriage of blacks and whites, it might be a different question. But there are two scenes that go further and appeal to race prejudice. I feel that these scenes ought to be modified."

The Mayor suggested that Commissioner Bell and Deputy Commissioner Kaufmann might see the play again, and then come to an agreement about further cuts.

"From its misleading title to its sacreligious ending it is an offense to the decent people of this community, and a gratuitous insult to our law-abiding and self-respecting colored citizens," wrote Miss Rosalie N. Jones, the suffragist, to the Mayor, and added she wished to "protest both as a Southern woman and a citizen of New York." Accompanying the letter was a protest against the play from fifty well known suffragists.

Magistrate M made, in t on Ma yesterday earing

EGRO PROTEST HANGES PLAY

Informs Committee That ionable Scenes in "The a Nation" Have Been Eliminated.

"spectacular moving pic- e B'rth of a Nation" ed down, Mayor Mitchel was y informed to-day that the population of New York is y to tone it down. The threat of was freely made by a couple of akers who formed part of a com- ittee which visited the mayor at ty Hall to-day to protest agai e production of the photo play, hich was built from the book of homas E. Dixon called "The Clans n."

There are two scenes in the play which especial objections are made. e is the scene where a white girl her mother, after being attacked negro, leap to their death over The other portrays the rela- etween a mulatto and a white, o was composed of Os- of the Evening Frederick C. Immigration, ist Side set- atives from n and who made up the in the heat of the mes oto-play "Birth" kes, just as did the m n to them that simply contending moved while playing in that city picture h raised quite the country negroes did

Appleman, Mar. 31-1915

00 in Race Protest to Mayor Against Movie

more than 500 representatives of the race protested at City Hall against the moving picture Birth of a N portra

EVENING POST
Chicago, Ill.

APR 3 1915

Race Hatred.

CHICAGO, April 2.—To the Editor of THE POST. Sir: It is rumored, and printed notice in one of the Chicago dailies confirms the report, that a leading theater in the city has engaged the film production of "The Birth of a Nation," as a summer attraction. This play is founded on Thomas Dixon's novel, "The Clansman," a work so plainly inspired by race hatred that it has been strongly condemned by the best minds North and South. The dramatic production was forbidden years ago in many southern cities, and was lately withdrawn from a New York stage. Surely, Chicago should not show less concern in such a matter than other communities. Every consideration, artistic and humane, should forbid a daily exhibit on the stage of a pla before Magistrate tive is to arouse the Jefferson Market Court of people against an was adjourned by agree the attorneys of both Wednesday afternoon colored folks in th

March

es out of for ten under the of dollars ands. His ly all with intellect standing. been the his con- ed always In Collec- complicat- venue meas corpora' te

APR 8 1915

...ay ... Mass., ... Prominent ... of Boston, including Mr. Francis ... and the Rev. Horace Bum... sent a resolution to Mayor ... that the exhibition of the ... "The Birth of a Nation," at ... Theatre, ... April 10, ... on the ground that it en... race hatred and is a libel on the ...

SUN

CATHOLIC

Syracuse, N. Y.

APR 2 - 1915

The much-heralded film, "The Birth of a Nation," is being severely censured. Its effect on the negroes of the South is feared and, indeed, it would be more than likely to offend the white people who live below the Mason and Dixon line. "Uncle Tom's Cabin" receives a frozen reception in these latitudes even when the weather and all other things are propitious. While Old Glory is universally loved, the scenes of the past are too filled with heartches for the South to welcome these caustic memories of her antebellum ...

EVENING TELEGRAM

Philadelphia, Pa.

APR 5 - 1915

Offensive Prejudice

"The Birth of a Nation" is a moving picture based upon the novel of a notorious hater of the colored race. Its production in New York has provoked an outburst of censure from all friends of truth and justice. If the picture is suppressed it will be on the grounds set forth by the New York World, that "no race is fairly judged by holding up as types its most degraded specimens. Every race has the right to be judged by its patient, toiling, useful average and by its best."

PHILADELPHIA, (Pa.) TELEGRAPH

Date APR 5 1915

Offensive Prejudice

"The Birth of a Nation" is a moving ... based upon the novel of a no... ...ator of the colored race. Its production in New York has provoked an outburst of censure from all friends of truth and justice. If the picture is suppressed it will be on the grounds ... by the New York World, that "no race is fairly judged by holding up as types its most degraded specimens. Every race has the right to be judged by its patient, toiling, useful average and by its best."

POST STANDARD

Syracuse, N. Y.

APR 5 - 1915

Two Negro Movies.

To the Editor of The Post-Standard:

The day of films ... in its course now ... introduced two movie dramas, "The Birth of a Nation" and "The Nigger," ... which holds the Negro up to scorn and ridicule. Fair-minded and unprejudiced persons are agreed that the exhibition of these films will not ... a tendency to ... about a better feeling between the ... but on the other hand will stir up ... of bitterness and hatred on the ... of the white ... colored people ... grateful to Mayor ... and Commissioner Hancock for the ... of the play show ... them in p... ...tion of ... suggestions ... the dri... ...ro has ... ...able cri... by to ... by ... to ... ...tured in ... matters of ... has ... from ... tective ...

RECORD HERALD

Chicago, Ill.

APR 6 1915

"THE CLANSMAN."

Chicago April 1.—To the Editor: It is rumored, and printed notice in one of the Chicago dailies confirms the report, that a leading theater in the city has engaged the film production of "The Birth of a Nation" as a summer attraction. This play is founded on Thomas Dixon's novel, "The Clansman," a work so plainly inspired by race hatred that it has been strongly condemned by the best minds North and South.

The dramatic production was forbidden years ago in many southern cities, and was lately withdrawn from a New York stage. Surely Chicago should not show less concern in such a matter than other communities. Every consideration, artistic and humane, should forbid a daily exhibit on the stage of a play whose sole motive is to arouse the hatred of one class of people against another.

CELIA PARKER WOOLLEY.

World, APR 5 1915

THE PEOPLE'S FORUM.

Police in the Wrong Place.

To the Editor of The World:

Having read of the extra police reserves of fifty men which Commissioner Woods is to place in Harlem Monday, I am voicing the sentiment of the Seabury Club when I state that it is money and time misspent. Where you need to place that extra force of men is among the whites.

Whether Johnson wins or loses, we will take the same attitude that we have taken in reference to "The Birth of a Nation"—apply to the law and appeal for the "justice" which we hope to find in the white man.

LOUISE E. JETER,
Secretary of Seabury Club.

New York, April 3.

World APR 6 1915

"THE BIRTH OF A NATION."

"The Offspring of Callous Greed."

To the Editor of The World:

I returned home mortified and disgusted after witnessing a performance of "The Birth of a Nation." Mortified to think that any one could so heartlessly lampoon and insult our colored fellow-citizens and disgusted at the Board of Censors for not more emphatically condemning this dangerous and libellous production.

The play is a menace to the continuance of the existing friendly relations between the two races. It seems to be the offspring of callous greed and should be suppressed. VETERAN.

New York, April 3.

Race Prejudice in Moving Pictures.

To the Editor of The World:

Please accept thanks and our full measure of appreciation for the able and timely editorial "A Race Outraged" in the issue of The World of Saturday, March 27.

We feel that the uncompromising stand your great paper took in behalf of a sound public policy for the City of New York was a great contributing cause in having Mayor Mitchel consider the evil and unjust influences the obnoxious films of "The Birth of a Nation" would exert upon the peaceful and friendly relations between the whites and blacks of our city.

UNITED CIVIC LEAGUE,
JOHN M. ROYALL, President.

New York, April 1.

The Globe APR 6 1915

Race Prejudice Denounced.

Editor of The Globe: Sir—The chief reason for visiting the film picture play "The Birth of a Nation" is to see to what depths of infamy the lust for money can bring men. Probably some Negroes were guilty of some of the crimes depicted in that play. But to utilize the public interest in war to attempt to arouse hatred of Negroes now for crimes only a few were guilty of fifty years ago is as contemptible as to blame the Jews of to-day for the crucifixion of Christ. This latter is done chiefly by "Christians" who are daily dishonoring Christ in their lives.

It is particularly unjust that this play should be presented in a state whose legislature at the very time is repealing needed legislation to protect women and children in factories and canneries! Considering their relative training and opportunity, the "progressive" Republican leaders in this state are committing worse crimes this year than the Negro did in their ignorance a quarter century ago.

If the law doesn't permit the ... to cut out parts of this play, ... making money out of it should ... by decent people, and The Globe would render a public service if ... publish under the caption "The Messages" the names of the Na... Board who approved the ... BENJAMIN C. MARSH.

APR 9 1915

TRIBUNE

"THE BIRTH OF A NATION."

To the Editor of The Evening Mail:

Sir—"The Birth of a Nation," the photo-drama at the ... Theatre, is doing much to create the wrong impression of the negro. What could be a beautiful photo-drama, educative, inspiring, instructive, as well as entertaining, is marred by the injection of hideous scenes which greatly distort and twist facts as they relate to the negro.

The reconstruction period is grossly misrepresented, and the negro is greatly caricatured and wronged. Negro legislators are unfairly presented, and made to present a bill favoring intermarriage, which is a falsehood, for during no period of the negro's contact in the national legislature has any such measure been presented. On the other hand, such men as B. K. Bruce, Hyram Revells, John Mercer Langston, John R. Lynch and George H. White were types of negro representatives during reconstruction who were a distinct credit to the nation and the negro.

Then there is another scene, purporting to overemphasize "the usual crime." I wondered what would be the impression of the white people of the morals of the negro men as they gazed on this hideous picture, and if it was not possible for the wrong impression to be gained. No one can be proud of his country to see and witness such a distortion of historical facts.

CLEVELAND G. ALLEN.

The Globe, APR 6 1915

CAPITALIZING RACE HATRED.

In view of the splendors of national reunion what should be the attitude of every right-minded person toward attempts to revive the passions of the civil war period, relight the fires of sectionalism, and intensify race prejudices that are unhappily still much alive? The questions sufficiently answer themselves, and when they are answered there is no reason to ask the further question of whether it is desirable, for purely sordid reasons, to exhibit such a moving picture film as the so-called "The Birth of a Nation."

Few of us are competent to pass judgment with respect to the tangled facts of the reconstruction period. A fair and impartial narrative has never been written and probably never will be. But certain big facts shine out in the confusion. One is that never in human history did a victor show more consideration for the defeated. Men but lately in arms were restored to full citizenship, states in rebellion were received back in the sisterhood of the states. Let us rejoice that the Stonemans of Washington were magnanimous, but let us not dishonor ourselves by calling in question their great merit by presenting them as the paramours of quadroon mistresses, moved by petty spite. It is insulting to every man of southern birth to assume that he is pleased by misrepresentation so colossal.

Another big fact of the reconstruction period is that the 4,000,000 former slaves, suddenly emancipated but with no way of earning their livelihood except by working at small wages for their former masters, displayed, all things considered, the most exemplary patience. They had protected the women and children on the plantations while the struggle went on which was to decide whether they were to become men or to remain as chattels, and the great body of them continued to exhibit, under the most trying circumstances, docility and kindliness. To present the members of the race as women chasers and foul fiends is a cruel distortion of history. Bad things occurred, but what man will say that the outrages of black on white equalled in number the outrages of white on black? Which race even to the present day has the better right to complain of the unfairness and brutality of the other?

The very name of "The Birth of a Nation" is an insult to Washington, who believed that a nation, not merely a congeries of independent states, was born during the common struggles of the Revolutionary War, and devoted himself to cementing the union. It is an insult to Lincoln and the great motives inspiring him when he was called on to resist the attempt to denationalize a nation. This nation of ours was not born between 1861 and 1865, and no one will profit from trying to pervert history.

White men in this country have never been just to black men. We tore them from Africa and brought them over as slaves. For generations they toiled without recompense that their white owners might have unearned wealth and ape the ways of aristocracy. The nation finally freed them, but has but slightly protected them in the enjoyment of the legitimate fruits of their freedom. We nominally gave them the vote, but looked on inactive when the right was invaded. We do not, in any state of the Union, grant to the Negro economic and political economy. No white man of proper feeling can be proud of the record. The wonder is that the Negro is as good as he is. Then to the injury is added slander. To make a few dirty dollars men are willing to pander to depraved tastes and to foment a race antipathy that is the most sinister and dangerous feature of American life.

Houston Texas Chronicle
Apr. 5-1915

... of the board of censors is ... to prosperity among picture ... Whitness "Bachelor" and ... Griffith's "Birth of a World." ...

Say ...

TRUE THO...

Mr. Roeliter Johnson on a ... Fictionist.

To the Editor of The Su... have been very much interest... lowing the discussion of the ... demerits of Mr. Dixon's play, ... of a Nation." When his book ... "The Clansman," on which th... is partly founded, was publi... 1905), it fell to me to review ... Criterion Magazine. Will you a... to quote from that review, wh... bents some points that are not ... ally understood?

It is evident that the author ... this book to be read as history. ... the light of history it must be ... His purpose is to shew the wick... the reconstruction acts of Congr... the civil war. It is a remark... that no one who tells the stor... construction or discusses it appe... to begin at the beginning. [I am ... accused some of our best know... ans of this.] The reason for ... struction laws is always ignor... cealed. President Johnson app... visional Governors of the rec... lious States, and instruc... conventions to reestablish ... ernments. The Legislatu... proceeded at once to ... were designed to return ... dition of slavery the co... had been freed by ... proclamation. One law ... mony of colored witn... in any suit where a w... cerned. The term "... sented with such a wi... made it easy to arrest ... colored persons and ... labor as "apprentices ... "former owner" was ... ence in securing the ...

Some of the laws ... to have firearms of ... of Louisiana, freedm... tracts in the first ... which would bind th... and they must pay ... of the implements th... injury or death of ... sissippi no colored ... to lease any land o... an incorporated town ... Carolina no colored ... to pursue any tra... own account with... fee for the license ... no license was re... In the ... e. State ... on colored women, ... women.

It was the enactment ... in every one of the ... showing a determinati... cipation, that caused ... ride President Johnson ... a different plan of ... Dixon would have us ... struction laws were sim... of a fiendish spirit of ... the name of Austin Sto... a hideous travesty of hi... intends the reader to ... of Thaddeus Stevens, wh... as the supreme ... Grant's administration.

By the way, Mr. Steve... before Grant became Presi... the organization of the ... the climax of his story, an... being necessary to protect ... white women. The truth is ... nor until years afterward wa... indication or complaint that ... were in danger. Mr. Dixon ma... sweep while he is about it—h... word for Lincoln's assassin, ... silly story of Mrs. Surratt's inno... pictures the Northerners as po... of all malice and vindictiv... makes his hero, an ex-Confeder... say with equal grammar and ... Yankees know who to fool wit... them too many times for them... me any more." We could say ... of this book's deformities as ... art, but it is hardly worth wh...

I observe the announceme... Dixon has offered a reward ... any proof that his work is ... cally accurate. If this let... eye, and he is candid eno... indisputable facts, he need ... money to me. He ... deserving charity, and ... of that charity to pub... in THE SUN. I can f... errors by any one; but ... tience with any Americ... romancer who ... can history.

New Yor...

Syracuse ... Apr ...

...ing the school doors wi... ...e schools should be kept ... of immorality and the ... kept cleansed by a co... education.

...ed the co-operat...

PRESS

negroes and stirs up ...

Frederic Howe, ex... now commissioner of ... refused, as chairman ... tional board of film c... prove of the film.

Mayor Mitchel ... the owners of th... ised to cut out ...

F. R. Moore, mat... New York ...

THE MOVING WORLD

A REVIEW OF NEW AND IMPORTANT MOTION PICTURES

THE PROGRESS OF THE MOTION PICTURE

A year ago this week, when we started this department for the criticism of motion pictures, we exprest the opinion in an editorial on "The Birth of a New Art" that the motion picture already ranked with printing in the scope of its influence and that it possest possibilities of artistic development which would enable it in some respects to surpass painting and stage drama. Some of our readers were inclined to scoff at the mere suggestion that the new art could in any way rival the older. But during the past year the motion picture has developed so rapidly in beauty and freedom as to leave no room for doubt of its artistic capabilities.

The crude test of the box office is alone sufficient to show that. A few years ago the moving-picture show was thought of as something to while away a half hour of spare time. It was a scientific curiosity and well worth a nickel, even a dime, to see a diver jumping off a spring-board, a train rushing by, a fire-engine dashing forward or a lot of funny folk chasing a small boy. But this winter we have seen a line of people stretching from the box office into the street waiting for a chance to pay one or two dollars for a modern photo drama, while Broadway stars in the theater next door were playing to half-empty houses at the same price. These crowds are not drawn by novelty or by scientific interest, they are not tricked into coming by advertising; they have compared the motion picture with the melodrama, the problem play or the musical comedy as an evening's entertainment and prefer it.

The reason for their preference is obvious and not unreasonable. The film play, compared with its rival, the stage play, has certain serious defects, notably the absence of sound and color. But, on the other hand, it has certain compensating qualities of its own and producers are very wisely laying more stress on these instead of imitating what the stage can always do better. For instance, the film playwright can use all outdoors for his background instead of a painted and rumpled backdrop. He can change the scene oftener than the Elizabethan dramatist. He can dip into the future or the past as tho he were in Wells's time-machine. He can use literally an army of supernumeraries in place of a dozen attendants with spears. He can reveal the mind of his characters in two ways, neither of them possible on the stage, first by bringing the actor so close that the spectator can read his facial expression, and, second, by visualizing his memories or imaginings. He can, if he so desires, wreck a train, burn a house, sink a ship or blow up a fort, since he does not have to repeat the expense every night.

It is natural that the new art should tend to run to excess in those things which it can do best. The film artist is so tickled at the idea that he can portray motion that he is apt to put in too much motion. He keeps his actors on the jump and the projector makes it worse by turning the crank so fast that the characters flicker past like fence posts seen from a trolley car. He crowds in masses of people in meaningless movement. He flashes back and forward and all about until the spectator does not know "where he is at." He employs a sensational catastrophe as a substitute for a logical plot.

But these are the inevitable extravagances of youth and are already being eliminated in the best of the feature films. The motion picture has established itself and in some form or other will become a permanent part of the intellectual and esthetic life of the nation.

DRAMATIZED RACE PREJUDICE

It is a great pity that good photography and fine mass action should be wasted and worse than wasted on such a theme as that of *The Birth of a Nation*. Mr. D. W. Griffith has surpassed himself as a producer and some of the scenes are as striking as any that have ever been filmed. Sherman's march to the sea and Pickett's charge at Gettysburg are shown "as large as life" and the assassination of Lincoln is presented with a careful attention to detail that gives it a real historic interest.

But all this is subordinated to the immoral lesson which the play is designed to teach, that the negro is ever a savage and must not under any circumstances be allowed to vote or to rise from a servile or subordinate position. The Rev. Thomas Dixon's *Clansman* supplies the plot, but the filmed play is much worse than the book because seeing a thing is more impressive than being told about it. The grotesque excesses of the Reconstruction Period are made the most of and twice in the course of the evening the struggles of a white girl to escape from a black brute are presented at agonizing length. By an ingenious sequence of scenes the audience is led to applaud the Ku Klux Klan whenever it appears, even where it drives the negroes from the polls. Music lends insidious aid to emphasize the teaching of the screen, for the tom-tom beats from time to time to convince us that the colored man, well drest and educated tho he may be, came from Africa. Why is not some Asiatic instrument used to remind us that the Aryan came from the wrong side of the Caucasus?

Such a play, insulting as it is to a large part of our population and arousing the worst sentiments in the rest, is, in our opinion, vastly more dangerous in its influence than the obscenity or lessons in practical burglary which are now quite rightly ruled out. Still we do not hold with those who are trying to get it suppresst by law or the censorship. We do not see by what reason the voluntary Board of Censorship required the elimination of the legend: "Having profited by the trade and having no use for slaves themselves, the traders of the Seventeenth Century became the Abolitionists of the Nineteenth." This is a monstrous perversion of history, but supposing it is, Mr. Dixon and Mr. Griffith apparently believe it, and if so we cannot deny them the right to express their opinion in their own impressive way, as we express ours in the feebler medium of cold type. Still more dangerous than such a play would be to have the American people put into the hands of any officials the power to decide what is good history and bad, and to suppress any films that they regard as likely to have an injurious influence on public sentiment. Before long perhaps some reformer will write a scenario attacking some established institution of the modern world, as *Uncle Tom's Cabin* attacked slavery and it would be unfortunate then to have the suppression of *The Birth of a Nation* to appeal to as a precedent for similar action.

MAYOR TO ...

"The Birth of a Nation."

To the Editor of The Tribune.

Sir: This is the fourth week of "The Birth of a Nation" at the Liberty Theatre, and although there has been a general wave of protest on the part of the negro of this city to the Mayor to remove the play or to modify it, the officials of this city have turned a deaf ear to his pleas. In company with a delegation of my race I visited the theatre where the pictures are showing a few evenings ago. For the first time I was ashamed of being called an American, as I saw a display of deep-seated race prejudice hidden behind masterful strategy and sophistry. I saw the Reconstruction period distorted, blasted and twisted out of proportion and negro legislators grossly caricatured and made to do things that have never been known in connection with their activity in the national legislature. For instance, a negro legislator is made to present a bill favoring intermarriage, which is a base falsehood, for at no time during the negro's stay in Congress and the Senate has any negro representative introduced any such measure. On the other hand, the negro Congressmen and Senators during Reconstruction were an able and capable body of men, who reflected credit on their communities. Such as B. K. Bruce, Hyram Revell, John ...er Langston, John R. Lynch and George White were types of negro representa... who were a distinct honor to their coun... Then came another scene, revolting, dis...g, irritating and inflammable. Here big colored man, with a beastlike ex... on, chasing a little girl to her death. I ... on this picture and wondered what ...e the impression of the white people ... audience of the moral status of the ... I then thought of "Uncle Tom's ... by Harriet Beecher Stowe, and her ...on of the many beautiful traits of the ...aves, and wondered which account I ...believe. The whole play is designed ...p race prejudice. I left the theatre ...g what point could be made in dis... ...cts. CLEVELAND G. ALLEN.

...ork, March 27, 1915.

Globe APR 7 1915

"Birth of a Nation."

The Globe, Sir—Will you be ...ous enough to allow me a few ... to pr...n your editorial in The Globe ...ked "... ...h inst., entitled "Capitalizing ...id,." ... ...tred"?

...t out to prove that white men ... Birth of a Nation" are slander... ... Negroes. May it not be just ... that you, in your editorial, are ...ing white men?

...rikes me, sir, that not a one of ...rges you bring against the great ...ay is true.

...not trying to "relight the fire of ...ilism." To claim that such is ...e is a monstrous perversion of ...th. On the contrary, the play, so ... the north and south are con..., is beautifully fraternal and end... a complete and glorious welding ...her of the once discordant sections. ... is not in any way or to any extent "insult to Lincoln." On the other ...d, the compliment given the martyr ...sident by the play is as hearty as it ... magnificent. Instead of trying to be...ttle the great president, it makes him ...loom in patience, love, and all moral ...grandeur as a giant among Lilliputians.

The play does not represent the mem...bers of the Negro race as "foul fiends." ...t only represents some of them as such. ...here are as many good Negroes in the ...lay as there are bad ones, and the ...eartiest applause among the auditors is ...licited by the faithfulness and rock...ibbed devotion of members of the Af...rican race.

After saying that the "very name of ...he Birth of a Nation' is an insult to ...ashington," you make the statement ...t "this nation of ours was not born ...ween 1861 and 1865, and no one will ...it by trying to pervert history."

...t, my dear sir, the fact remains that ...nation was, in the only high and ...sense, born between 1861 and 1865. ...e 1861-65 the nation existed but in ... "Union" being merely a paper ... the constitution not worth ...ment upon which it was writ... by the agony and blood of the ...he elimination of the great dis...element, slavery, and by the ...munication of north and south ...r reunion upon the higher level ... nation was born.

...my dear sir, it is the story of ...s was done that the great photo...rying to tell. And as such it is ...st and most effective educator ...country has ever seen.

...with the "ten years of hell," ...Reconstruction, it shows how ...the failure of the ...akers who ...ns of the Thaddeus Stev... ...o make the white ...the slaves of their former ...to blot out for all time ...civilization in the south... ...it a crime to do that?

...rth of a Nation" is as true ...as the old Crusader's ...he Master's Sepulchre. And can ...ge history?

...V. THOMAS B. GREGORY

...April 7.

...e is the scene where a white girl ...her mother, after being attacked ...negro, leap to their death over ... The other portrays the rela...etween a mulatto and a white ...e was composed of Os... ...of the Evening ...h, Frederick C. ...Immigration; ...st Side set... ...atives from ...nion and ...of the ...

...Blame ro... ...th was ...who made up the ... ...t in the heat of the times ...kes, just as did the ... ...own to them that ... simply contending th... ...moved while playing in that ... ...picture ... raised quite ... ...the country a... ...negroes ... ...did ...

Globe, April 6, 1915

A RACE OUTRAGED

If there still are people in the north who do not know that the reconstruction policy after the civil war was a terrible blunder, a picture play impressing that fact might do some good and need do no harm. When such a production outrageously assails 10,000,000 people, the harm outweighs any possible advantage.

The play made out of Dixon's "Clansman" does not exalt southern chivalry at the expense of northern manhood; it upholds the Union One and Inseparable; it shows Lincoln in April, 1865, as the best friend of the south; it does not, for it could not, exaggerate the antics of the black legislature of South Carolina; it is sumptuously and ably produced.

Beyond this is irreparable wrong. To hint that carpet-baggers bedevilled the south only because a mythical Mr. "Stoneman," easily recognized through his thin disguise, had a quadroon mistress, merely gratifies the taste for silly paradoxes that trace momentous events to trivial causes. The crowning sin is the sensational exploitation of a crime which is probably less common in the south than in the north and which was certainly not first heard of in 1867.

Has the black no case? Let the "movies" show him torn from his jungle village; battened down in a storm at sea in a slaver's 'tween decks three feet high; dragged out insensible when the wind falls, his stifled mates fed to the sharks; bearing unrequited toil and the overseer's lash; even his freedom made a curse to him and others by knavish whites; yet still doing the menial toil of the south, a humble but mighty agent of the south's prosperity. Does that ...y and guil...

MILWAUKEE (WIS.) FREE PRESS
APRIL 9, 1915

CALL
New York City
APR 6 1915

ANTI-NEGRO FILM STILL HAS OBJECTIONABLE PARTS

"Birth of a Nation" Owners Fail to Eliminate Two Scenes.

Despite their alleged promise to Mayor Mitchel, producers of "The Birth of a Nation" motion picture film are declared to have failed to eliminate the several scenes over which a wave of objection has been raised. Miss Mae Nerney, chairman of the National Association for the Advancement of the Colored People, declared yesterday that because of this discover the injunction suit started some time ago and postponed five times would probably be pushed through.

Representatives of the association witnessed the play Saturday, and to their amazement noted that the play was in virtually its original objectionable form. About a week ago the film men volunteered a promise to Mayor Mitchel, according to the latter's statement, that they would remove two scenes in the second act picturing colored men in vicious advances on white women.

The association censors declare that other changes have been made, but that these two scenes remain. It had been thought that if the film was really re... of the objectionable elements, the ...e dropped. It is now planned ...ers present at presentation ... the next few days, and

---

Gazette, Phoenix Oregon, apr. 3-15

...w when the greatest hit in years, ...th of the Nation," is setting the ...eatr... ...rld afire with its won...tory of the election of Abraham ... and his declaration of freedom for ...s, the Columbia will have as its ...ll under the wizard hand of Ed ... Winston Churchill's splendid ... the southland in the ante-bellum ...he Crisis."

...rile story of the time when men's ...re tried in the conflict between ...he nation and loyalty to a mother ...en brothers were arrayed against ...er, when fathers fought their own ... is a dramatic tale that has had ...ls in the annals of the stage.

...as it is with stirring situations, ...stumes of the period when hoop... ...d crinoline were the fad and fash... ...e belles of the land, this story of ...mes, sans the military pomp so ... to the war play, is one of the ...cinating of the age.

... strong story of the loyalty of a ... girl for the "lost cause," a girl ...ires the love of two men, one an ... the northern army and the other ... of the south. The love tale which ...rom this complication brings the ... together when the northern man ...s worth to protect the family of ...from harm and shields her father, ... of the rebel regiment, on a visit ...-long friend.

...enes are laid in the southland, ...e ravages of the cruel war were ... and the dramatic worth of "The ... enhanced with the rich humor ...te-bellum slave.

...C. Hackett found "The Crisis" ...e best vehicles of his long and ... career as a romantic star and ... Redmond expects to duplicate the ...ttendant upon his noteworthy pro... ...of "The Littlest Rebel," which ... Columbia attendance record.

...he Crisis" Minor Reed has drawn ...ainted sets from the wealth of ...rounding the old homes of the ...hers of the period and the pretty ... strewn lawns and the quaint old ...uses of the time will be relieve... ... too severe architecture of this

...s play Redmond has made more ... ordinary preparation, for it will ... end of the Lenten season and ... a measure to the theater ... those ... observed the restrictions of the ...d.

...d believes that "The Crisis" will ... the best productions of his stay ... while it will be in marked con... ...he sparkling comedy which is to ...row night it will be none the less ... for it gives all the company ...ividually and collectively, much ...everal likings.

...expecting ... the ...iss Rosalie N... con... ... the Mayor, and ... always ... "protest both ... in Collec... ... and a citizen of ... complicat... ...ing the latter ... avenue mea... ...e play from ... the corpora... ...ists. ... ...made, in ... ...yesterday ...earing ...

APR 8 1915 — The Globe — APR 9 1915 — TRIBUNE

Thomas Dixon's Reply.

Editor of The Globe, Sir—As a reader of your paper may I claim the courtesy of a reply to your editorial attack of yesterday on "The Birth of a Nation"?

As author of the book and play on which the larger film drama is based I accept the full moral responsibility for its purpose and its effects on an audience.

We have submitted "The Birth of a Nation" to a jury of three representative clergymen of New York—the Rev. Thomas B. Gregory, Universalist; the Rev. Charles H. Parkhurst, D. D., Presbyterian, and the Rev. John Talbot Smith, D. D., Roman Catholic, editor of the Columbian, organ of the Knights of Columbus.

They did not suggest a single change or cut, but fully agreed with the high praise given by the dramatic critic of The Globe.

They declare in substance that the play in its final impression on the audience does six things: 1. It reunites in common sympathy and love all sections of our country. 2. It teaches our boys the history of our nation in a way that makes them know the priceless inheritance our fathers gave us through the sacrifice of civil war and reconstruction. 3. It tends to prevent the lowering of the standard of our citizenship by its mixture with Negro blood. 4. It shows the horror and futility of war as a method of settling civic principles. 5. It reaffirms Lincoln's solution of the Negro problem as a possible guide to our future and glorifies his character as the noblest example of American democracy. 6. It gives to Daniel Webster for the first time his true place in American history as the inspiring creator of the modern nation we know to-day.

The most important point on which I take issue with your editorial is found in the sentence: "Let us rejoice that the Stonemans of Washington were magnanimous, but let us not dishonor ourselves by calling in question their great merit by presenting them as the paramours of quadroon mistresses, moved by petty spite."

Who has ever dared to declare that Thaddeus Stevens, B. F. Butler, and Benjamin Wade, the leaders of congress during this reign of terror, were magnanimous?

Abraham Lincoln was magnanimous, and his mighty spirit brooded over the Capitol after his death pleading for generous treatment of the south.

The magnanimity extended was in spite of Stevens and his associates, not through them.

The established facts are that Stevens, who lived and died a bachelor, separated a quadroon Negress from her husband of her youth and kept her in his house for thirty-six years. For this woman he became a social outcast in Washington and at the last moment lost his place in Lincoln's cabinet, the appointment suddenly going to Simon Cameron, his rival.

He left this woman, Lydia Brown, an annuity in his will and was buried in a Negro cemetery in Lancaster, Pa., that he might sleep beside her in death.

Do you question these facts? If so I will submit them to a jury of three historians of established character, and if they decide against me I will agree to withdraw "The Birth of a Nation" from the stage.

Was Mr. Stevens magnanimous even when the shadow of death was upon him in the last year of his life?

Read his famous bill to confiscate the remaining property of the stricken, starving south and give it to the Negroes, two years after Lee's surrender. If you still doubt that he was ungenerous, read his awful speech in the Congressional Record pressing this pet measure. House bill No. 29, to a vote. Nothing so fierce, cruel, and vindictive was ever uttered on the floor of the House of Representatives in our history, before or since.

The stricken south was only saved from this act of brutal vengeance by Mr. Stevens's death. No other man had ability to pass such a measure.

I am not attacking the Negro of to-day. I am recording faithfully the history of fifty years ago. I portray three Negroes faithful unto death to every trust and two vicious Negroes, misled by white scoundrels. Is it a crime to hint at a bad black man, seeing we have so many bad white ones?

THOMAS DIXON.

New York, April 7.

"The Birth of a Nation" Controversy.

A Statement by the Producer, D. W. Griffith.

Editor of The Globe, Sir:—In editorial in your issue of April 1915, under the heading: "Capitalizing Race Hatred," you undertake to l our picture "The Birth of a Nati with alleged feelings of sectional ference between the north and so You ask yourself questions and proceed to answer them in the same old way that the same things have been gone over and over again. Where I must take issue with you is that you intimate that these old differences have been raised and exhibited "for purely sordid reasons," to quote your own words.

In presenting this motion picture story before the intelligent theatregoers of New York City, in a regular theatre, which has been well advertised, I thought the moving drama told its own story. My associates have maintained a dignified silence in the face of an organized attack of letter writers, publicity seekers, and fanatics against our work. We have traced this attack to its source, and know the reasons for it. Without wishing to tell any newspaper its business, permit me to suggest that a cub reporter in one hour could find out that this attack is an organized effort to suppress a production which was brought forth to reveal the beautiful possibilities of the art of motion pictures and to tell a story which is based upon truth in every vital detail. Our story states, as plainly as the English language can express a fact, the reasons for this presentation. In our captions we reiterate that the events depicted upon the screen are not meant as a reflection upon any race or people of to-day.

I demand to know the authority upon which you base your intimation that this work of art has been exhibited "for purely sordid reasons." I further demand that failing to establish this authority you retract your statement in as prominent and direct a manner as you have given publicity to the opinions of the writer of your editorial.

Our picture tells its own story and we are willing to stand upon the verdict of the New York public as to the fitness of this work of art to be judged as a drama of action based upon the authenticated history of the period covering the action of our plot. The succeeding paragraphs of your editorial are political generalities which have nothing in common with the truths and purposes of the motion picture, "The Birth of a Nation." Our picture does show historic events which you undertake to use for an entirely different argument. We have contrasted the bad with the good and following the formula of the best dramas of the world we establish our ideals by revealing the victory of right over wrong.

I do not agree with your statements regarding the history of slavery and the reconstruction period of this nation, but that is not a matter of importance in this connection. Most well-informed men know now that slavery was an economic mistake. The treatment of the Negroes during the days of reconstruction is shown effectually and graphically in our picture. We show many phases of the question and we do pay particular attention to those faithful Negroes who stayed with their former masters and were ready to give up their lives to protect their white friends. No characters in the story are applauded with greater fervor than the good Negroes whose devotion is so clearly shown. If prejudiced witnesses do not see the message in this portion of the entire drama we are not to blame.

Your editorial is an insult to the intelligence and the human kindness of nearly 100,000 of the best people in New York City, who have viewed this picture from artistic interests and not through any depraved taste such as you try to indicate. Among those you have insulted are your contemporaries on the newspapers of New York, whose expert reviewers were unanimous in their praise of this work as an artistic achievement. Included in this list is your own able critic, Mr. Louis Sherwin, of The Globe.

We have received letters of the heartiest commendation from statesmen, writers, clergymen, artists, educators and laymen. I have in my possession applications for reservations from the principals of ten schools, who, having seen the picture, are desirous of bringing their pupils to view it for its historic truths.

The Rev. Dr. Charles H. Parkhurst, the Rev. Father John Talbot Smith, and the Rev. Thomas B. Gregory, are among the clergy who have given us permission to use their names in approval of this picture in its entirety. Parents have asked us to make reservation for them that they may bring their children to see it. In every walk of life there are men and women of this city who have expressed their appreciation of this picture. Do you dare to intimate that these voluntary expressions of approval were voiced "for purely sordid reasons"?

The attack of the organized opponents to this picture is centred upon that feature of it which they deem might become an influence against the intermarriage of blacks and whites. The organizing opponents are white leaders of the National Asociation for the Advancement of the Colored People, including Oswald Garrison Villard and J. E. Spingarn, who hold official positions in this pro-intermarriage organization.

May I inquire if you desire to espouse the cause of a society which openly boasts in its official organ, The Crisis, that it has been able to throttle "anti-intermarriage legislation" in over ten states? Do you know what this society means by "anti-intermarriage legislation?" It means that they successfully opposed bills which were framed to prohibit the marriage of Negroes to whites.

Do you know that in their official organ, The Crisis, for March, 1915 they brand 238 members of the Sixty-third Congress as "Negro baiters" because these representatives voted to prohibit the marriage of Negroes to white in the District of Columbia?

You close your editorial, in which by inuendo you link our picture to your own assertions, with this sentence:

"To make a few dirty dollars, men are willing to pander to depraved tastes and to foment a race antipathy that is the most sinister and dangerous feature of American life."

That statement is obviously a generality, but it is printed at the end of an editorial which is a covert attack upon our picture, "The Birth of a Nation." As the producer of that picture, I wish to say if the man who wrote it meant one iota of the sentence just quoted to apply to our picture he is a liar and a coward.

Whether this was the intent of the sentence quoted it could not fail to create an impression in the minds of your readers, damaging my reputation as a producer. Therefore, as a matter of justice, I ask that you publish my statement of the facts.

D. W. GRIFFITH.

New York, April 7.

What Some Globe Readers Have to Say.

Editor of The Globe, Sir—I have read with regret numerous criticisms of the photo play known as "The Birth of a Nation." I had the pleasure of witnessing the first performance at the Liberty theatre. It is a wonderful tale of the important events in American history, forcibly and accurately told, and brings into strong relief the contrast between the greatness and the kindliness of Lincoln as compared with the pettiness of the carpet-bag politicians who so utterly failed in their attempt to reconstruct the south after the civil war. The Negro question is a problem which must be met with fearless candor and free discussion if we would preserve our race and civilization from disaster. I see nothing objectionable in this play, but, on the other hand, it truthfully presents the Negro question, which is not fully comprehended by the people of the north, and it teaches great moral lessons in government even more forcibly than could be done by word of mouth or pen.

H. M. BRIGAM.

New York, April 7.

Editor of The Globe, Sir—Your editorial on "Capitalizing Race Prejudice" is the most manly and straightforward comment against the many wrongs heaped upon a struggling race, and is sure to meet the approval of every true American. "The Birth of a Nation" should be given a sudden death by the city authorities, for it is true that no good can result from the continued showing of pictures that bring out the crudest and vilest traits of a people.

J. ESTES GARDNER.

New York, April 7.

Editor of The Globe, Sir—The criticism of the Photoplay, "The Birth of a Nation," is, in my opinion, totally unjustified. If anybody who should see "The Birth of a Nation" should feel bitter against the colored race, what effect would "The Huguenots" have on the average man who goes to the opera?

I have seen the play and I do not think that there is a man living who has less prejudice against the colored race than I have, and if there were anything in the play of such an incendiary nature I should not have cared to let my children go and see it.

"The Birth of a Nation" is a credit to the American stage, and I, for one, find that the average person benefits more by seeing such a historical play than by going to a performance such as "Peg o' My Heart."

The narrow-minded people who object to such a play should object to history and strike out of the annals of the United States most importatnt happenings. Previously to my seeing "The Birth of a Nation" I read "The Clansman." If there is anything wrong with the play or the book, there is something wrong with our history. Your paper should take a broader view of the thing and not applaud when a minority raises its voice, defending an unjustified cause.

New York, April 7. MAX GRAB.

Editor of The Globe, Sir—The writer, who is an admirer and daily reader of your paper and a member of the race so unjustly slandered by the moving picture film "The Birth of a Nation," wishes to thank you for your admirable editorial entitled "Capitalizing Race Hatred."

Having read "The Clansman," a book which untruthfully describes all the bad and none of the good qualities of the African race in America, and upon which the scenes in "The Birth of a Nation" are founded, I could not believe it possible until it came to pass that so enlightened a community as that of New York City could say at this present day: "We will make you wealthy, D. W. Griffith, if you will display the impossible side of the Negro."

WILLIAM C. MORRIS.

New York, April 8.

Editor of The Globe, Sir—Born in the north, but reared in the south, I find there are good and bad people in all colors and creeds everywhere.

The photo drama in question shows the bad Negro and the bad man, and the good Negro and the good man, and I can see nothing in it a perfect history of enlightening educating detail shown upon the s

I note the good in this picture it refers to the Negro, receives should, the heartiest applause fr audience, and I cheerfully join in self, the same as one applauds any deed.

I fail to see where any atte made in this production to arouse ling between blacks and whites. matter of artistic production. Birth of a Nation" is, to my without a peer in its painstaki sign and presentation, and as a of fact it impresses me as having cational possibilities simply incalc

New York, April 7. J. C. W

Editor of The Globe, Sir—After ing your editorial entitled "Capita Race Hatred" I went to see "The of a Nation." I found that the mainly justified itself, but was note you were wrong with resp Lincoln.

One could not but notice, if an has any significance, just how the ence was affected by the pictu clearly aims at destroying any b ly feeling for the Negro. cisely the spirit which in 1865 in putting the Negro on his fe then tying them there.

The play may be very interesting amusing, but the harm it can do outweighs its benefits.

IRVING I. FREEDM

New York, April 7.

Editor of The Globe, Sir—Yes dently know nothing of the recon tion period, with its attendant and misery, or you would not have ten the editorial in to-night's With you it may be a matter of vague and unreal. To those wh through it it is a matter of gri rors never to be forgotten. I co it were expedient, give you deta things that took place all over my county that would put to shame depicted in the wonderful presen of "The Birth of a Nation."

The Negroes seem to be the class to be affected by the pictu should have supposed the Sto would have resented it as well. great picture, and a great lesson be learned if the wise are not confou by the foolish.

G.

New York, April 6.

Editor of The Globe, Sir—To woman who said "Why should a live?" after seeing "The Birth of tion" the self-respecting members race feel like saying what the Christ said to his persecutors cross: "Forgive them, for th not what they do." We have to make for our existence, termine just why "niggers" I would refer the "lady" fo to God the great Creator, one blood created mankind a query should be asked aft film play, "The Birth of a onstrates beyond measure pression it is making on the public. I venture to s that this expression does n best thought of the Amer Already there have been from the best white men and this city to satisfy the mem race that this is not the pre timent against the Negro.

CLEVELAND G.

New York, April 6.

Editor of The Globe, Sir—I to offer you my congratula thanks for your splendid edit day's Globe under the capt italizing Race Prejudice." ageous and manly tone dis there are still some good he nation, some white men w tice and fair play even fo "The Birth of a Nation" representation of histor out of all proportion.

JOH

Yonkers, N. Y., April

Preparations are afoot to open "The Birth of a Nation" with the near future at the Tremont, Boston. Much the same difficulty that has just arisen from the negro source being encountered in the Hub.

Dayton, Ohio Apr. 9-15

Item, New Or. La. Apr. 2-1915

press Cleveland Ohio Apr 8-15

REVIEW March 31-1915

A Race Outraged

FROM N. Y. WORLD.

IF THERE still are people in the north who do not know that the reconstruction policy after the Civil war was a terrible blunder, a picture-play impressing that fact might do some good and need do no harm. When such a production outrageously assails 10,000,000 people, the harm outweighs any possible advantage.

The play made out of Dixon's "Clansman" does not exalt southern chivalry at the expense of northern manhood; it upholds the Union one and inseparable; it shows Lincoln in April, 1865, as the best friend of the south; it does not, for it could not, exaggerate the antics of the black legislature of South Carolina; it is sumptuously and ably produced.

Beyond this is irreparable wrong. To hint that carpet-baggers bedevilled the south only because a mythical Mr. "Stoneman," easily recognized through his thin disguise, had a quadroon mistress, merely gratifies the taste for silly paradoxes that trace momentous events to trivial causes. The crowning sin is the sensational exploitation of a crime which is probably less common in the south than in the north and which was certainly not first heard of in 1867.

Has the black no case? Let the "movies" show him—torn from his jungle village; battened down in storm at sea in a slaver's 'tween-decks three feet high; dragged out insensible when the wind falls, his stifled mates fed to the sharks; bearing unrequited toil and the overseer's lash; even his freedom made a curse to him and others by such whites; yet still doing the menial of the south, a humble but [illegible] citizen of his country's p[illegible]

[illegible] Bureau in the [illegible]

press SPOKANE, WASH.

APR 6

BY [illegible] FRUITS.

New York World: In the production of "The Birth of a Nation" in this city a race is libeled. In the office of the collector of internal revenue for the Second district of New York that race may be judged by its fruits.

Charles W. Anderson goes out of office today after holding for 10 years this responsible post under the treasury. Many millions of dollars have passed through his hands. His dealings have been practically all with white men of the keenest intellect and of substantial business standing. Capacity and courtesy have been the qualities most remarked in his conduct of an office maintained always in the highest efficiency. In Collector Anderson's time three complicated and important new revenue measures, the income tax, the corporation tax and the war revenue tax, have made this office the most difficult, as it is the most important, ever held by a colored man under the government. He has stood the test.

No race is fairly judged by holding up as types for reprobation its most degraded specimens. Every race has the right to be judged by its patient, toiling, useful average, and by its best.

How Mrs. Harrison Censors.

City hall interest in the movies is said to have become intensified since the debut of Mrs. Harrison as a movie playwright and a wide range of comment has followed her blanket approval of "The Birth of the Nation," a dramatization of "The Clansman," which split the national board of censorship and caused the resignation of one of its members.

Further facts in connection with her inspection of this big film have been disclosed. Charles C. Fitzmorris, the mayor's secretary, preceded her to the tenth floor and made arrangements for the exhibition of the picture. The projection room was cleared of the ordinary censors, who were told their services were not needed.

The records show the permit was issued "By executive order through Charles C. Fitzmorris."

CLEVELAND (Ohio) PRESS MARCH 31, 1915

NEGROES KICK ON MOVIE PLAY

Special to The Press.

NEW YORK, March 31.—Mayor Mitchel yesterday received a delegation of negroes and their friends to protest against certain portions of the film play, "The Birth of a Nation," a version of [illegible] novel. [illegible] negroes and stirs up [illegible] Frederic Howe, ex- now commissioner of [illegible] refused, as chairman [illegible] tional board of film c[illegible] prove of the film.

Mayor Mitchel [illegible] the owners of the [illegible] ised to cut out [illegible]

F. H. Moorenat

New York

Call, Apr 10-15

IF LINCOLN WERE THERE

In the photoplay "The Birth of a Nation" Abraham Lincoln is presented agreeably, even eulogistically. In view of this acknowledgment of Lincoln's magnanimity it may assist in forming a just estimate of the play to imagine what the great president would have thought had he seen its performance. Would he have regarded it as historically accurate and fair to the Negro, or would he have repudiated its history and considered it to be provocative of sectionalism and stimulative of race hatred?

One can imagine that his attention would have first been challenged by the title and the argument interpreting it to the effect that prior to the events of 1861-1865 the United States was not a nation—that the nation was born at Appomattox and not Bunker Hill and Yorktown and Philadelphia under the nationalistic guidance of Washington. What would have crossed Lincoln's mind as he encountered this thesis is indicated by recalling the words of his first inaugural. "I hold," he said, "that in contemplation of universal law and of the Constitution the union of these states is perpetual. Perpetuity is implied if not expressed in the fundamental law of all national governments. . . . No state upon its own mere motion can lawfully get out of the union—resolves and ordinances to that effect are legally void, and acts of violence within any state or states against the authority of the United States are insurrectionary or revolutionary, according to circumstances." Abraham Lincoln would not have much respect for the historical conclusion of Thomas Dixon.

The next thing to attract Lincoln's notice would have been the repetition of the charge, with which he was quite familiar, that slavery was introduced into the South by greedy Yankee skippers, and that the abolition movement was born of northern hypocrisy and jealousy. As to the Yankee skippers, he acknowledged their offense, but held that when one gladly bought goods from a transporter he could hardly claim exemption from fault. Lincoln's notion, expressed in his wonderful second inaugural, was that slavery was wrong, inherently wrong, and that both sections were to blame—one for consenting to it and for a long time encouraging it, and the other for stubbornly insisting on retaining it. He declared that if the struggle should "continue until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword," "the judgments of the Lord are true and righteous altogether." As to the motives of the abolitionists, he knew what they were. They burned in his own breast from the day he travelled down the Mississippi and saw slavery face to face. He did not consider them an outgrowth of hypocrisy and jealousy.

As to reconstruction, Lincoln, although strongly believing in a policy of magnanimity, held that the results of the war must be conserved—that slavery should be regarded as gone forever. We can be sure of what would have been his attitude toward the so-called "personal liberty" laws which sought to revive slavery under another name and whose enactment was a chief cause of the troubles of reconstruction. Whether he would have supported the flat enfranchisement of the Negro we do not know, but we do know that at all times he opposed to discrimination in the laws based on race. He would not have contended that the ignorant white man should vote and the intelligent colored man should be debarred.

As to the intermarriage question, on which D. W. Griffith lays so much stress in his letter to The Globe, Lincoln often encountered it in his day. Douglas constantly taunted him with the question as to whether he proposed to marry a Negro. He responded that he could see that any aversion he might have to making a black woman his wife was a reason why he should not wish to make her his slave. The intermarriage stuff in Griffith's film he would regard as full cousin to the same sort of nonsense that he had so often heard. Forsooth there was much danger of undesirable blood coming through illicit relations, which were inevitable where race was degraded, while there was no danger from regular marriage. Lincoln would not be more pleased by Mr. Dixon's solicitude concerning race than he was by the similar solicitude of Douglas. He was of the opinion that such anxiety merely indicated a general desire to be unjust to the Negro and was an excuse for the injustice.

It is no honor to Lincoln on the anniversary of his birth to eulogize him and then to attack the great cause he stood for.

GLOBE
ATCHISON, KANSAS
APR 8 1915

Speaking of "The Birth of a Nation," a motion picture drama founded on Thomas Dixon's story, "The Clansman," a writer named Francis Hackett says: "Whatever happened during Reconstruction, this film is aggressively vicious and defamatory. It is spiritual assassination. It degrades the censors that passed it, and the white race that endures it." This photoplay now running at a New York theatre that charges $2 for reserved best seats, and packs the house every night.

Colored People Not Satisfied With Film

Investigators for the National Association for the Advancement of the Colored People are not satisfied with the revision that has been made in the film production, "The Birth of a Nation." This conclusion was expressed yesterday in arrangement for the enforcement of injunction proceedings against the production.

Hearing on the charges had been set for Thursday in the Jefferson Market Court, but it had been tacitly understood that if the recent promises of the film producers to Mayor Mitchel to remove the objectionable scenes in the film were fulfilled the injunction suit would be called off.

Attorneys were not ready to proceed with the case Thursday, but the complainants announced they intended to go through with the case. The hearing was set for April 13.

From EVENING WORLD
Address COLUMBUS, Ohio
Date APR 3 - 1915

Women To Criticise Thomas Dixon's "Birth of a Nation"

New York, April 2.—Opposition to "The Birth of a Nation," the film version of Thomas Dixon's "The Clansman," took a new turn yesterday when four prominent women were summoned to appear in Jefferson Market court today to express their opinion of the production. They did not appear this morning, however, as the scheduled hearing was postponed until a week from today.

James W. Osborne will appear for the protestors and Martin W. Littleton for D. W. Griffith, the producer. The resulting action is expected to overshadow the protest made to Mayor Mitchel.

Mr. Osborne was engaged by the National Association for the Advancement of the Colored People, of No. 70 Fifth avenue. It objects to the two big scenes of the pictures, in one of which a negro chases a white girl over a cliff and in the other a mulatto politician tries to force marriage upon the daughter of his benefactor. The association admits these scenes have been modified but holds they have not been changed sufficiently.

Joel E. Spingarn, chairman of the board of the association, caused a letter to be sent to Mayor Mitchel calling his attention to that fact, but before that he had summonses served on those who are expected to be the star witnesses in court.

They are Mrs. Norman De R. Whitehouse, Miss Rosalie Jonas, Miss Mary White Ovington, authoress; Mrs. Helen Lansdowne and Frederic C. Howe, chairman of the National Board of Censorship, who requested that his name be taken off the approval stamp of the national board when a majority approved the film.

Miss Ovington went to see the pictures yesterday afternoon and said afterward she was ready to voice her disapproval of them. One of the interesting points is expected to be whether the women who criticise the pictures will object to its fundamental opposition to intermarriage of the races.

CALL
New York City
APR 8 1915

PROTESTS AGAINST "BIRTH OF A NATION."

Editor of The Call:

Why have readers of The Call not raised their voices in protest against the picture, "Birth of a Nation"?

My first act upon getting into New York was to see this picture, and now I am protesting to the right, the left, and all around me. Why cannot those of you that believe in and live in the spirit of fair play protest with me and the few other feeble voices that are heard?

A more outrageous yet cunningly devised piece of slander and breeder of race prejudice I have rarely come across.

All that is hateful in the Negro, just freed from slavery, is pictured most minutely, while the many things that have caused the breeding of this hatred are not even hinted at.

The white South is angelic; the Negro is all that is mean and devilish.

Why not see the picture, then write letters of protest to the Mayor and the National Board of Censors?

In the name of decency, get together and strike a blow for our colored sisters and brothers. Goodness knows their struggles are many, their battle harder than ours. We have only our economic masters to fight, while they must fight these and the haters of their race.

Their blood is as red as ours, and if we possess souls, why, who can prove to me that souls are possessed of different colors?

See the picture, then write your letters, and, to add your supreme protest, join the National Association for the Advancement of Colored People, 70 Fifth avenue. Two dollars a year (less than 4 cents a week), which includes a year's subscription to an excellent magazine, the Crisis.

Sincerely,

VERNE E. SHERIDAN.

Brooklyn, N. Y.

FILMS AND BIRTHS AND CENSORSHIP

Two questions of censorship are before in New York. One concerns a photo-drama, The Birth of a Nation, which has been passed by the National Board of Censorship of Motion Pictures by a divided vote against protests by friends of the Negro. The other has to do with the arrest of the husband of a woman who wrote and circulated a pamphlet entitled Family Limitation.

The two incidents differ in many aspects, as do the groups who urge the suppressing of the play and the circulating of the pamphlet. But motion pictures no less than printed pages have come to be recognized media for expressing thought; so that the new question of freedom and censorship of the film comes up alongside the old and reopened one of freedom of the press.

The Birth of a Nation, produced in California by D. W. Griffith, has been hailed as the most splendid of movies. It is packing a New York theater for two performances daily, seven days a week, at prices running up to $2 a seat. Its first half portrays Civil War scenes on a scale never before attempted and with a scenic variety that ranges from the heroic clash of whole armies to the playful spat of a kitten and a puppy on the veranda of the southern home where the interest of the play centers. It ends with the surrender of Lee and the assassination of Lincoln.

The second half—the film runs three hours with a single break of eight minutes—is based entirely on Thomas Dixon's anti-Negro novel, The Clansman. It shows the South in the grip of the carpet-baggers and a mulatto lieutenant-governor building up a black party. Negroes are called from their work to a wild revel in the streets. On election day they vote with both hands and keep white men from the polls. In the legislature they sit with hats on and bare feet on the desks as they drink from flasks and pass an intermarriage law.

A harrowing climax comes in the pursuit of a young white girl by a renegade Negro through aching miles of woodland. Finally, she escapes him by jumping from a high rock to her death. Her brother organizes the Ku Klux Klan to avenge her—or to stop the reign of terror, as the producers put it—and the clan, cast as saviors of the South, drives out the rioting Negroes just in time to save another white girl from a forced marriage with the mulatto lieutenant-governor. The final outcome suggested is a Negro republic in Liberia.

Criticism has been prompt and vigorous. The National Association for the Advancement of Colored People has branded it as unjust and tending to arouse bitter race antagonism. The association made an unsuccessful attempt to stop the production by court action, on the ground that it tended to a breach of the peace, pointing out that the play founded on the same novel was stopped in Philadelphia some time since after a riot had actually started in the theater.

The association was unsuccessful, also, in its attempt to have the National Board of Censorship of Motion Pictures revoke its approval—an attempt which had the sympathy of many other individuals and bodies. The board has been roundly criticized as a result.

The film was viewed originally by ten members of the board's large censoring committee, who passed it unanimously. Upon appeal to Frederic C. Howe, chairman of the board, it was brought before the general committee, which is the board's governing body. Various changes were suggested which were made. These are said to have been chiefly a substantial reduction in the details of the chase of the white girl by the renegade Negro, which in the original is said to have been the most dreadful portrayal of rape ever offered for public view; the insertion of various soothing captions such as, "I won't hurt you, little Missy"; the entire excision of a lynching; and a toning down of the scene in which the mulatto all but marries a white girl by force.

Again the general committee viewed the film. This time it was passed by a vote of 15 to 8. Mr. Howe, chairman of the board, was among the eight voting No, and he has refused the use of the board's regular form of approval which reads: "Passed by the National Board of Censorship of Motion Pictures. Frederic C. Howe, chairman."

While the board is purely a voluntary body without actual power of stopping any motion picture, its decisions are so widely accepted that disapproval of a film debars it from 80 per cent of the motion picture houses of the country.

W. D. McGUIRE, Jr., executive secretary of the board, holds that the decision in this case squares with the board's printed standards that the "board does not regard itself as a censor of accuracy, unless the inaccuracy in question is of the kind that will result in some concrete disaster to the person whom the inaccuracy misleads." He holds that "any historical inaccuracy in The Birth of a Nation would hardly result in leading any individuals into any concrete disaster." Further, he says,

"A board of censorship for motion pictures or dramatic productions should confine itself entirely to the consideration of whether a given production is objectionable from the standpoint of public morals. If it can pass this test it should be permitted. If not, it should be stopped. Public authorities have no more right to interfere with the production of a play or a motion picture which emphasizes the southern point of view of our great conflict and the subsequent period of reconstruction, than that of a play which lays emphasis upon the northern point of view."

HAGERSTOWN (Md.) MAIL
APRIL 8 1915

THE CENSORS.

New York there is being displayed a motion picture film called "The Birth of a Nation," which is built largely on Thomas Dixon's story, "The Clansman." The film story begins with the events leading up to the Civil War, the war itself and the death of Lincoln. That constitutes the first part of the pictured story and then comes the film of "The Clansman." It is said that the taking of this occupied a year or more, that at times as high as 18,000 people were employed, and that the sum invested runs close to $50,000. By everyone it is conceded to be the biggest thing in motion pictures that has ever been taken in this country, and has been equalled only by an Italian film called "Cabeiria."

But now comes the censors of motion picture films and their action created a small tempest. It appears that a protest is going up, principally from negroes and their sympathisers, against showing this film because the tendency is to incite race prejudice and bring the whites and blacks into conflict, or at least open enmity.

The film was first passed by the board, then this action was reconsidered, and after a second viewing the first part was passed but the second held up. Then came another rehearsing and the whole film, after changes were made, was passed. A protestant was the National Association that the film is an "unwarranted attack on a race, and is productive of race hatred and prejudice."

The objectionable element in this film is the fact that it shows the South during the period of reconstruction with Northern carpetbaggers and

ATCHISON (Kas.) GLOBE
APRIL 10, 1915

[illegible] collects a tax [illegible] upon theatre tickets for the benefit of its hospitals.

Mayor Mitchel, of New York, has stricken two scenes from "The Birth of a Nation," (The Clansman), an elaborate motion picture production now running there at prices ranging as high as $2 a seat. One of the objectionable scenes was where "Little Sister" flees from the renegade negro and kills herself by jumping from a cliff, and the other is where Silas, the mulatto lieutenant-governor, grabs the daughter of his white benefactor. Mayor Mitchel's action was taken upon the petition of 500 negroes and whites interested in the uplift of the colored race.

Mr. McGuire states that the Pennsylvania State Board of Censorship, the Chicago Municipal Board of Censorship and local committees in Los Angeles and San Francisco have all approved it. It has run for several weeks in these cities without adverse comment, he says, and a vote taken at a performance in Los Angeles polled over 2,500 favorable to 23 adverse ballots. "The national board seeks to represent public opinion throughout the country which, as far as it has registered it through the actions noted above, holds the decision of the national board."

The most incisive criticism yet offered is by a southerner now living in New York. Speaking as a southern man who has been through ten years of recent political campaigning, he charges the film with being an attempt to drag back into public discussion "the myth of Negro domination." More and more, he reasons, the South is getting away from this bogey and more and more it is passing out of southern politics. Only a few interested people, he says, are trying to keep the well-worn head of the scarecrow above water and Thomas Dixon is one of these few. He has kept at it persistently in his books and now he has secured the aid of the most stunning of all motion picture dramas; to this southerner, it is a clear case of an attempt to whet the edge of race feeling.

Jane Addams, in an interview in the New York *Evening Post*, said:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among colored people and showing them as representatives of the truth about the entire race. It is both unjust and untrue. The same method could be followed to smirch the reputation of any race.

"Moreover, it appeals to race prejudice on the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider to-day. Even then it does not tell the whole truth. It is claimed that the play is historical; but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events; but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest. The production is the most subtle form of untruth—a half truth."

THE pamphlet on Family Limitation was written by Margaret Sanger, a trained nurse and known as a writer on hygiene. Her articles on the subject in the New York *Call*, addressed particularly to working girls, were finally stopped by the Post Office Department. Mrs. Sanger then started a paper of her own called the *Woman Rebel*. This in turn was suspended by federal action and she was indicted on several counts, including sending obscene matter through the mail and the publication of an article which is held to have favored assassination.

Released without bail, Mrs. Sanger ran away to England, where the discussion of birth control is open and practically unhindered. There she wrote the pamphlet, Family Limitation, and her friends are said to have circulated 100,000 copies of it.

While she was away a man called upon her husband, William Sanger, an architect, and asked for a copy of Family Limitation. Mr. Sanger is reported to have said he was not circulating it, but upon the man's insistence that he was a friend of Mrs. Sanger's and interested in her work, the husband rummaged about, found a copy and gave it to him.

Shortly after the man reappeared with Anthony Comstock, secretary of the New York Society for the Suppression of Vice, who arrested him under the New York law which makes his action in "circulating" the pamphlet a misdemeanor punishable by a fine of $1,000 and a year's imprisonment. His motion for trial by jury was denied. His wife is said to be coming home soon to stand trial on the charge against her.

Friends of both Mr. and Mrs. Sanger have sprung to their defense. The Free Speech League of New York, of which Leonard D. Abbott, of the Ferrer School of Anarchism, is president, is raising a fund to bear the expenses of the trial and has issued an open letter on the subject signed by Theodore Schroeder, Bolton Hall, Lincoln Steffens and Hutchins Hapgood. The letter states that "this case involves much more than Mr. Sanger and his wife. It involves personal liberty and a free press."

And there is in process of formation the Birth Control League whose announced objects are: "1. To create an intelligent public demand for the repeal of all laws prohibiting the giving out of information concerning methods of birth control; 2. To distribute accurate information on the subject of birth control, after it has become legal to do so."

The call for the formation of the league is signed by Jessie Ashley, Otto Bobsien, Mary Ware Dennett, Martha Gruening, Bolton Hall, Charles T. Hallinan, Paul Kennaday, Helen Marot, James F. Morton, Jr., Lucy Sprague Mitchell, Lincoln Steffens and Clara Gruening Stillman.

Printed matter sent out by the Birth Control League points out that contraceptive devices are advertised in the public press in France, Belgium and Holland; that in England information is distributed legally to anyone who declares in writing that he or she is about to be married and that the Neo-Malthusian Society distributes pamphlets, holds public meetings and publishes a monthly paper, the *Malthusian*, whose sub-title is "a crusade against poverty."

HOW conflicting principles—social, sectional, religious—enter into these practical problems of censorship, is brought out by the various groups interested, and in some instances by the activity of the same people against the film and for the pamphlet.

In exercising social control two agencies have been resorted to: 1, legal suppression and censorship; 2, individual and collective but voluntary blasts of opinion. For example, in the case of the film, some of those who would be opposed to governmental suppression, are strong in criticizing the play and in censuring the National Board of Censorship for not throwing its great weight of opinion against the production.

HERALD
Washington, D. C.
APR 11 1915

FACTS ABOUT "THE BIRTH OF A NATION"

The following statement has been issued by the sponsors of the film spectacle, "The Birth of a Nation," which is now running at the Liberty Theater, New York, preliminary to a country-wide tour:

1. The drama has been shown for four weeks in the metropolis and, for nine weeks in Los Angeles, Cal., without the slightest disturbance of any kind. The New York run is expected to continue for many months at absolute capacity at the regular price-scale of first-class theatrical attractions.

2. One hundred and fifty thousand patrons have seen and approved the play. The only opposition has been voiced by members of the National Association for the Advancement of the Colored People. This reason, as admitted, is the effect of the play on those Northern States permitting the intermarriage of blacks and whites. Birth of a Nation exhibits the folly of such mongrelism.

3. The play has been officially approved by the Board of Censors, nationally, dramatically and artistically. This should be a guide to motion picture boards in likewise approving it as artistically pure.

"The Clansman," criticised as [illegible] this play received [illegible] of praise ever [illegible] New York City. [illegible] triumph of a native South[illegible] who has advanced [illegible] from a toy to [illegible] between the [illegible] pictured in [illegible] matters of [illegible]

EVENING NEWS
Buffalo, N. Y.
APR - 7 1915

A PROPER PROTEST.

The colored people of New York city have protested so vigorously against a moving picture performance there that the owners have finally toned down certain scenes which have done an injustice to the negro though the film is still far from satisfactory.

The moving picture drama is founded on Thomas Dixon's novel, "The Clansman." The Southern minister has done much to offend the colored race in his writings and lectures and "The Clansman" stirred up more race prejudice than perhaps any book of recent years. Judging from reviews of the photoplay the most objectionable scenes of "The Clansman" have been visualized. It may be true that some of the scenes that Dixon describes did actually happen, but they are not descriptive of the negro race.

The negro has advanced much since the war and despite great obstacles. Just at present more tolerance is shown him than at any time in the history of man. It would be regrettable to [illegible] a moving picture drama to stir [illegible] race prejudice.

EVENING POST
Chicago, Ill.
APR 9 1915

Drawn from the inspiration of Edgar Allen Poe and visualized thru the genius of David W. Griffith, whose latest production, "The Birth of a Nation," is a sensation in the East, this wonderful bit of motographic mystery has been selected by Alfred Hamburger as the one best bet of the season with which to open the second year of photoplays at the Fine Arts.

"The Avenging Conscience" promises to be a revelation as a new and daring departure in melodrama of thrilling emotional values, blended with beautiful playcraft and charming love interest.

While the specific crime in this instance is the vengeful dream of taking human life, its lesson applies with equal force to the commission of any act of evil impulse that haunts the one who yields to ignoble temptation. Nothing of this sort has ever before been attempted, to our knowledge, much less successfully reproduced upon the screen. The demands on a producer for such a production as this were, therefore, stupendous, but the artistic breadth and power of Griffith fairly compasses this daring ability.

His generalship did not stop with merely making the shadow motions of the fascinating substance of the fiction, for he selected the greatest artists procurable for the character portrayals and did not hesitate to introduce a specter to mingle with his mortals.

With such artists as Blanche Sweet, Henry B. Walthall and Spottiswoode Aiken and almost limitless resources at command, it is not strange the genius of Griffith achieved remarkable results with "The Avenging Conscience."

CHRONICLE
AUGUSTA, GA.
APR 7 1915

Spottiswoode Aiken, who figures prominently in Griffith's "The Birth of a Nation," did not make good in his first attempts at motion-picture acting. His overwhelming success in "The Birth of a Nation" proves the effect of grit and perseverance.

TRIBUNE
Chicago, Ill.
APR 7 1915

PROTEST AGAINST A FILM.

Chicago, April 4.—(Editor of The Tribune.)—May I call your attention to the fact that Chicago has an extremely good board of censorship for films, the members of which, appointed under the rules of civil service, are under the supervision of the morals division of police.

These censors pass upon all moving pictures before they are shown in Chicago. I note from THE TRIBUNE of April 1 that a film recently shown in New York known as "The Birth of a Nation" has been "passed" by Charles Fitzmorris, secretary to the mayor. While Mr. Fitzmorris may be a most excellent secretary and well versed in his duties as such, is it not rather unnecessary that he should usurp the work of the entire censorship board and that a film should be authorized upon the recommendation of one person?

"The Birth of a Nation" is calculated to arouse race prejudice against colored people; in it they are all bestial and villainous, while the white men—especially those of the Ku Klux Klan—are uniformly heroes, performing magnanimous acts of chivalry and invariably appearing at the right moment to rescue the virtuous and save the country from destruction. Such a presentation of an historic period works untold harm. Doubtless some of the incidents are correctly reported, but they have been selected with the most sinister motive and for that reason are most misleading and harmful.

A large number of the best citizens of New York protested against the appearance of the film in that city. Is it not singular that permission should have been given for such a notorious film to be shown in Chicago before it was submitted to our board of censors or to the committee of citizens who are occasionally asked to help them? If the city of Chicago considers it worth while to spend $10,000 a year to sustain this board of censors, is it not at such a time as this that their services would be the most valuable? Certainly, public spirited citizens may be expected to protest against this extraordinary usurpation of power on the part of a city official.

LOUISE DE KOVEN BOWEN,
President Juvenile Protective Association.

Eve. Globe, Apr. 8-1915.

DIXON ON HIS MOTIVE.

In another column is published a letter from Thomas Dixon, author of "The Clansman," on which "The Birth of a Nation" is based, in which an attempt is made to meet the charge that both book and moving picture film are historically unfair and are calculated to revive sectionalism and to stimulate race prejudice.

In his letter Mr. Dixon disclaims a bad motive and affirms that he is controlled by a good one. As to his motive The Globe is not interested. What is pertinent with respect to a book or a stage production is not what its author says that he intended but the meaning its readers or spectators naturally and inevitably derive from it. It is not open to question that "The Birth of a Nation" is calculated to increase a prejudice against Negroes already cruelly and unjustly strong. It is only necessary to watch the behavior of the spectators at a performance of "The Birth of a Nation" to know what they understand. As to Mr. Dixon's real motives, we leave this question to his own conscience.

Should a film be prepared which should epitomize in moving picture form the lecture of Slattery, the ex-priest, it is possible that it could be proved that every scene in it could be historically supported. Yet such a presentation might be grossly unfair and viciously arouse religious prejudices. We don't believe many during a performance would be fooled by "inserts" to the effect that the producers disclaimed any desire to stir up religious feelings and were of good motive. The story of any people and concerning any series of events can be told in such a selective way as to be the worst sort of falsehood and yet every item be true.

As to Thaddeus Stevens and his relations to Lydia Brown, these may be wisely left in obscurity just as the relations of distinguished leaders of the south to other Lydia Browns may be left in obscurity. The place of Thaddeus Stevens in history is due to his authorship of the Fourteenth Amendment and to his unconquerable hostility to human slavery and his sympathy for and belief in a downtrodden race. His memory is not now attacked because of irregularities in his personal life but because of his leadership in the anti-slavery movement. His soul was a stormy one and he was in earnest to the verge of fanaticism. Doubtless it can be established that not many of his words and proposals were unwise and extreme. The time in which he lived was troubled, and it is not surprising that if there was a Robert Toombs who proposed to call the roll of his slaves from Bunker Hill Monument, there was a Thaddeus Stevens who held that a great wrong should meet a great punishment.

The Globe has not demanded the suppression of "The Birth of a Nation." It does not like legal censorships. It prefers to think that the best way to expose a bad cause is to give it the freest way to express itself. The best way to cure an abscess is to open it. Open plumbing is good. Nevertheless, while concessions to prejudice and ignorance and narrow-mindedness in freest privilege to exhibit themselves, this is no reason why there should not be equally frank recognition of their character. The exhibition occurs [illegible] "man" and all its [illegible]

PPER
New York City
APR 1 0 1915

MAYOR MITCHEL ORDERS ELIMINATIONS IN "BIRTH OF NATION."

VICTOR HERBERT LOSES SUIT AGAINST WORLD FILM.

COLONIAL SUES GEO. RANDOLPH CHESTER FOR $50,000.

ANOTHER FREAK BILL INTRODUCED IN OHIO.

FRISCO GETS NEXT NATIONAL M.P.E.L.OF A. CONVENTION IN JULY.

DEATH OF WM. V. RANOUS, PIONEER PICTURE DIRECTOR.

HORKHEIMERS WOULD ENJOIN WALTHALL.

PENN. CENSOR LAW STANDS--NEW BILL TO SUPERSEDE PRESENT LAW INTRODUCED.

MAYOR MITCHELL ORDERS ELIMINATIONS IN "BIRTH OF A NATION."

Acting on a complaint presented by Oswald Garrison Villard, Rabbi Wise and Frederick C. Howe, representing the interests of several colored societies of New York City, Mayor Mitchell, Tuesday, March 30, ordered several eliminations to be made in Griffith's "The Birth of a Nation," playing to capacity business currently at the Liberty Theatre. Rabbi Wise who is connected with the National Board of Censors, in his request, asking the Mayor to take action on the picture, gave utterance to the following remarks:

"The Board of Censors which allowed this exhibition to go is stupid or worse, and I regret that my name is even remotely connected as a member of such a board. The negroes in this city have been patient. They have not yet arisen to protest like the Irish, who attacked the production of 'The Playboy of the Western World.' The Irish saw the playboy as a caricature, not as a characterization.

"Stop this production, Mr. Mayor, and you will render a great service to the people of this country."

Rabbi Wise is a prominent Jew prelate of New York City. Oswald Garrison Villard, the editor of *The Evening Post*, declared that "The Birth of a Nation," as far as the negro was concerned, was "improper, unjust and immoral." "I'll stake whatever reputation I have as a historical student," said Mr. Villard, "on my charges against this film play. The logging in of the negro into this exhibition is needless and uncalled for, and the play would be improved upon in every respect if the objectionable scenes were taken out."

Mr. Villard, in addition to his editorial activities, finds time to attend to the duties of vice president of the National Association for the Advancement of Colored People.

Frederic C. Howe claimed that certain scenes in the picture affected ten million citizens of the United States, who were degraded by the production.

The scenes chiefly objected to were the pursuing of a white girl by a crazed negro, and the attempted love-making with a white woman on the part of the mulatto governor of the piece. "The Birth of a Nation" is based on Thomas Dixon's book, "The Clansman," which in literary form caused a mild sensation when it was first published.

GRIFFITH APPEARS WITH COUNSEL.

Following the presentation of the above recorded complaints, D. W. Griffith, Thursday afternoon, April 1, accompanied by his attorney, Martin W. Littleton and armed with letters commending "The Birth of a Nation," from Rev. Dr. Parkhurst, Rev. J. Talbot Smith and other prominent clergymen and laymen, appeared before the Mayor to state his side of the case. Following the Mayor's instructions, License Commissioner Bell had ordered certain eliminations, which were made March 31.

Martin W. Littleton informed the Mayor that his orders had been complied with, and pleaded for the picture's presentation in its present form.

Mr. Littleton said in part:

"Protest against this picture is based on the propaganda of the Association for the Intermarriage of the Races. Its real attitude on this question is evidenced by the language of protests it has sent to legislatures of States where bills prohibiting such marriages have been pending. In these protests the association says:

"'We oppose it for the physical reason that to prohibit such intermarriage would be publicly to acknowledge that black blood is a physical taint, something that no self-respecting colored man or woman can be asked to admit.'"

After listening to argument by D. W. Griffith, Thomas Dixon and several others, Mayo Mitchel suggested that Commissioner Bell see the picture once more and use his best judgment.

Mayor Mitchel, at the finish of the hearing, said:

"My mind is quite free.

"I have seen the play. If it were as you suggest, merely an argument against the marriage of blacks and whites, it might be a different question, but there are two scenes that appeal to race prejudice, and I feel that they ought to be modified. I think the best thing you can do is to meet Commissioner Bell and Deputy Commissioner Kaufman and come to an agreement on the scenes against which the Department of Licenses protests. The negro citizens have certain rights that must be observed."

COURT CASE POSTPONED ONE WEEK.

As a result of the Mayor's decision, the court case which came up before Magistrate McQuade, April 1, in the Jefferson Market Court, was postponed for one week.

The management of the Liberty and the sponsors of "Th Birth of a Nation" having been summoned to appear in court by the representatives of a negro society.

CHICAGO (Ill.) TRIBUNE
APRIL 7, 1915

VOICE OF

PROTEST AGAINST A FILM.

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A large number of the best citizens of New York protested against the appearance of the film in that city. Is it not regular that permission should have been given for such a notorious film to be shown in Chicago before it was submitted to our board of censors or to the committee of citizens who are occasionally asked to help them? If the city of Chicago considers it worth while to spend $100 a year to sustain this board of censors, is it not at such a time as this that their services would be the most valuable? Certainly, public spirited citizens may be expected to protest against this extraordinary usurpation of power on the part of a city official.

LOUISE DE KOVEN BOWEN,
President Juvenile Protective Association.

CHRONICLE
HOUSTON, TEXAS
APR 6 1915

"The Birth of a Nation"

The following statement has been issued by the sponsors of the film spectacle, "The Birth of a Nation," which is now running at the Liberty Theatre, New York, preliminary to a countrywide tour:

The drama has been shown for four weeks in the metropolis and for nine weeks in Los Angeles, Cal., without the slightest disturbance of any kind. The New York run is expected to continue for many months to absolute capacity at the regular price scale of first class theatrical attractions.

One hundred and fifty thousands patrons have seen and approved the play. The only opposition has been voiced by members of the National Association for the Improvement of Colored People. Their reason, as admitted, is the effect of the play on those Northern states permitting the inter-marriage of blacks and whites. "The Birth of a Nation" exhibits the folly of such mongrelization.

The play has been officially approved by the National Board of Censorship, who say: "Educationally, dramatically and artistically this should prove a great step forward in motion picture production." It is likewise approved as clean and morally pure.

Unlike its predecessor, "The Clansman," which was severely criticized artistically and otherwise, this play received the greatest verdict of praise ever given to a production in New York City. The critics hailed as "the triumph of a new art" this work by a native Southerner, David W. Griffith, who has advanced the motion picture from a toy to the dignity of epic drama.

The events of the war between the states and a reconstruction, pictured in "The Birth of a Nation," are matters of authentic history. Every detail has been verified. So confident is Mr. Griffith of its accuracy and truth that he has invited a committee of representative editors to come to New York at his own expense and see the play, with the promise that if they find "The Birth of a Nation" objectionable he will withdraw it from the boards.

"The Birth of a Nation," First $2 Movie, May Do Great Harm Through Class Prejudice

[By Walter Prichard Eaton]
[Special to The Indianapolis News]

NEW YORK, April 10.—Undoubtedly one of the most interesting developments on Broadway this spring is the success of the motion picture drama, "The Birth of a Nation," at the Liberty theater, at a scale of prices which in the evening is as high as the regular scale for plays. In the afternoon it is only half as high, but as there are matinees every day, and no actors to pay, it can readily be seen that the profits are enormous. To be sure, the initial expenses were enormous, also—probably over $100,000. But they practically ceased after the picture was made, and second and third companies can be sent out merely by printing extra rolls of film, up to twenty-five or thirty. No wonder the managers are all turning hungrily toward the motion picture field.

"The Birth of a Nation" is based on Thomas Dixon's lurid and one-sided tale of "The Clansman," which was made into a play some years ago. It wasn't much of a book, and it was a very poor play, but as a motion picture it has decided elements of pictorial appeal. Perhaps this is due rather less to Mr. Dixon than to the producer of the film, and writer of the scenario, D. W. Griffith, who is in a class by himself in the movie world. Mr. Griffith is the one genius the movies have so far produced in this country. He is the one man who attempts with any definite conception of method and any prospect of success to make a motion picture drama present an idea as well as tell a story; who, in other words, attempts to use the screen drama to fulfill some of the higher functions of the spoken drama. In a screen play of his, last year, "The Escape," he really projected in a manner that was not ludicrous to the sophisticated, a sociological message. In "The Birth of a Nation" he has again tried to give his story something of the intellectual appeal which inheres in spoken and written literature. That, and not because seats cost $2, is why the experiment is important.

But, alas, in this case he is most unfortunate in his choice of subject. Tackling the vexed questions of southern reconstruction in a motion picture—and a picture based, too, on the yellow, prejudiced, lurid tale of Tom Dixon—is a perilous proceeding. It is perilous because there were so distinctly two sides of these questions. They were subjects for debate, nay, for prayer. The motion picture, showing only physical action in pantomime, falls down utterly and helplessly when it comes to grapple with such a theme. "The Birth of a Nation" has many stirring pictorial moments, and, because Griffith staged it, it has a coherent story that drives along. But as a picture of reconstruction, it is one sided, unfair and in its ultimate effect extremely pernicious. The negroes, and such people as Jane Addams and Frederick Howe, who have protested against it, are entirely right in their protest.

The picture is staged in two acts. The first is a civil war act, which includes many remarkable pictures of battles and charges, some of them pretty ineffective because the camera has tried to take in too wide a field, some of them, showing charges of smaller bodies of men, extraordinarily realistic. This act culminates with the assassination of Lincoln in Ford's theater, the camera being placed in the balcony so that you see the play on the stage, the audience, and the President's box. It is said that the interior was reconstructed very carefully to meet historical requirements. Nevertheless, to some of us the scene is decidedly unpleasant. Lincoln is one of those men you instinctively resent any attempt to imitate on the stage.

* * *

There is nothing, however, in the first part of the film to which objection can seriously be taken, except on grounds of taste. The trouble comes in the second part. Here we see a character called the Hon. Austin Stoneman, "leader of the house" (a rather evident attempt to embody the disagreeable side of Thaddeus Stevens), as dictatorial leader of the radicals in congress, force his carpet bag methods upon the south, with the aid of a huge and disagreeable mulatto bully, and his own mulatto mistress. The results are shown in a series of pictures, all of them based more or less on facts, to be sure, but none the less pernicious for that. For instance, we see a meeting of the South Carolina legislature when there were about twenty-five whites in it to about 100 blacks. We see, also, much more terrible results of black rule. And, finally, as a result of all this, we see the organization of the Ku-Klux, and watch them sweep all before them and regain what the pictures call "their Aryan birthright."

Now, there is no question but South Carolina, before the balance was restored, and other states as well, were terribly misruled by the black legislatures. Of course they were. But it must also be borne in mind that the blacks were not ready for the franchise. They had but just emerged from slavery. It was quite as cruel to them as to the south to give them this sudden power. A film, however, can take no account of that.

There is no question, again, but the blacks committed many outrages, and under the circumstances the Ku-Klux Klans were sometimes defensive organizations which we can not help sympathizing with. But it is equally certain that at other times these klans committed outrages quite as bad as, or even worse than, any committed by the blacks. Nothing of that fact, however, gets into the picture. You can not balance things that way in a film drama.

Above all, it should not be forgotten by either north or south, that if the south smarted under this black rule for a time, the north was also smarting from the misery, the toll of life and money exacted by the war; that it regarded, and rightly regarded, the south as a conquered enemy, and under the circumstances, human nature being what it is, neutral peoples have been astonished, not at the troubles caused by reconstruction, but at the magnanimity shown.

In other words, both sides acted in a perfectly natural manner, and both sides made mistakes, and the job for us today is to forget those bitter hours as fast as we may, and, as a united people, realizing at last that the negro is a human being like us, but a human being still—after fifty years of freedom—in a low state of civilization, give the utmost that is in us to the task of making a man of him.

Now, "The Birth of a Nation" doesn't aid in this purpose at all; it hinders it, rather. It makes for class prejudice and passion, it rakes up memories better dead, it utterly lacks the balanced view, the fair presentation of history, which alone could justify a work for public exhibition on the subject of reconstruction. It lacks it in part because Tom Dixon's novel lacks them; it lacks them still more, perhaps, because the motion picture drama can not carry any such weight of intellectual appeal. Only bald, physical action is possible, and that means inevitably a one-sided story, a one-sided, if not a positively false emphasis. The motion picture, in other words, must stick to unimportant fables, or it will make a mess of things. It has made a mess of things in this case. The national board of censors was much to be blamed for ever passing this film. It is likely to do great harm.

Advertiser
London, Ont.
1915

A three-cent movie house has been opened in Cincinnati. Five reels of pictures are shown. Two newsboys and a tailor are the owners and promoters. Thus Cincinnati has reached the opposite extreme in movie prices from New York, where "The Birth of a Nation" opened at the Liberty Theatre in March charging two dollars a seat.

LONDON
LIBERAL

Herald
Chicago Ill
4-11-15

IT HAS recently come to light that Frederick C. Howe, United States commissioner of immigration, has forbidden the use of his name on the usual document signed by the board of censorship given to "The Birth of a Nation." Mr. Howe and several other members of the censor board have objected to this well-known photodrama as being apt to cause race riots.

SENTINEL
MILWAUKEE, WIS.
APR 1 1 1915

Denies Big Film Is Causing Disturbance

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1. The drama has been shown for four weeks in the metropolis and for nine weeks in Los Angeles, Cal., without the slightest disturbance of any kind. The New York run is expected to continue for many months to absolute capacity at the regular price scale of first-class theatrical attractions.

2. One hundred and fifty thousand patrons have seen and approved the play. The only opposition has been voiced by members of the National Association for the Improvement of Colored people. Their reason, as admitted, is the effect of the play on those northern states permitting the intermarriage of blacks and whites. "The Birth of a Nation" exhibits the folly of such mongrelization.

3. The play has been officially approved by the National Board of Censorship, who say: "Educationally, dramatically and artistically this should prove a great step forward in motion picture." It is likewise approved as clean and morally pure.

4. Unlike its predecessor "The Clansman," which was severely criticised artistically and otherwise, this play received the greatest verdict of praise ever given to a production in New York City. The critics hailed it as "the triumph of a new art" this work by a native southerner, David W. Griffith, who has advanced the motion picture from a toy to the dignity of epic drama.

5. The events of the war between the states and of reconstruction, pictured in "The Birth of a Nation," are matters of authentic history. Every detail has been verified. So confident is its accuracy and truth that he has invited a committee of representative editors to come to New York at his own expense and see the play, with the promise that if they find "The Birth of a Nation" objectionable he will withdraw it from the boards.

Brooklyn

BAR COUNCIL

Demands to ... moral Pic- ... 'Get By.'

...val of the bare po... up by the mu... ...ensors against white slave, sex ..., and similar pictures may lead to ... action on the subject.

... may be an effort to repeal the ...nce passed last July which author- ...e issuance of special permits for ...o be shown to adults only. That ... under consideration by Ald. John ...der. He was chairman of the sub- ...tee of the judiciary committee ... recommended the ordinance only ... upon assurances that it would ...them the hands of the censors.

Mayor Defends Action.

...r Harrison claimed responsibility ... issuance of permits for "The ... Three Weeks," and "A Foo ... Was," and defended his decision ... are becoming Peckersniffian," we ... the expressions he used. "We are ... to lay down rules governing th ... of others that we do not observe ...

...y are to stop a picture based on ... that is being shown in one of our ...heaters we will make ourselves ...us. It makes me think of the ...ber Maine incident, when Chi- ...s made the laughing stock of the ..."

...o More Films "Get By."

...ayor's decision, which precipitat- ...ment situation, is that films must ...d entirely by the acts portrayed ... words used to supplement these ... there to be immoral act presented ...n and no immoral thought pre- ... words on the screen, the picture ... refused a permit for exhibition ...

...In spite of this ruling, the cen- ... the day issued permits "for ...ly" to two more films rejected ... previous standard of morality. ... passed on two.

...e "Woman, Thou Art Woman," ...ed of ... who, because ...y, ...ing ... who around ...

...In the case of Si... ... about th ... said the ... ...ption of its manager by ... ...o marries another woman. ...llander Starts Inquiry.

...llander's study of the situation ... determined ... Mr. Harri- ...g does not ... the way for a ...lms based on ...sationably ...nsors, ...ove.

...d to look into the matter fur- ... the alderman, "and if I find ...rdinance for the issuance of ...r adults only has been the ...letting down the bars to pic- ...ought not be ... either to ... grown persons I shall seek to ... its repeal.

...hat ordinance ... taken ...subcommittee ... possibility ...ed. Between ... that danger ...ict Vittum ... Gertrude ...n, and others ... inclined to ... ordinance ... I agreed with ... objections ... overcome by ...tements ... Bernstein, ...rporation counsel, that the ...ld not ... lessen in the ... power of the censors to re- ... to immoral pictures."

...ll These Get By?

...cted films expected back be- ...sors are "The Fatal Wed- ...shing the Vice Trust," "The ... Black," "The Erring," and ...e Story of Little Gray."

...rrison said that while Mrs. ... "The Birth of the Nation" ... big room, she took no hand ...dgment on it. He said his ...harles C. Fitzmorris, was the ... picture and issue the order ...t be given for its production. ... "The Clansman" done in

Chicago Tribune

...Wife Censors "The ...h of a Nation."

...iming of "The Clansman," ... Birth of a Nation," which ... discussion when ... shown, ...ch the nation ... of ... now. ... in Chicago ... shot ...d and without ... ...ipal ...sors having ... Harrison, ... April ... Charles Fitz... ... had the film ... Fitzmorris ... ...a, O. K. ... ...ected by ... ...of its production ... ...ilation. ... ...agains to ... ...mer at $2 ...

Pasadena Star, April 9-1915

TRUE THOMAS.

The Eminent Historian and Novelist Defends His Accuracy.

To the Editor of The Sun—*Sir:* The attack of Mr. Rossiter Johnson on my book "The Clansman" raises the question of its historical accuracy and the honesty of its author. I am free to confess that "The Birth of a Nation" is in every way bigger and more catholic than my novel or play on which it is founded. It is so much broader that when I saw the finished film I immediately suggested to Griffith the changing of the title. I did this not because the book was in any sense inaccurate but because its argument was more narrow and militant and stood for less than the film drama.

The statement that the reconstruction laws were enacted in order to protect the negro from Southern tyranny is a silly campaign falsehood of the Presidential election year of 1868. Mr. Johnson is pathetically reminiscent.

The reconstruction laws were passed for one reason only, to give the radical majority of Congress an indefinite lease of power through negro votes. That these laws were a disgrace to the nation is proved to-day by the fact that the Supreme Court of the United States has declared them null and void.

The assertion that the South attempted to enact laws which would return the negro to slavery is another cheap campaign canard of 1868 which Mr. Johnson repeats from memory. I challenge him to give the names of the States which passed such laws and name the laws. He has not named one to back such a vicious assertion. The laws relating to vagrancy and apprentices were all copied from the statute books of New York, Massachusetts and other Northern States in absolute good faith in an effort by the Southern people to adjust themselves to the new order.

I deny the silly assertion that I have in any way made a travesty of the character of Thaddeus Stevens. On the other hand I have softened and humanized him. I dare Mr. Rossiter Johnson to publish to-day Mr. Stevens's bill to confiscate the property of the white people of the South and give it to the negroes! This vile measure, known as "House bill No. 29," was introduced by Mr. Stevens two years after the surrender of Lee at a moment when the South was suffering for bread. If any man of to-day doubts my view of Mr. Stevens's character let him read this bill! And if they doubt his purpose to pass it let them read his fierce, vindictive and brutal attack on a conquered and helpless people in the speech he made pressing it to a vote. Only his death saved the fallen South from this last cruel act of vengeance.

If I have a good word for poor deluded John Wilkes Booth I told the truth, and I challenge Mr. Rossiter Johnson to quote the sentence to which he refers and deny it! I repeat that the hanging of Mrs. Surratt was a disgrace to the nation. Her execution was murder, and it was done on the perjured testimony of scoundrels who were afterward imprisoned as felons. I challenge him to deny this.

The assertion that I "picture Northerners as poltroons full of all malice and vindictiveness" is untrue. I challenge him to make good this assertion with a single page of "The Clansman" to support it.

The one sentence he pretends to quote from my book is not in it.

He accuses me of historical inaccuracy in my novel and yet fails to put his hand on a single sentence to prove his assertion.

Mr. Johnson says that Southern white women were in no danger during the reconstruction period! This is a fair sample of his knowledge of history.

I refer him to the sworn testimony of the ten enormous volumes of the Government reports on the Ku Klux Klan conspiracy. In the volume on North Carolina in the testimony from my county he will find recorded under oath the incident on which the tragedy in "The Clansman" is founded. It was this incident which caused my father to leave his pulpit and join the Ku Klux Klan. The chase by Gus, in "The Birth of a Nation" and the leap of the girl over the cliff to escape him is the reduction of this crime, and a thousand others of the period, to the last equation of delicacy by which an idea can be expressed.

I not only renew my offer of $5,000 to Mr. Rossiter Johnson to find a single historical error in my novel, but I will join with the Negro Intermarriage Society in its efforts to suppress "The Birth of a Nation" if he can find one.

I know he can find none because I submitted the proofs of the book to the Hon. John Hay, Lincoln's private secretary and biographer, while Secretary of State and asked Mr. Hay to purge them of all historical errors. He gave the book his enthusiastic indorsement in a personal letter, and asked and obtained my permission to file these untouched proofs in the State Department at Washington as a historical document. Walter Hines Page, our Ambassador to Great Britain, publisher of "The Clansman," read this letter from John Hay and will testify to my statement.

Mr. Johnson has consulted a very bad memory both for his facts and principles.

THOMAS DIXON.

NEW YORK, April 7.

RECONSTRUCTION.

Good Feeling to the South Should Not Gloss Over the Facts of History.

To the Editor of The Sun—*Sir:* The letter published in The Sun of April 6 from Mr. Rossiter Johnson in reference to the play "The Birth of a Nation" and the novel "The Clansman," on which it is based, is not only admirable in temper, but greatly needed as a corrective of imperfect historical information. The Republican leaders of the '70s and the reconstruction acts have been so long held up to scorn; and misstatements concerning that legislation have been so continuously made that, as Mr. Johnson says, it is exceedingly desirable that the reason for the reconstruction laws should no longer be ignored or concealed.

We of the North have been so anxious that the Southern sensitiveness should be respected and an "era of good feeling" inaugurated that those who are familiar with the oppressive acts which led Congress to pass the legislation complained of have been silent, hoping that all this might be forgotten in the reign of justice and good will. Even the impression that the Republican Congress passed acts designed to hinder Southern progress and liberty might be allowed to remain, false and unjust as it is, but when by misstatements of fact and the distortion of history men create a greater prejudice against the colored element and cast upon it a burden of opprobrium it does not deserve, it is well for the truth to be told and the responsibility for the wrongs of the reconstruction period to be justly apportioned.

So many readers of "The Clansman" and spectators of "The Birth of a Nation" are uninformed concerning the truth of the case that assuming, as the author intends, that the period of negro legislation was without justification, they are roused to condemnation and to greater prejudice. They do not understand that Congress discovered that after the most remarkable liberality and kindness practised toward a conquered enemy, the race for whose emancipation many a soldier enlisted and suffered was being sorely oppressed and practically returned to slavery. It is by such perversion of history that a great wrong is done not only the negro but also the growing generation of students of our history.

Some day, and I trust soon, we shall have a history in which clearly and without partiality or bias the story of the reconstruction days and the wonderful forbearance on the part of the North shall be given. Meantime it behooves every just man and woman to resist these attempts for financial gain to hinder the progress and limit the development of the negro.

S. J. FISHER.

PITTSBURG, Pa., April 10.

Pasadena Star, April 15

City Asked to Stop Clansman Production

Deputy City Attorney Holds Courts Have Ruled City Has Not the Power to Stop Show.

Objecting to the forthcoming production of "The Clansman" on the grounds that it will stir up race feeling, a delegation of negroes of this city called upon Deputy City Attorney Howard this morning and asked what could be done to prevent the presentation at Clune's theater next week. Mr. Howard pointed out to the delegation that an injunction restraining the production of "The Clansman" had been asked by the negroes of Los Angeles and had been denied by the courts because the court held that to prevent the production was not within the police power of the city of Los Angeles. Mr. Howard held that what was the law as laid down by the court for Los Angeles would undoubtedly be the law in Pasadena, and since the court has held that the city had not the police power to prevent the showing of the film, Pasadena would not be able to act as requested.

All of the members of the city commission, save Commissioner Allin, who has already seen "The Clansman" in Los Angeles, will attend the show at Clune's theater next Monday evening. The board will go in its official capacity to pass upon the film.

At the request of the city board of play censors, Deputy City Attorney Howard will give a written opinion of the powers of the board to control the production. His written opinion will merely place on record his decision as given to the delegation which protested at allowing the production, this morning.

MAYOR CURLEY CUTS

"BIRTH OF A NATION"

As Revised by His Honor, Boston Public May Now See This Exciting Photo-Play.

(Special Dispatch to the Morning Telegraph.)

APR 12 1915

BOSTON, April 11.

With the elimination of certain scenes which he regards as offensive, Mayor Curley will permit the photo-play, "The Birth of a Nation," to be shown in Boston. According to a statement issued by the Mayor, he finds that the play is not "obscene or immoral or injurious to the morals of the community." He says in part:

"I requested the elimination of a portion of the chase of a white girl. I further requested that certain scenes descriptive of the visit of Charles Sumner to the home of Austin Stoneham and his meeting with a mulatto woman there be eliminated.

"I further requested that portions of the reels portraying scenes in the South Carolina House of Representatives, wherein a member is shown removing his shoes and the consideration by the said assembly of a motion requiring the member to replace his shoes, be eliminated."

HERALD

Washington, D. C.

APR 12 1915

In the production of "The Birth of a Nation"—the $2 movie show—the negro race is libelled. Coincident with the production, Charles W. Anderson, a negro, has completed ten years of courteous and efficient service in the office of the collector of internal revenue. Many millions of dollars have passed through his hands and through all of the complexities of changing revenues he has stood the test. Every race has the right to be judged by its patient, toiling, useful average, and by its best.

SUN

Baltimore, Md.

APR 12 1915

THRILLING TRAIN WRECK

One of the most thrilling scenes ever shown in the pictures is that of the train wreck in "The Juggernaut," now running at the Vitagraph Theatre. It has caused more comment in New York than anything presented in the "movies," with the exception of "The Birth of a Nation."

Gazette

St. Joseph, Mo.

APR 12 1915

In the production of "The Birth of a Nation"—the $2 movie show—the negro race is libelled. Coincident with the production, Charles W. Anderson, a negro, has completed ten years of courteous and efficient service in the office of the collector of internal revenue. Many millions of dollars have passed through his hands and through all of the complexities of changing revenues he has stood the test. Every race has the right to be judged by its patient, toiling, useful average, and by its best.

RECORD HERALD

Chicago, Ill.

APR 13 1915

The Guide Post

CONDUCTED BY

William L. Chenery

MORE CENSORSHIP.

APPARENTLY we are on for a row about the movie film, "The Birth of a Nation." The second half of this elaborate cinema spectacle is based on Thomas Dixon's anti-negro novel, "The Clansman." Many liberals have protested against the production on the ground that it does injustice to colored people. For example, Miss Jane Addams said:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among the colored people and showing them as the representatives of the truth about the entire race. It is both unjust and untrue. The same method could be followed to smirch the reputation of any race.

"Moreover, it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider today. Even then it does not tell the whole truth. It is claimed that the play is historical, but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events, but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest. The production is the most subtle form of untruth—a half truth.

* * * * *

THE LIBERALS' DILEMMA.

The National Association for the Advancement of Colored People have asked that the play be suppressed. The request must have embarrassed those members of the association who, like Charles T. Hallinan, have always fought a censorship of any kind. Liberals are torn between two desires. They hate injustice to the negro and they hate a bureaucratic control of thought. But a practical world must decide the matter.

For our own part we have no faith in censorship. That means "passing the buck." If a vicious minority is bent on stirring up trouble, or if it is willing to stir up trouble for the profit to be made, a virtuous minority can start a counter movement. It is much safer to spread the truth than to suppress error. A censorship which barred the works of even so unpleasant a person as the Rev. Thomas Dixon can quickly be stretched to exclude so pleasant a person as William Shakespeare. And, as a matter of history, the Chicago censors have long looked askance at the master dramatist of the world.

* * * * *

Pasadena Star, April 3-1915

CLANSMAN PACK... CLUNE THEA...

Interest in Great Fil... Intense and Appreci... Most Flattering.

Packed houses greeted "The Cl... man" film on its initial public pro... tion in Pasadena yesterday, and if ... statements made by those who ... nessed the production indicate ... thing it was generally agreed th... film is the most spectacular an... matic which has ever come ... city. The presentation was ... with the same incidental musi... given in Los Angeles. This ... helps greatly to emphasize t... matic moments of the producti... while the incidental music has ... been added to the New York ... tion of the same film, it is to ... next few days.

There seems to be no doub... that this great film will set ... Pasadena attendance record. I... be here the entire week and t... every indication of packed ho... Clune's while it is showing.

The film is being run as ... presented to the Pasadena cen... private showing. Most o... ould n... specifically complaine... er when "Negro Taxpayers' ... "The Clansman eliminated ... through the ... was thought ... ...thout los... the storm ... that ...

PPER
New York City
APR 10 1915

MAYOR MITCHEL ORDERS ELIMINATIONS IN "BIRTH OF NATION."

VICTOR HERBERT LOSES SUIT AGAINST WORLD FILM.

COLONIAL SUES GEO. RANDOLPH CHESTER FOR $50,000.

ANOTHER FREAK BILL INTRODUCED IN OHIO.

FRISCO GETS NEXT NATIONAL M.P.E.L. OF A. CONVENTION IN JULY.

DEATH OF WM. V. RANOUS, PIONEER PICTURE DIRECTOR.

HORKHEIMERS WOULD ENJOIN WALTHALL.

PENN. CENSOR LAW STANDS---NEW BILL TO SUPERSEDE PRESENT LAW INTRODUCED.

MAYOR MITCHELL ORDERS ELIMINATIONS IN "BIRTH OF A NATION."

Acting on a complaint presented by Oswald Garrison Villard, Rabbi Wise and Frederick C. Howe, representing the interests of several colored societies of New York City, Mayor Mitchell, Tuesday, March 30, ordered several eliminations to be made in Griffith's "The Birth of a Nation," playing to capacity business currently at the Liberty Theatre. Rabbi Wise who is connected with the National Board of Censors, in his request, asking the Mayor to take action on the picture, gave utterance to the following remarks:

"The Board of Censors which allowed this exhibition to go is stupid or worse, and I regret that my name is even remotely connected as a member of such a board. The negroes in this city have been patient. They have not yet arisen to protest like the Irish, who attacked the production of 'The Playboy of the Western World.' The Irish saw the playboy as a caricature, not as a characterization.

"Stop this production, Mr. Mayor, and you will render a great service to the people of this country."

Rabbi Wise is a prominent Jew prelate of New York City. Oswald Garrison Villard, the editor of *The Evening Post*, declared that "The Birth of a Nation," as far as the negro was concerned, was "improper, unjust and immoral." "I'll stake whatever reputation I have as a historical student," said Mr. Villard, "on my charges against this film play. The dragging in of the negro into this exhibition is needless and uncalled for, and the play would be improved upon in every respect if the objectionable scenes were taken out."

Mr. Villard, in addition to his editorial activities, finds time to attend to the duties of vice president of the National Association for the Advancement of Colored People.

Frederic C. Howe claimed that certain scenes in the picture affected ten million citizens of the United States, who were degraded by the production.

The scenes chiefly objected to were the pursuing of a white girl by a crazed negro, and the attempted love-making with a white woman on the part of the mulatto governor of the piece. "The Birth of a Nation" is based on Thomas Dixon's book, "The Clansman," which in literary form caused a mild sensation when it was first published.

GRIFFITH APPEARS WITH COUNSEL.

Following the presentation of the above recorded complaints, D. W. Griffith, Thursday afternoon, April 1, accompanied by his attorney, Martin W. Littleton and armed with letters commending "The Birth of a Nation," from Rev. Dr. Parkhurst, Rev. J. Talbot Smith and other prominent clergymen and laymen, appeared before the Mayor to state his side of the case. Following the Mayor's instructions, License Commissioner Bell had ordered certain eliminations, which were made March 31.

Martin W. Littleton informed the Mayor that his orders had been complied with, and pleaded for the picture's presentation in its present form.

Mr. Littleton said in part:

"Protest against this picture is based on the propaganda of the Association for the Intermarriage of the Races. Its real attitude on this question is evidenced by the language of protests it has sent to legislatures of States where bills prohibiting such marriages have been pending. In these protests the association says:

"'We oppose it for the physical reason that to prohibit such intermarriage would be publicly to acknowledge that black blood is a physical taint, something that no self-respecting colored man or woman can be asked to admit.'"

After listening to argument by D. W. Griffith, Thomas Dixon and several others, Mayor Mitchel suggested that Commissioner Bell see the picture once more and use his best judgment.

Mayor Mitchel, at the finish of the hearing, said:

"My mind is quite free.

"I have seen the play. If it were as you suggest, merely an argument against the marriage of blacks and whites, it might be a different question, but there are two scenes that appeal to race prejudice, and I feel that they ought to be modified. I think the best thing you can do is to meet Commissioner Bell and Deputy Commissioner Kaufman and come to an agreement on the scenes against which the Department of Licenses protests. The negro citizens have certain rights that must be observed."

COURT CASE POSTPONED ONE WEEK.

As a result of the Mayor's decision, the court case which came up before Magistrate McQuade, April 1, in the Jefferson Market Court, was postponed for one week.

The management of the Liberty and the sponsors of "Th Birth of a Nation" having been summoned to appear in court by the representatives of a negro society.

CHICAGO (Ill.) TRIBUNE
APRIL 7, 1915

VOICE OF

PROTEST AGAINST A FILM.

Chicago, April 4.—[Editor of The Tribune.]—May I call your attention to the fact that Chicago has an extremely good board of censorship for films, the members of which, appointed under the rules of civil service, are under the supervision of the morals division of police.

These censors pass upon all moving pictures before they are shown in Chicago. I note from THE TRIBUNE of April 1 that a film recently shown in New York known as "The Birth of a Nation" has been "passed" by Charles Fitzmorris, secretary to the mayor. While Mr. Fitzmorris may be a most excellent secretary and well versed in his duties as such, is it not rather unnecessary that he should usurp the work of the entire censorship board and that a film should be authorized upon the recommendation of one person? "The Birth of a Nation" is calculated to arouse race prejudice against colored people; in it they are all bestial and villainous, while the white men—especially those of the Ku Klux Klan—are uniformly angels, performing magnanimous acts of chivalry and invariably appearing at the last moment to rescue the virtuous and save the country from destruction. Such a misrepresentation of an historic period works untold harm. Doubtless some of the incidents are correctly reported, but they have been selected with the most sinister motive, and for that reason are most misleading and harmful.

A large number of the best citizens of New York protested against the appearance of the film in that city. Is it not unusual that permission should have been given for such a notorious film to be shown in Chicago before it was submitted to our board of censors or to the committee of citizens who are occasionally asked to help them? If the city of Chicago considers it worth while to spend $5,000 a year to sustain this board of censors, is it not at such a time as this that their services would be the most valuable? Certainly, public spirited citizens should be expected to protest against this extraordinary usurpation of power on the part of a city official.

LOUISE DE KOVEN BOWEN,
President Juvenile Protective Association.

GREENSBORO, N. C.
APR 4 1915

ASK MAYOR TO STOP "BIRTH OF A NATION"

Negroes and Their Friends Call Production "Cruel And Untrue."

SCENE TO BE TONED DOWN

New York, April 3.—Violent objection to certain features of the moving picture spectacle "The Birth of a Nation" was made by many speakers, both white and negro, in a hearing before Mayor Mitchel in the board of estimate room at city hall yesterday. The mayor replied that he had seen the play himself and had spoken to License Commissioner Bell about parts that were deemed objectionable. On a hint from Mr. Bell the producers had agreed to tone down some scenes.

The delegation which called upon the mayor and filled the hearing room represented the National Association for the Advancement of Colored People. Oswald G. Villard, vice president of the association, said that the production was "improper, immoral and unjust," and he staked his reputation as a student on the assertion that some of the incidents in which negroes figure are not true to history.

Frederick C. Howe, commissioner of immigration at this port, is chairman of the National Board of Moving Picture Censorship. He said:

"The ground of my protest is that the play affects 10,000,000 citizens who are degraded by it. One-half deals with war and the other half portrays the negro as a lustful and degraded creature. This portrayal is cruel, vindictive and untrue."

Most vehement was Rabbi Stephen S. Wise, who said:

"If it is true that the mayor has no power to stop this indescribably foul and loathsome libel on a race of human beings then it is true that government has broken down. The board of censors which allowed this exhibition to go is stupid or worse and I regret that my name is even remotely connected with such a board. The negroes of this city have been patient. They have not yet risen to protest as did the Irish who attacked "The Playboy of the Western World," which was really a beautiful poem. If I did not know that Thomas Dixon, upon whose novel "The Clansman" this moving picture play is based was capable of this infamy I would believe that he had been hired to write that book to stir up race prejudice.

"Stop that production, Mr. Mayor, and you will render a great and abiding service to the people of this country."

Lillian D. Wald told the mayor that it "was impossible to measure the potential dangers that threaten us if this production is allowed to go on."

One of the negro speakers, Edward R. Moore, editor of the New York Age, appealed for fairness to his race.

CHRONICLE
HOUSTON, TEXAS
APR 6 1915

"The Birth of a Nation"

The following statement has been issued by the sponsors of the film spectacle, "The Birth of a Nation," which is now running at the Liberty Theatre, New York, preliminary to a countrywide tour:

The drama has been shown for four weeks in the metropolis and for nine weeks in Los Angeles, Cal., without the slightest disturbance of any kind. The New York run is expected to continue for many months to absolute capacity at the regular price scale of first class theatrical attractions.

One hundred and fifty thousands patrons have seen and approved the play. The only opposition has been voiced by members of the National Association for the Improvement of Colored People. Their reason, as admitted, is the effect of the play on those Northern states permitting the inter-marriage of blacks and whites. "The Birth of a Nation" exhibits the folly of such mongrelization.

The play has been officially approved by the National Board of Censorship, who say: "Educationally, dramatically and artistically this should prove a great step forward in motion picture production." It is likewise approved as clean and morally pure.

Unlike its predecessor, "The Clansman," which was severely criticized artistically and otherwise, this play received the greatest verdict of praise ever given to a production in New York City. The critics hailed as "the triumph of a new art" this work by a native Southerner, David W. Griffith, who has advanced the motion picture from a toy to the dignity of epic drama.

The events of the war between the states and a reconstruction, pictured in "The Birth of a Nation," are matters of authentic history. Every detail has been verified. So confident is Mr. Griffith of its accuracy and truth that he has invited a committee of representative editors to come to New York at his own expense and see the play, with the promise that if they find "The Birth of a Nation" objectionable he will withdraw it from the boards.

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POST Express
ROCHESTER, N. Y.
APR 7 - 1915

Charles A. Green.

TRUE THOMAS.

Dr. Rossiter Johnson on a Celebrated Fictionist.

I have been very much interested in following the discussion of the merits or demerits of Mr. Dixon's play, "The Birth of a Nation." When his book entitled "The Clansman," on which the drama is partly founded, was published (in 1905), it fell to me to review it in the "Criterion Magazine." Will you allow me to quote from that review, which presents some points that are not generally understood?

"It is evident that the author intends this book to be read as history, and in the light of history it must be judged. His purpose is to show the wickedness of the reconstruction acts of congress after the Civil war. It is a remarkable fact that no one who tells the story of reconstruction or discusses it appears able to begin at the beginning. (I might have accused some of our best known historians of this.) The reason for the reconstruction laws is always ignored or concealed. President Johnson appointed provisional governors of the recently rebellious states, and instructed them to call conventions to reestablish the state governments. The legislatures so constituted proceeded at once to enact laws that were designed to return to a virtual condition of slavery the colored people who had been freed by President Lincoln's proclamation. One law made the testimony of colored witnesses inadmissible in any suit where a white man was concerned. The term 'vagrant' was presented with such a wide interpretation as made it easy to arrest almost any young colored persons and bind them out to labor as 'apprentices,' and in this the 'former owner' was to have the preference in securing their services.

"Some of the laws forbade colored men to have firearms of any kind. By a law of Louisiana, freedmen must make contracts in the first ten days of January, which would bind them through the year, and they must pay for the wear and tear of the implements they used and for any injury or death of the animals. In Mississippi no colored person was permitted to lease any land or tenement except in an incorporated town or village. In South Carolina no colored person was permitted to pursue any trade or business on his own account without a license, and the fee for the license was very high, while no license was required for a white man. In the same state a poll tax was levied on colored women, but not on white women.

"It was the enactment of such laws as these in every one of the ten seceding states, showing a determination to nullify emancipation, that caused congress to override President Johnson's policy and adopt a different plan of reconstruction. Mr. Dixon would have us believe the reconstruction laws were simply the expression of a fiendish spirit of vengeance. Under the name of Austin Stoneman he makes a hideous travesty of humanity, which he intends the reader to take for a portrait of Thaddeus Stevens, whom he represents as the supreme boss during President Grant's administration.

"By the way, Mr. Stevens died the year before Grant became president. He makes the organization of the Ku Klux Klan the climax of his story, and justifies it as being necessary to protect the Southern white women. The truth is that not then nor until years afterward was there any indication or complaint that those women were in danger. Mr. Dixon makes a clean sweep while he is about it—has a good word for Lincoln's assassin, repeats the silly story of Mrs. Surratt's innocence, and pictures the Northerners as politicians full of all malice and vindictiveness. He makes his hero, an ex-Confederate colonel, say with equal grammar and grace, 'The Yankees know who to fool with. I licked 'em too many times for them to bother me any more.' We could say something of this book's deformities as a work of art, but it is hardly worth while."

I observe the announcement that Mr. Dixon has offered a reward of $5,000 for any proof that his work is not historically accurate. If this letter meets his eye, and he is candid enough to admit indisputable facts, he need not send the money to me. He may give it to any deserving charity, and ask the trustees of that charity to publish their receipts in the "Sun." I can forgive occasional errors by any one; but I have no patience with any American historian or romancer who grossly falsifies American history.

—Rossiter Johnson in New York "Sun."

LETTERS FROM THE PEOPLE

[Notice to correspondents: Brief letters are preferred. Write on one side of the paper only. Give full name and address for editor's information.]

"THE BIRTH OF A NATION."

Thomas Dixon's Rejoinder and Other Comments, Ending a Controversy.

[The Globe is obliged on account of space limitations to close the debate on the Griffith-Dixon film.]

Editor of The Globe. Sir—I accept the challenge of your editorial in Saturday's issue to answer the question, If Lincoln were here what would he think of a performance of "The Birth of a Nation"? This week is the anniversary of his assassination, an event which our play records with impressive power. In my judgment this scene is the most remarkable tragedy ever staged in the history of the drama.

To begin with, if Lincoln were here "The Birth of a Nation" could never have been written. There would have been no material for the reign of terror which the second act so faithfully records. There could have been no disfranchisement of whites and no wholesale enfranchisement of blacks.

We must not forget that Stevens, who became the dictator of the republic on the death of the president, hated Lincoln with fierce, consuming fury. When Lincoln fell the south was at the mercy of this strange, savage old man, whose iron mills—Lee's army had burned at Chambersburg, Pa., and whose soul was still more embittered by his long association with his quadroon mistress and the ostracism he suffered on her account.

How deep the gulf which separated Stevens, the author of reconstruction, from Abraham Lincoln we can best judge by extracts from Lincoln's own words.

Our play opposes the marriage of blacks to whites. Lincoln says (page 101, "Letters and Addresses"): "Judge Douglas is especially horrified at the thought of the mixing of the blood of the white and black races. Agreed for once—a thousand times agreed! A separation of the races is the only perfect preventive of amalgamation. The enterprise is a difficult one, but where there is a will there is a way."

Again he says on the issue: "What next? Free them and make them politically and socially our equals? My own feelings will not admit this."

And with still more direct and vivid words: "I have no purpose to introduce political and social equality between the white and black races. I am not, nor ever have been, in favor of making voters or jurors of Negroes, nor of qualifying them to hold office, nor to intermarry with white people, and I will say in addition to this that there is a physical difference between the white and black races which, I believe, will forever forbid them living together on terms of social and political equality." (Page 121, "Letters and Addresses.")

How could the man who uttered those words approve to-day the attempt of a Negro intermarriage society to stop this great patriotic play?

Your statement that Lincoln held the Union indissoluble is a silly quibble. Who questions it? You mean to imply, of course, that "The Birth of a Nation" denies it! And yet the whole play rests squarely on the fact that Lincoln held it, the south denied it, and the civil war settled it in Lincoln's favor! We glorify his name for that reason.

In my historical note in the programme I say in so many words: "The north, under the leadership of Abraham Lincoln, held that the Union was indestructible and its sovereignty supreme."

And yet you say, "Abraham Lincoln would not have much respect for the historical conclusions of Thomas Dixon!"

He certainly could have no respect for the historical information of the writer of that editorial. I have studied the life of Lincoln for more than twenty years. Your editorial reads as if it were written by a good Methodist exhorter.

Again you set up a man of straw, all your own, and proceed to knock him down. You intimate that "The Birth of a Nation" teaches that slavery was introduced into the south by greedy Yankee skippers and that the abolition movement was born of northern hypocrisy and jealousy—no such idea is conveyed in the play anywhere from start to finish. Where did you get it? Have you seen the play?

Again you repeat the cheap campaign lie of 1868 which declared that the south was trying to re-enslave the Negro. I challenge you to make good this assertion with a single fact of history.

You say, "Whether he would have supported the flat enfranchisement of the Negro we do not know." Of course you do not know. You show it in every line! I know, and prove my position by the words from Lincoln's lips quoted above and the further sentence from his famous letter to Governor Hahn of Louisiana on this issue. "You are about to have a convention," he writes, "which, among other things, will probably define the elective franchise. I barely suggest for your private consideration whether some of the colored people may not be let in—as, for instance, the very intelligent, and especially those who have fought gallantly in our ranks."

If you had ever read this letter, written March 13, 1864, you certainly could not doubt his attitude toward the flat enfranchisement of a million ignorant slaves and at the same time the disfranchisement of their masters, whose fathers had created this republic!

You indulge in some fine generalities in denouncing Mr. Griffith and myself for raising issue of the marriage of blacks to whites and refer to Lincoln as our antagonist! I challenge you to quote all of Lincoln's words on this point in his debate with Douglas. I've only taken a few sentences. I suggest that it's a good time to set your readers right on this point. Give the paragraphs in full. I can stand it if you can.

You intimate that we eulogize Lincoln and then attack the great ideas for which he stood. You haven't shown it. Abraham Lincoln never believed that the Negro could be assimilated into our social or political life. With his Proclamation of Emancipation he coupled his plan for their colonization and asked for millions of dollars to begin it. With every message he sent to congress—ten the subject of the Negro he repeated this demand to the hour of his death. In his appeal to the border states for compensated emancipation [illegible] in South America for [illegible] be obtained simply [illegible]

possible in the hope that next year a production of this sort will be artistically and aesthetically out of fashion. Melodrama on the stage has vanished, why not episodic [illegible] in the movies?

INEZ MILHOLLAND BOISSEVAIN.
Harmon, N. Y., April 9.

Editor of The Globe, Sir— . . . Not satisfied with what I read about Mr. Dixon's photo-play, and desiring to be just in my judgment, I went to see it and have tried to judge it impartially. If it ended with the first act, there would be but little to criticize adversely, although the evident leaning toward the southern point of view, and the gross injustice to the memory of that great commoner, Thaddeus Stevens—who with all his faults was probably the truest Democrat that ever lived—are very pronounced. During the whole course of the civil war it was always known where Stevens would be found—on the side of liberty and union, and opposed to slavery and disunion. That was a distinction in those days that must have been dear to the heart of Lincoln.

But it is in the last act that violence is done to historical accuracy, to the general character of the colored race, for of all the races on the earth they take the lead for patience and long suffering under great provocation—and to the character of several great leaders of the period treated, especially of the great senator from Massachusetts, Charles Sumner. The only way to judge a production like this, as to its effect upon members of the colored race, is to try to put yourself in their place and then say how you would like it.

ISAAC ROBERTS.
New York, April 10.

Editor of The Globe, Sir—The last sentence of your Saturday editorial on Lincoln concisely summed up the condition which makes possible such things as "The Birth of a Nation." Negroes don't wish to marry white women, and any Negro who does so is ostracized. And I don't think that white women are so eager to marry Negroes that laws have to be passed to keep them from it. Then why such laws? The answer is in your editorial—"A general desire to be unjust to the Negro and to get an excuse for the injustice."

AUBREY BOWSER.
New York, April 11.

Editor of The Globe, Sir—I am glad to see that you possess the virtue of expressing your convictions publicly when you see the necessity. I am glad, too, to see you do it so courageously and so fairly. The "Birth of a Nation" depicts a most regrettable period of our national life, and one that might well be allowed to remain in oblivion, even though its present pictorial representations had excluded all references to the colored race. Armed conflicts such as that of 1861-65 and such as the awful series now proceeding are an eternal disgrace and damnation to the human race, and the less familiar we are made with the incarnated vices of mankind the better for our mental and spiritual health. We have no need whatever, either from a historic or a moral point of view, for the visualization of horrors.

T. E. W.
New York, April 9.

Editor of The Globe, Sir—I have read your two editorials this week in regard to the moving picture, "Birth of a Nation," and am compelled to call you to account for inconsistency. I was first interested in the "Birth of a Nation" through your critic's notice of the first production, and the notice was unusually strong, and, I may state, one of the most enthusiastic descriptions I have even seen in The Globe. . . . So I was led to invest, and I must say both as an old timer of the days of the old Bowery and a veteran of the civil war, I don't remember when I so fully enjoyed a night at the show, and I don't remember ever seeing an audience so unanimous in its approval of the picture. In all parts of the house it was one continual roar. . . . I am going again and are if your and other influences have spoiled the morals of the story.

A VETERAN OF THE CIVIL WAR.
New York, April 9.

Editor of The Globe, Sir—Away with all exhibitions of anti-Christian race prejudice, especially in this land in which all members of the human family should dwell together in genuine brotherhood! Of the most demoralizing five curses afflicting the human race, to wit, insincerity, selfishness, false pride, bigotry, and race prejudice, race prejudice is the most baneful, the most soul-withering.

P. K. P.
Woodhaven, N. Y., April 10.

Editor of The Globe, Sir— . . . I protest against the "Birth of a Nation" as vigorously as my neighbor. I find it's historically false, untrue to life, bad art, melodramatic, meretricious, caddish, dull, exaggerated as drama, and, compared to "Cabiria," spectacularly imitative and inferior. (Many of its individual scenes are very lovely, of course, and its atmosphere is preserved throughout.)

But I would not suppress it just because it does not happen to suit my taste or morals. I would try to extend my taste and morals to as many people as

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...ASILY MASTERPIECE

...etails Faithful in ...eature to the ...s Depicted.

...he Clansman," or as it is now ...led, "The Birth of a Nation," is ... and cannot ever be pleasing to ... negro race. The great film was ...en a special ... for Picture Censor ...apin, Deputy City Attorney How... and members of the press so that ... specific objection and alleged ob...tionable features complained of by ... Negro Taxpayers and Voters' as...iation could be passed upon. The ...ult showed that complaint number ...ee, the scene regarding Gus and the ...le girl, had already been as com...tely expurged as possible during ... latter part of the Los Angeles ..., while complaint number six, con...ning that part of the picture in ...ich a mob of negroes are shown ...alting white women, has also been ...minated.

...t is felt that to make any other ...nges than those already made, ... in minor details (and Mana... Neilson of Clune's theater is ...king such corrective changes as ... possible) would simply spoil ... film. The story itself must ... necessity find ...ection among ... negro race, for the black man ... always see in it a bitter ar...gnment of his people at their worst, ...le the white man who thinks will, ... the contrary, never blame the ...ro as a race for the faults which ...e brought out in the circum...ces. To take a people which had ...n held in slavery and denied all ... advantages of education, save in ...equent cases, and suddenly turn ... tables so that the former slave ...inated and governed, would neces...ly cause hundreds thus treated to ... license for ...erty.

The Clansman ... a much better ... the film than the one now ... selected, is far greater as a picture than "Cabiria," for it couples spectacular features even superior to the wonderful ones shown in that film, with a story which is both intensely dramatic and interest-holding. Great as were the battle scenes of "Cabiria" they lag far behind the war pictures of the Griffith reel. Both teach historic lessons, but "The Clansman" brings history close to the present time and tells a tale of what is admittedly the darkest period in the nation's life. That this story, especially the historic features such as the assassination of Lincoln, the surrender of Lee, is told with fidelity to facts every close student of the history of this country will admit at once.

Fidelity to Detail Marvelous.

One example of this accuracy is enough. On the evening of April 8 The Star printed in its civil war history a minutely detailed account of the surrender of Lee. This account was made up out of every narrative of that event obtainable and told exactly how the room looked in which the surrender took place, described the dress of those who took part and even told what kind of tables were used. In the picture-story of the same event every detail mentioned in this history of the war will be found reproduced in every feature.

The Lincoln assassination is, perhaps, the most wonderful feature of the whole film. Where Griffith found the exact spot for the picture or whether he really built the interior of his Ford theater for this part of the picture, is not known, but the portrayal of the tragedy is wonderful, even to the acting of "Our American Cousin" on the stage in the show house.

Some idea of the magnitude of the war sections of the picture can be obtained in terms of money. Each day during the taking of the battle scenes there was shot away $12,000 in cash. It is not to be wondered, therefore, that they are adequate, especially the scenes from the hilltop showing Sherman in his march to the sea.

Whether "The Clansman" is overdrawn or not only those who passed through such episodes as those depicted, can say. Objection is made to a feature in which a negro judge and jury tries a negro for an alleged assault against a white, acquitting the accused. The local association says that there never was such an episode in the history of the reconstruction. Granted that the scene is probably overdrawn, it is but a minor and really unimportant feature, one which would not be noted in particular were attention not called to it.

There is ample testimony in contemporary history that the conditions during the period of reconstruction after the death of Lincoln, the one man who could have solved the problem with equity, were terrible. The picture endeavors to show that the ...formation ... such an organization as the Ku-Klux Klan was an absolute necessity to preserve the white race in the south. It does make of this organization a God-sent boon to the suffering whites, a punisher of the wrongdoings of the negroes who had been led on by whites from the north, men much worse than the negroes themselves ever were. This is the south's side of the argument, and "The Clansman" presents it with force and mute eloquence. The heroes of this film are, undoubtedly, the hundreds of white figures who ride at night. The spectator rides with them in the film as the mind rides with Paul Revere in the colonial war days. One holds one's breath until the clans arrive in time to prevent further damage, and so the film must plead guilty to the charge of crowning the K.K.K. with the crown of noble work well done.

Whatever the sentiment invoked, "The Clansman" should be seen. It is not only the world's greatest film in size, it is the greatest film in the world in point of heart interest, dramatic detail and historic fidelity to those scenes picked from the pages of history. No one can ever see it without having a better idea of the nation's story than ever before, and no one will ever leave Clune's theater after seeing it without marveling that the negro has risen to his present position from such a start—a position so high that in nearly every city in the country negroes are to be found filling positions of trust, discharging their duties in such a way as to command the respect of citizens generally.

MINNEAPOLIS (Minn.) TRIBUNE
APRIL 11, 1915

Race Problem Eclipses White Slave in Movies

Minneapolis Woman at Head of Club's Drama Committee Visits the East.

Mrs. C. W. Cartwright Gives Her Impressions of Censorship System.

Motion pictures on race problems are succeeding the white slave pictures, says Mrs. Charles W. Cartwright, chairman of the Drama Committee of the General Federation of Womens Clubs, who has just returned from a six weeks' stay in New York.

"Public interest in white slave films had waned and producers have brought out 'The Nigger' and 'The Birth of a Nation,' two race plays which are the best of this type, which I am sure will shortly be sweeping over the country," said Mrs. Cartwright. "The latter play is true to history for the most part, and a wonderfully beautiful production but not likely to meet with entire favor in the South."

"The Nigger" is considered objectionable by Mrs. Cartwright because of the race question it brings up and it would be desirable to have public opinion taboo it, she says.

Up to Each Community.

"This film was censored by the National Board of Censorship in New York City," she says, "and was greatly modified by it, but this organization had no authority to stop its presentation. Each community must act for itself in dealing with a play of this kind that is likely to arouse race prejudices and antagonisms."

After studying the movies in New York and the theaters producing plays as well, Mrs. Cartwright believes the movies are about to become the tired business man's pet form of relaxation. She believes the movies will to a large extent supplant the extravaganzas and that the intimate form of plays in the small theaters will become the favorites with those interested in the drama.

Mrs. Cartwright spent some time studying the procedure of the National Board of Censorship in New York and she is of the opinion the integrity of that body is unassailable.

The Best Way Out.

"I do not say that it is the best thing that can be for censoring motion pictures, but I do believe it is the best thing that exists," she said. "It tries to reflect public opinion in judging pictures and to eliminate what might be baneful or vicious in its influence. The producers need public opinion with them and the producers of 95 per cent of the films shown in this country are co-operating with the National Board of Censorship. The judgment of the board must necessarily be very broad and liberal. It must pass things which at times some communities would not approve, but which public opinion would not on the whole condemn. Every city should have its own volunteer committee to supplement for each community the work done by the National Board, I believe."

Mrs. Cartwright thinks it is as feasible to talk of federal censorship of newspapers, books and art as it is to talk of federal censorship of motion picture films, and she is firmly of opinion that no paid board of censors can ever handle censorship satisfactorily.

CLANSMAN IS PASSED BY BOARD

Rehearsal of Wonderful Motion Picture Meets With General Approval

Full of Thrills and Action and Reveals American History in Detail

When a motion picture can hold you in thrall for three full hours, when in that time you feel all the emotions sway you and your breath come in short gasps; when you know the tears are near the surface and in another instant your face is flushed, there comes a realization of the power of the silent drama. Imagine, if you will, an empty theater save for a mere handful of persons occupying a few seats in the rear of the house, before you nothing but empty seats, a cold, bleak, unresponsive theater, not even stage settings; an orchestra rehearsing, the leader in a cracked voice humming the air and giving sharp directions to the players, a scene like this with everything possible unattractive and calculated to dampen your interest; then the lights are turned off and the operator in his booth overhead starts the first reel of "The Clansman" on the screen.

That was the setting at the rehearsal at Clune's theater when the picture was "tried out" before representatives of the press, the legal department of the city of Pasadena in the person of Assistant City Attorney Howard, and Mr. F. M. Chapin, censor. It was most uninviting, dismal, even depressing, but before the picture had run five minutes that little handful of critics forgot about their surroundings and they knew they were witnessing a wonderful performance.

There is not a dull moment in the three hours of its presentation. Thrill follows thrill, action follows action, and the story it tells is still more wonderful.

It is as if some mighty magician had brought his powers into being to reveal the controversy over slavery before the Civil War, to show the causes leading up to the bloody conflicts and the bitter feelings of the north and the south. Then follows a vivid, fascinating, awe-inspiring portion of American history when President Lincoln was the victim of an assassin. So truly is this pictured, so accurate the detail, that one marvels at the work of the camera.

The interior of Ford's theater is shown, the president's box draped in the national colors. The audience assembles and finally the president appears and takes his seat in the box, bowing to the applauding crowd. Then Booth, the assassin, appears. He is shown making his way into the president's box, there is a flash, a puff of smoke and the assassin leaps from the box to the stage, turns to shout "Sic semper tyrannis," and then makes his escape from the stage.

There is not a flaw in the presentation of this wonderful and tragic event in American history.

The final battle of the war is shown, so realistic that one shudders at the appalling sight. There is a wonderful scene showing Sherman's historic march to the sea and the destruction and poverty that followed. Then the surrender of Lee and the Confederate soldiers going back to their ruined homes.

Up to this point the picture deals with the Civil War and the slaughter of that mighty conflict. Then follows that awful page in American history, the days of the reconstruction period when the proud southerners were compelled to treat the negroes as free men.

It is the blackest page in American history. Certain of the lower typ... negroes took advantage of the ...sion in conjunction with ... whites to place the negro ... white persons were mi... finally it became nece... whites to organize and ... Klan, white robed night ... into being. It was a d... for a despera... condition ... of the Ku ... their stro...

CLANSMAN PROVES WONDERFUL FILM

Rehearsal Given Before Members of Press- Censors and City Attorney

(Continued from Page Nine)

the negroes, drunk with power, mistaking license for freedom, committing unpardonable crimes, rioting, abusing their former owners, shoving whites from the sidewalks and invading their homes, that has brought forth protests from the negroes against the picture. It is truly a sordid, terrible story, but these conditions really did exist and the picture is but a portrayal of the truth, horrible though that truth may be, and the truth is no libel.

In the picture is also shown the baseness of the whites and the better, law-abiding class of negroes.

There is one scene in particular, a fight in a gin mill, wheer a white youth in quest of a human fiend known as Gus enters and gives battle to ... blacks. This is one of the greatest hand-to-hand fights ever shown on a motion picture screen. It rivals the fight in "The Spoilers." The youth hammers the blacks into insensibility, he hurls them through windows and crushes them with chairs and bottles. It is thrilling to a degree and one of those gems of motion picture production that makes the spectator fairly gasp.

The Ku Klux Klan throws the body of the fiend on the doorsteps of the colored lieutenant-governor, Lynch. It is the firebrand that starts the negroes on the war path. They take possession of the city, abusing the whites and entering the homes. The Ku Klux Klan, 1500 strong, ride into the city and entering their homes. The Ku Klux Klan, in every detail. With the blacks swarming the streets the Ku Klux riders come sweeping through the city. It is as perfect a picture as can be conceived, thrilling, crowded with action and the spectator wonders at the marvel of motion picture construction.

All through the picture there runs a romance, all through the picture is depicted the horrors of war and ignorance, tragedy follows tragedy, in some parts the tears instinctively come to your eyes and in other parts the flush of anger. It is a strong, wonderful picture and it is projected at Clune's Theater in Pasadena better than at Clune's Auditorium in Los Angeles. The picture is larger, clearer and will be accompanied by the same music, the same quartette and stage settings.

After the rehearsal, it was seen that the parts to which objection had been made by the negroes of this ci... had been eliminated in Los Ange... some time ago and Assistant City A...torney Howard gave as his opinion that there was nothing objectionable. Mr. Chapin, a member of the local board of censors, agreed that the main objections of the negroes had been complied with and that the picture as shown was acceptable in every way.

Manager Neilson of Clune's asserted that it was the strongest and best picture he had ever seen and he failed to see where any objection could be raised against it as shown at the rehearsal.

NEWS TRIBUNE
...s: Detroit, Mich.
Apr 11, 1915

BY THEIR FRUITS KNOW THEIR WORTH.

In the production of "The Birth of a Nation" in this city a race is li... belled. In the office of the collect... of internal revenue for the seco... district of New York that race ma... be judged by its fruits.

Charles W. Anderson goes out ... office today after holding for ten yea... this responsible post under the treas...ury. Many millions of dollars hav... passed through his hands. His dea...ings have been practically all wit... white men of the keenest intellec... and of substantial business standin... Capacity and courtesy have been th... qualities most remarked in his co...duct of an office maintained alwa... in the highest efficiency. In Colle... Anderson's time, three complic... and important new revenue meas... the income tax, the corporatio... and the war revenue tax, hav... this office the most difficult, ... the most important, ever h... colored man under the ... He has stood the tests ... that ... No race is fairly ... up as types ... grade...

PER
New York City
APR 1 0 1915

MAYOR MITCHE
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PENN. CENSOR LAW

MAYOR MITCHELL ORD
ATIONS IN "BIRTH OF
Acting on a complaint prese
Garrison Villard, Rabbi Wise
C. Howe, representing the inte
colored societies of New Yor
Mitchell, Tuesday, March 30,
al eliminations to be made in
Birth of a Nation," playing to
ness currently at the Liberty Th
Wise who is connected with
Board of Censors, in his request
Mayor to take action on the p
utterance to the following remar
exhibition to go is stupid or wor
regret that my name is even ren
nected as a member of such a b
negroes in this city have been pati
have not yet arisen to protest like
who attacked the production of
boy of the Western World.' The
the playboy as a caricature, not a
satisfaction.
"So this production, Mr. Mayor,
will render a great service to the
this country."
Rabbi Wise is a prominent
of New York City. Oswald Garrison
the editor of *The Evening Post*,
that "The Birth of a Nation," as far as
it was concerned, was "improper, unji
and immoral." "I'll state whatever repu
tion I have as a historical student," sa
Mr. Villard, "on my charges against this fil
play. The logging in of the negro into th
exhibition is needless and uncalled for, an
the play would be improved upon in
respect if the objectionable scenes were
out."
Mr. Villard, in addition to his edi
activities, finds time to attend to the
of vice president of the National Associ
for the Advancement of Colored People.
Frederic C. Howe claimed that cer
scenes in the picture affected ten mil
citizens of the United States, who were
graded by the production.
The scenes chiefly objected to were
pursuing of a white girl by a crazed negro,
and the attempted love-making with a white
woman on the part of the mulatto governor
of the piece. "The Birth of a Nation" is
based on Thomas Dixon's book, "The Clans-
man," which in literary form caused a mild
sensation when it was first published.
GRIFFITH APPEARS WITH COUNSEL.
Following the presentation of the
recorded complaints, D. W. Griffith, Thurs-
day afternoon, April 1, accompanied by his at-
torney, Martin W. Littleton and armed with

ICAGO (Ill.) TRIBUNE
APRIL 7, 1915

VOICE OF

PROTEST AGAINST A FILM.
Chicago, April 4.—[Editor of the Tribune.]—
I call your attention to the
fact that Chicago has an extremely good
board of censorship for films, the mem-
bers of which, appointed under the rules
of civil service, are under the supervi
sion of the morals division of police.
These censors pass upon all moving
pictures before they are shown in Chi-
cago. I note from THE TRIBUNE of April
that a film recently shown in New York
known as "The Birth of a Nation" has
been "passed" by Charles Fitzmorris,
secretary to the mayor. While Mr. Fitz-
morris may be a most excellent secretary
and well versed in his duties as such, is
it not rather unnecessary that he should
usurp the work of the entire censorship
board and that a film should be authorized
upon the recommendation of one person?
"The Birth of a Nation" is calculated
to arouse race prejudice against colored
people; in it they are all bestial and vil-
lainous, while the white men—especially
one of the Ku Klux Klan—are uniformly
noble, performing magnanimous acts of
chivalry and invariably appearing at the
last moment to rescue the virtuous and
save the country from destruction. Such
a presentation of an historic period works
untold harm. Doubtless some of the in-
cidents are correctly reported, but they
have been selected with the most sinister
motive and for that reason are most mis-
leading and harmful.
A large number of the best citizens of
New York protested against the appear-
ance of the film in that city. Is it not
singular that permission should have
been given for such a notorious film to
be shown in Chicago before it was sub-
mitted to our board of censors or to the
committee of citizens who are occasion-
ally asked to help them? If the city of
Chicago considers it worth while to spend
$200 a year to sustain this board of cen-
sors is it not at such a time as this that
its services would be the most valu-
able? Certainly, public spirited citizens
have a right to expect to protest against this
extraordinary usurpation of power on the
part of a city official.
LOUISE DE KOVEN BOWEN,
President Juvenile Protective Association.

Negroes
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Thaddeus Stevens, Statesman.

Editor of The Globe. Sir—In his letter to The Globe of the 8th inst. Mr. Thomas Dixon makes a most bitter attack on the private life of Thaddeus Stevens. The writer does not see how his private life can detract from the great public services of him who justly won the title of America's great commoner.

It is, therefore, refreshing to turn from Mr. Dixon's narration of private frailts, expressed without one charitable word, to an appreciation of this statesman who believed that the nation was born at Lexington rather than at Appomattox.

Mr. Blaine in his "Twenty Years in Congress" (vol. 1, page 325), writes as follows, speaking of the Thirty-ninth Congress, which assembled in 1861: "The natural leader who assumed his place by common consent was Thaddeus Stevens, a man of strong peculiarities of character, able, trained, and fearless. . . . He had the reputation of being somewhat unscrupulous as to political methods, somewhat careless in personal conduct, somewhat lax in personal morals; but to the one great object of his life, the destruction of slavery and the elevation of the slave, he was supremely devoted. From the pursuit of that object nothing could deflect him. Upon no phase of it would he listen to compromise. Any man who was truly anti-slavery was his friend. Whoever espoused the cause and proved faithless in never so small a degree became his enemy inevitably and irreconcilably. Toward his own race he seemed often to be misanthropic. He was learned in the law, and for a third of a century had held high rank at the bar of a state distinguished for great lawyers. . . . His memory of facts, dates, and figures was exact, and in argument he knew the book and chapter and page for reference. He was fond of young men, invited their society, encouraged and generously aided them.

"He was easily moved by the distress of others. He was kind, charitable, lavish of his money in the relief of poverty. He had characteristics which seemed contradictory, but which combined to make one of the memorable figures in the parliamentary history of the United States, a man who had the courage to meet any opponent and who was never overmatched in intellectual conflict."

Mr. Stevens in the House of Representatives, June 10, 1850, did not hesitate to take issue with the great leader of his party, Mr. Webster, in the speech popularly known as "Against Webster and Northern Compromisers," and at its close, with almost prophetic vision, in these words he foretold the downfall of slavery:

"For unless progressive civilization and the increasing love of freedom throughout the Christian and civilized world are fallacious, the sun of liberty, of universal liberty, is already above the horizon and fast coursing to his meridian splendor, when no advocate of slavery, no apologist of slavery, can look upon his face and live."

He did not live to see the adoption of the Fifteenth Amendment, but his courageous leadership, beginning a generation before, when he stood almost alone, resulted in its adoption, and is it not possible that in this success may be found the source at this late day of the attack on the private life of Thaddeus Stevens as expressed by Mr. Dixon?

HENRY K. DAVIS.

New York, April 12.

THE KU KLUX KLAN.

Mr. Rossiter Johnson and the Rev. Thomas Dixon.

To the Editor of The Sun—*Sir:* I deem it regrettable that two men of culture and good breeding and rearing cannot discuss a difference of opinion or conviction without growing overwarm.

Having been a Confederate soldier and having lived in the South during the period of reconstruction, I had a fair opportunity of knowing something of the remarkable organization called the Ku Klux, which Mr. Johnson designates as a "hideous band." In my native county of Marshall, in Alabama, there was not a respectable white citizen who did not either belong to the Klan or stand in full sympathy with its purposes and conduct. The captain of our Klan had been a captain in the Ninth Alabama Infantry, Mahone's Division, Army of Northern Virginia, a gallant soldier who did his duty and was trying to rebuild his home, which, with ours and hundreds of other homes, had been ruthlessly burned. His first lieutenant was an officer of my company who had lost an arm under Forrest. The rest were men of this class, and I can assure Mr. Johnson that if these made a "hideous band" the whole Southern people were hideous. I do not think they were.

The fact is that in its incipiency and until it had accomplished the purposes for which it was intended the Klan had the sanction of practically the entire white population of the States which had been of the Confederacy. When it was disbanded and the lawless element, which, unfortunately, is not confined to any section, began to use the name to cover robbery or acts of private revenge, the ex-Confederate soldiers and their families joined in the movement to suppress these unjustifiable deeds. General Forrest personally took charge, and his work was an important factor in the restoration of order.

The conditions with us were very distressing. A company of negro soldiers garrisoned our village, and while the captain of this company was a white man and a gentleman, it was very galling to have over us soldiers some of whom had been our slaves. My father, having been a Judge before secession, was disfranchised, while "Peyton," one of the ex-slaves of our family, who was still living with us, announced himself as a candidate for the Legislature, and he could neither read nor write. It was not until the carpetbaggers began to drill the negroes at night that the Klan sprang into existence.

Mr. Johnson quotes from the author of that well named book "A Fool's Errand," who says the Ku Klux caused the hair of his wife's head to turn "completely white in a single night." In this they performed a miracle of depigmentation which was never done before, and probably will never again be recorded without the use of peroxide.

JOHN A. WYETH.

New York, April 13.

PITTSFIELD, MASS
APR 14 1915

Evening Post
APR 15 1915

If only somebody could capture the author of "The Birth of a Nation," keep him in captivity for a year or so and tame him and civilize him—that would be doing a genuine missionary service.

CHRONICLE
San Francisco, Cal.

HELD FOR FILM PLAY ROW.

White Man to Be Tried for Disturbance at "Birth of a Nation."

The case against the white man who created a disturbance at last night's performance of the film-play "The Birth of a Nation," at the Liberty Theatre, has been set for trial to-morrow evening in the Night Court. The offender, Howard Schaeffle, twenty years old, of 123 Washington Place, who said he was a reporter, was arraigned before Magistrate Ten Eyck last night and held in $500 bail. Schaeffle said that he was born in Maryland and had come to this city recently from Boston. He declared that he had acted as he did because he couldn't sit quietly and see negroes maligned as they were in the film. He threw two eggs, which landed among the orchestra, and the police found three more in his pockets.

Although Schaeffle was the only man arrested, there was plenty of evidence that a number of other persons were present in the theatre who did not approve of the way in which the Negro was depicted in certain incidents. One man, a negro, who said his name was Cleveland G. Allen, head of a Negro news agency, rose after Schaeffle had been led from the theatre by private detectives and called out loudly:

"On the anniversary of Lincoln's assassination, it is inappropriate to present a play that libels 10,000,000 loyal American negroes. I think President Lincoln wouldn't have liked this play."

Allen was ushered to the street by employees of the theatre without being arrested. Several other men, some of them white and some colored, also got up and left. A group of negroes escorted Schaeffle to the West 37th Street police station, whence he was taken to the Night Court. James T. Thomas, jr., a negro lawyer of 3 Broadway, volunteered his services as counsel for Schaeffle.

APR 15 1915

'Birth of the Nation' Brings Forth Bad Eggs

Young Man Bombards Movie Screen in Protest to Slur on Negro Race.

Special Dispatch to The Chronicle.

NEW YORK, April 14.—A whistle shrilled tonight in the Liberty Theater, where the much-discussed moving picture, "The Birth of the Nation," is being shown, and a young man rose up in the gallery and began throwing eggs at the screen. The eggs fell in the orchestra pit, and although the fiddlers stood their ground manfully, it was evidently a trial. The eggs were not fresh.

Private detectives in the house yanked the young man from his seat and took him over to the police station, where he was locked up on a charge of disorderly conduct.

He said he was Howard Schaeffle, 20 years old, of Washington place; that he had recently come from Boston and couldn't sit quietly by and see the negro race maligned. Several negroes followed him from the theater and went to the Night Court with him, vowing to defend him.

PROTESTS ON CLANSMAN FILM

Following a meeting of the Negro Taxpayers' and Voters' Association last night, a committee of its members conferred with the board of censors this morning to request that "The Clansman" be censored when the film is shown in Pasadena at Clune's theater next week.

Fear of arousing race hatred and prejudice against the negroes was the cause of the protest lodged with the board of censors by A. H. Evans, president of the association. The committee does not object to "The Clansman" as a whole but to certain features. These they have asked the censors to eliminate. F. M. Chapin and Homer F. Stone, members of the board of censors and Commissioner A. L. Hamilton considered the objections with the committee and have promised to take the matter up with J. C. Neilsen, manager of Clune's theater.

Under the provisions of section six of Ordinance 1498 creating the board of censors, it states "that the board shall be empowered and authorized and it shall be its duty to prohibit, or prohibit in part, any picture which it finds to be obscene, indecent, improper, licentious or immoral." Evans and the members of the negroes' committee claim that several scenes in the film play are decidedly objectionable to them.

Following the conference, Chapin and Stone took the matter up with Deputy City Attorney Howard. He does not believe that the censors can do anything in the matter, advising them not to prohibit the action of the play. To satisfy the members of the negroes' committee, the censors will request Neilsen to eliminate the scenes that they take exception to. The petition of the negroes to the censors follows:

"The Negro Taxpayers' and Voters' Association of Pasadena, California, an organization existing for the promotion of good government and better citizenship, having learned that a certain dramatized film moving picture known as 'The Clansman' is scheduled to be exhibited in one of the theaters of the city of Pasadena, and believing as we do that said picture tends to degrade the negro race, and that if said picture is publicly exhibited in the theaters or play houses of the city of Pasadena it will create racial hatred as well as revive race hatred otherwise dormant, thereby rupturing the harmonious relations now existing between the citizens of this community, and will work a great detriment generally to this great and progressive commonwealth, and since it is known that the book entitled 'The Clansman' out of which the play was dramatized, is not a truthful story of facts, but a gross exaggeration of everything that relates to the negro and the white race as well as of the reconstruction period, which is especially illustrated in the picture by the following objectionable features:

"First, the overdrawn and unnatural description of the character known as Lieut. Gov. Lynch.

"Second, the scene between the mulatto housekeeper and Stoneman, where he finds her after she has torn her clothes, especially that part of the scene where he strokes her shoulders and his feelings are seen to be aroused.

"Third, the attempted rape of the little girl by the character known as Gus.

"Fourth, the representation of the negro judge, jury and attorney. No such thing ever occurred at any time in any part of the south.

"Fifth, the impression given that the Ku Klux Klan was a God-sent mission.

"Sixth, the mistreatment of the white woman by the negroes in the mob scene just before the arrival of the Ku Klux Klan.

"Therefore, we do hereby protest to your honorable body against the public exhibition of the aforesaid picture, or pictures in the city of Pasadena.

(Signed) "A. H. EVANS,
"RAINE M. WRIGHT,
"Committee of N. T. and V. Asso.
Incorporated body under the la
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Pasadena, Cal."

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HURLS EGGS AT FILMS OF WAR

"Birth of a Nation" Arouses Ire of Howard Schoeffle in Liberty Theatre.

IS HELD IN $500 BAIL

Missiles Fall Short of the Screen. Negro Lawyer Conducts Defense.

Howard Schoeffle, of 123 Washington place, was arrested last night in the Liberty Theatre, during an exhibition of the moving picture drama, "The Birth of a Nation." The police say Schoeffle threw two eggs from his seat in the balcony, aiming at the stage. They fell short and struck musicians in the orchestra pit.

Schoeffle was accompanied to the West Thirty-seventh street police station by a negro lawyer, James T. Thomas, Jr., of 203 Broadway, who later represented him in the Men's Night Court, where Magistrate Ten Eyck held him in $500 bail for examination to-morrow in Jefferson Market Court, on a charge of disorderly conduct.

Schoeffle, the police said, admitted throwing the eggs, declaring that the pictured action aroused his anger by its injustice to the negro race and he threw eggs to express his disapproval.

Since the photo play has been running at the Liberty the theatre has been guarded by men from a private detective agency. Last night when Schoeffle rose in his seat and threw eggs from a paper bag, women screamed and the detectives looked for the cause of excitement. Captain Convoy of the West Thirty-seventh street police station, who was nearby, was called.

He had ordered the traffic policeman on post in Forty-second street to keep an eye on the Liberty, where there was some fear a negro demonstration might be staged. The police said there were few negroes in the theatre when they entered, but several left just after the egg-throwing incident. When Schoeffle was searched at the police station, the paper bag was still in his hand. It contained one broken egg.

Telegram APR 15 1915

EGG NEGRO SCENES IN LIBERTY FILM PLAY

Police Quell Disturbers at "Birth of a Nation," and Arrest Indignant Southerner.

A mixed crowd of white men and negroes who had obtained seats in the front row of the gallery started a demonstration against the film play, "The Birth of a Nation," at the Liberty Theatre at 10:30 o'clock last night.

Policemen, ushers and private detectives who had been stationed at convenient intervals in anticipation of a demonstration swarmed down upon the noise makers and seized two of the leaders. As they did so two eggs splattered over the screen, blotting out portions of a picture showing a white Southern girl in the act of leaping off a cliff to escape from a negro pursuer.

A white man, who gave the name of Howard Schaeffle, was hurried from the theatre after private detectives had asserted it was he who threw the eggs. He cried out, "Rotten, rotten," as the detectives pushed him down the stairs toward the street. He was taken to the West Thirty-seventh Street station on a charge of disorderly conduct.

A negro who walked with a slight limp followed the white man out with the help of detectives. He protested loudly that "that play's a libel on a race. It's got to be stopped."

A negro arose some minutes after the main party had left.

"On the anniversary of Lincoln's assassination," he shouted, "it is inappropriate to present a play that libels 10,000,000 loyal American negroes. I think President Lincoln wouldn't like this play." The negro, who said his name was Cleveland G. Allen and that he was the head of a colored news agency, was ushered to the street.

At the West Thirty-seventh Street Station Schaeffle was searched and a paper bag containing three eggs was found in his overcoat pocket.

"I was taking the eggs home for breakfast," he said, "and I stopped in to see this play. I am a Southerner and a libertarian, and I believe in the education and the uplifting of the negro. It made my blood boil to see the play and I threw the eggs at the screen. The play will have to be removed from the boards."

Schaeffle said he was born in Maryland. A negro lawyer, escorted by a delegation of negroes who had not been in the theatre, appeared at the station to take charge of Schaeffle's case.

The management of the theatre pointed out this scene as a refutation of the charge that the play was meant to libel the negroes, or show them in an especially bad light. The management insisted that most of the applause during the progress of the play was for scenes showing negroes performing heroic acts.

NEWS
YONKERS, N. Y.

HURLS EGGS AT "NATION" FILM.

Friend of Negroes Locked Up After Liberty Theatre Attack.

A whistle shrilled last night in the Liberty Theatre, where the much discussed moving picture "The Birth of a Nation" is being shown, and a young man rose up in the gallery and began throwing eggs at the screen. The eggs fell in the orchestra pit, and although the fiddlers stood their ground manfully it was evidently a trial. The eggs were not fresh.

Private detectives in the house yanked the young man from his seat and took him over to the West Thirty-seventh street station, where he was locked up on a charge of disorderly conduct. One egg made life more unpleasant for him. It was found in his pocket broken.

He said he was Howard Schaeffle, 20 years old, of 123 Washington place; that he had recently come from Boston and couldn't sit quietly by and see the negro race maligned. Several negroes followed him from the theatre and went to the night court with him, vowing to defend him. Schaeffle was held in $500 bail.

Telegram APR 15 1915

'FRIEND OF NEGRO' HURLS AGED EGGS AT FILM SCENE

"The Birth of a Nation," at the Liberty Theatre, Causes Disturbance.

YOUTH ARRESTED, WILL BE ARRAIGNED TO-DAY.

Charged with showering ancient eggs on the orchestra at the Liberty Theatre while "The Birth of a Nation" was being reeled off, Howard Schaeffle, who gave his address as No. 123 Washington place, will be arraigned to-day in the Washington Market Police Court. The young man said he was a lover of liberty and that the pictures aroused his anger "through their injustice to the negro race." A small demonstration in the theatre followed the "cannoneer's" ejection by private detectives, but order was quickly restored.

The signal for the egg bombardment was a whistle, blown somewhere in the gallery. Suddenly a rain of eggs fell about the screen, splashing great streaks of yellow over the musicians. The first volley was followed by another, and, although the man's aim was poor, the eggs worked havoc among the orchestra, driving the players to cover in a jiffy.

Private detectives had been stationed throough the audience in anticipation of trouble, and the man was quickly ejected. At the West Thirty-seventh street police station, it was said, a bag containing several more eggs, probably laid last summer, was found in his possession.

A negro lawyer, escorted a delegation of his race to the station and offered his legal services to Schaeffle.

Immediately after Schaeffle was taken from the gallery a negro arose from his seat and declared:—"On the anniversary of Lincoln's assassination it is inappropriate to present a play that libels ten million loyal American negroes. Ithink President Lincoln would not have liked this play." The speaker was ushered to the street.

Sun, APR 15 1915

HURLS EGGS AT "NATION" FILM.

Friend of Negroes Locked Up After Liberty Theatre Attack.

A whistle shrilled last night in the Liberty Theatre, where the much discussed moving picture "The Birth of a Nation" is being shown, and a young man rose up in the gallery and began throwing eggs at the screen. The eggs fell in the orchestra pit, and although the fiddlers stood their ground manfully it was evidently a trial. The eggs were not fresh.

Private detectives in the house yanked the young man from his seat and took him over to the West Thirty-seventh street station, where he was locked up on a charge of disorderly conduct. One egg made life more unpleasant for him. It was found in his pocket broken.

He said he was Howard Schaeffle, 20 years old, of 123 Washington place; that he had recently come from Boston and couldn't sit quietly by and see the negro race maligned. Several negroes followed him from the theatre and went to the night court with him, vowing to defend him. Schaeffle was held in $500 bail.

Mail, Apr. 15-15

Shell 'Birth of a Nation' Film with Ripe Eggs

Spectators in the gallery of the Liberty Theatre, to show their displeasure at the scenes depicted in the film play "The Birth of a Nation," last night hurled ripe eggs at the screen.

The eggs fell short of their mark, but did telling execution among the orchestra. The suave drummer ordered a retreat and police made Howard Schaefle, of 123 Washington place, a magazine writer, their prisoner. In Night Court he was held in $500 bail on a disorderly conduct charge.

EVE. STAATS ZEITUNG
New York City

APR 15 1915

Mit faulen Eiern bombardirt wurde der im Liberty Theater über die Leinwand gehende Film „The Birth of a Nation". Howard Schaeffle von No. 123 Washington Place wurde als Thäter festgehalten. Er will das Bombardement auf den negerfeindlichen Film als freiheitsliebender Mann unternommen haben.

EVE. STAATS ZEITUNG
New York City

APR 15 1915

Am Gedenktag, der den Amerikanern in die Erinnerung ruft, daß der größte Amerikaner, seit Washington, das Opfer wilden Rassenhasses wurde, feiert man „The Birth of a new nation", indem Neger gegen die Vorstellung protestiren, und ein „echter Amerikaner" Namens Schaeffle auf die Films Eier warf. Und es waren frische Eier. Deshalb wurde er auch verhaftet.

Ev. Sun APR 15 1915

Hurling bad eggs at an unpopular film show is one idea of criticism that strikes aside the mark.

PUBLIC LEDGER
Philadelphia, Pa.

APR

NEGRO FILM SCENE EGGED

Police Quell Disturbance in New York "Movie" Theatre.

NEW YORK, April 15.—A mixed crowd of white men and Negroes who had obtained seats in the front row of the gallery started a demonstration against the film play, "The Birth of a Nation," at the Liberty Theatre last night.

Policemen, ushers and private detectives who had been stationed at convenient intervals in anticipation of a demonstration swarmed down upon the noisemakers and seized two of the leaders. As they did so two eggs splattered over the screen, blotting out portions of a picture showing a white Southern girl in the act of leaping off a cliff to escape from a negro pursuer. Two arrests were made.

EVENING SUN
Baltimore, Md.

APR 15 1915

HURLS EGGS AT FILM

Friend Of Negroes Locked Up After Liberty Theatre Attack.

New York, April 15.—A whistle shrilled last night in the Liberty Theatre, where the much-discussed moving picture "The Birth of a Nation" is being shown, and a young man rose up in the gallery and began throwing eggs at the screen. The eggs fell in the orchestra pit, and although the fiddlers stood their ground manfully it was evidently a trial. The eggs were not fresh.

Private detectives in the house yanked the young man from his seat and took him over to the West Thirty-seventh Street Station, where he was locked up on a charge of disorderly conduct. One egg made life more unpleasant for him. It was found in his pocket broken.

He said he was Howard Schaeffle, 20 years old, of 123 Washington Place; fellow-citizen recently come from Boston and couldn't sit quietly by and see the political attack [illegible] negro race maligned. Several negroes followed him from the theatre and went to the night court with him, vowing to defend him. Schaeffle was held in $500 bail.

Post APR 15 1915

HELD FOR FILM PLAY ROW.

White Man to Be Tried for Disturbance at "Birth of a Nation."

The case against the white man who created a disturbance at last night's performance of the film-play "The Birth of a Nation," at the Liberty Theatre, has been set for trial to-morrow evening in the Night Court. The offender, Howard Schaeffle, twenty years old, of 123 Washington Place, who said he was a reporter, was arraigned before Magistrate Ten Eyck last night and held in $500 bail. Schaeffle said that he was born in Maryland and had come to this city recently from Boston. He declared that he had acted as he did because he couldn't sit quietly and see negroes maligned as they were in the film. He threw two eggs, which landed among the orchestra, and the police found three more in his pockets.

Although Schaeffle was the only man arrested, there was plenty of evidence that a number of other persons were present in the theatre who did not approve of the way in which the Negro was depicted in certain incidents. One man, a negro, who said his name was Cleveland G. Allen, head of a Negro news agency, was after Schaeffle had been led from the theatre by private detectives and called loudly:

"On the anniversary of Lincoln's assassination it is inappropriate to present a play that libels 10,000,000 loyal American negroes. I think President Lincoln wouldn't have liked this play."

Allen was ushered to the street by employees of the theatre without being arrested. Several other persons, some of them white and some colored, got up and left.

A group of men escorted Schaeffle to the West Thirty-seventh street police station, where he was taken before Night Court Magistrate Ten Eyck. James T. Thomas, a negro lawyer, of 203 Broadway, tendered his services and bail for Schaeffle.

TIMES
Washington, D. C.

APR 15 1915

Friend of Colored Race Hurls Eggs at Film

NEW YORK, April 15.—A whistle shrilled in the Liberty Theater, where the much discussed moving picture "The Birth of a Nation" is being shown, and a young man rose up in the gallery and began throwing eggs at the screen. The eggs fell in the orchestra pit, and although the fiddlers stood their ground manfully it was evidently a trial. The eggs were not fresh.

Private detectives yanked the young man from his seat and took him over to the station, where he was locked up on a charge of disorderly conduct. One egg made life more unpleasant for him. It was found in his pocket broken.

He said he was Howard Schaeffle, twenty years old; that he had recently come from Boston and couldn't sit quietly by and see the race maligned.

PPER
New York City
APR 10

MAYOR MITCHEL ORDE
VICTOR HERBERT
COLONIAL SUES GEO
ANOTHER FREA
FRISCO GETS NEXT NATIO
DEATH OF WM. V. RA
HORKHEIMERS
PENN. CENSOR LAW STAN
LA

MAYOR MITCHELL ORDERS E ATIONS IN "BIRTH OF A NAT

Acting on a complaint presented by Garrison Villard, Rabbi Wise and F C. Howe, representing the interests of colored societies of New York City, Mitchell, Tuesday, March 30, ordered al eliminations to be made in Griffith's Birth of a Nation," playing to capacity ness currently at the Liberty Theatre. Wise who is connected with the Nati Board of Censors, in his request, asking Mayor to take action on the picture, utterance to the following remarks:

"The Board of Censors which allowed exhibition to go is stupid or worse, a regret that my name is even remotely nected as a member of such a board. negroes in this city have been patient. have not yet arisen to protest like the who attacked the production of 'The boy of the Western World.' The Irish the playboy as a caricature, not as a ch acterization.

"Stop this production, Mr. Mayor, and will render a great service to the people this country."

Rabbi Wise is a prominent Hebrew prelate of New York City. Oswald Garrison Villard, the editor of *The Evening Post*, declared that "The Birth of a Nation," as far as the city was concerned, was "improper, unjust and immoral." "I'll stake whatever reputation I have as a historical student," said Mr. Villard, "on my charges against this film play. The logging in of the negro into this exhibition is needless and uncalled for, and the play would be improved upon in every respect if the objectionable scenes were taken out."

Mr. Villard, in addition to his editorial activities, finds time to attend to the duties of vice president of the National Association for the Advancement of Colored People.

Frederic C. Howe claimed that certain scenes in the picture affected ten million citizens of the United States, who were degraded by the production.

The scenes chiefly objected to were the pursuing of a white girl by a crazed negro, and the attempted love-making with a white woman on the part of the mulatto governor of the piece. "The Birth of a Nation" is based on Thomas Dixon's book, "The Clansman," which in literary form caused a mild sensation when it was first published.

GRIFFITH APPEARS WITH COUNSEL.

Following the presentation of the recorded complaints, D. W. Griffith, day afternoon, April 1, accompanied by his attorney, Martin W. Littleton and armed with

ICAGO (Ill.) TRIBUNE
APRIL 7, 1915

VOICE OF

PROTEST AGAINST A FILM.

Chicago, April 4.—[Editor of The Tribune.]—May I call your attention to the fact that Chicago has an extremely good board of censorship for films, the members of which, appointed under the rules of civil service, are under the supervision of the morals division of police.

These censors pass upon all moving pictures before they are shown in Chicago. I note from THE TRIBUNE of April 1 that a film recently shown in New York known as "The Birth of a Nation" has been "passed" by Charles Fitzmorris, secretary to the mayor. While Mr. Fitzmorris may be a most excellent secretary and well versed in his duties as such, is it not rather unnecessary that he should usurp the work of the entire censorship board and that a film should be authorized upon the recommendation of one person? "The Birth of a Nation" is calculated to arouse race prejudice against colored people; in it they are all bestial and vicious, while the white men—especially those of the Ku Klux Klan—are uniformly noble, performing magnanimous acts of chivalry and invariably appearing at the last moment to rescue the virtuous and save the country from destruction. Such a representation of an historic period works untold harm. Doubtless some of the incidents are correctly reported, but they have been selected with the most sinister motive and for that reason are most misleading and harmful.

A number of the best citizens of Chicago protested against the appearance of the film in that city. Is it not strange that permission should have been given for such a notorious film to be shown in Chicago before it was submitted to our board of censors or to the board of citizens who are occasionally called to help them? If the city of Chicago considers it worth while to spend money year to sustain this board of censors, why not at such a time as this that their services would be the most valuable? Surely, public spirited citizens are expected to protest against this flagrant usurpation of power on the part of a city official.

LOUISE DE KOVEN BOWEN,
Juvenile Protective Association.

Morning Telegraph
APR 16 1915

Eggs, "The Birth of a Nation," and the San Juan Hill Spirit of Unrest.

Just why a person of the name of Schoeffle should feel called upon to nominate himself the defender and champion of the negro race is not exactly clear, and just what he expects to gain by disturbing the peace of a theatre full of patrons is equally obscure. There may be two opinions as to whether "The Birth of a Nation," now being shown at the Liberty Theatre, is likely to unduly excite racial hate, but there can be but one conclusion when a notoriety seeking individual endangers an auditorium full of people for the mere sake of projecting himself into the spotlight. He should be handed over to the law and given to understand that whatever the shortcomings of the Police Department, it is not ready to surrender its functions to a hare-brained, egg-throwing terrorist.

The fact that a negro lawyer was so close at hand that he accompanied Schoeffle to the station is not an encouraging sign. The negro race has made some progress since emancipation, but it should be borne in mind that there would be no such pictures as those shown in "The Birth of a Nation" if the negro race had not, previous to the advent of the regulators (Ku-Klux) so conducted itself as to make the sinister history now being reproduced.

The Ku-Klux no longer exist because there is no longer any necessity of them in the South. What might happen in New York if the negroes were numerically as strong as in South Carolina we can only surmise, our conclusion being somewhat influenced perhaps, by the fact that even now San Juan Hill, a local habitat, is policed in pairs, not because the average patrolman is likely to be lonesome in that section, but because the race instinct is found to be rather more than self-assertive with a single representative of authority in sight.

Meantime we suggest that adequate punishment for Schoeffle would be a sentence to spend the remainder of his life between Fifty-eighth and Seventy-second streets west of Columbus avenue.

Eve. World APR 16 1915

MAN WHO THREW EGGS AT 'BIRTH OF A NATION' FILM HELD BY COURT

White Who Joined Negroes in Demonstration Will Get Hearing To-Night.

"The Birth of a Nation" at the Liberty Theatre gave birth to a small sized riot last night, when a mixed party of negroes and whites took exception to one of the scenes on the film, and hissed and hooted it.

Howard Schaeffle, white, living at No. 173 Washington Place, is charged with having thrown eggs at the screen. Schaeffle was taken to the night court last night and will have a further examination there to-night.

The row started at 10.30. In the scene then on the screen a burly negro pursues a white girl up a hill and to the slightest escape his attack she throws herself over a precipice.

"Rotten! Rotten!" cried several with the eggs. He made one bullseye, and the remainder of the farm products spattered over members of the orchestra and the musicians beat it in getting under cover.

Ushers and special policemen vooped down upon the offenders and hurried them out of the theatre. They were turned over to the police. A bag with three eggs in it was found in Schaeffle's overcoat.

"I had bought these eggs for my breakfast," he told the police. "I dropped into the show, and when I saw that revolting scene I presented my breakfast to the management. I am a Southerner and I believe in the uplift of the negro. That play is an outrage and it's got to be stopped."

When quiet had been restored in the theatre a negro arose in the gallery. He said that his name was Cleveland Allen and that he was at the head of the negro news agency.

"It is inappropriate," he shouted, "to present a play that libels 300 loyal American negroes. I am President Lincoln wouldn't like it today." He was escorted to the

James T. Thomas jr., a negro, who by profession was a lawyer, appeared at the police house to offer his services in behalf of the irate Southerner who had thrown the eggs.

MINNEAPOLIS (Minn.) NEWS
APRIL 15, 1915

FILM IS "EGGED"

Shower of Hen Fruit Greets "Birth of a Nation."

(Special to The Daily News.)

New York, April 15.—Actors of the water tank variety have been known to be rotten egged, but New York pulled a new one last night when the moving picture drama of Thomas Dixon's "Birth of a Nation" was egged.

A whistle was blown and at once a shower of ancient hen fruits was sent towards the screen, missing it, but hitting some of the orchestra.

Negroes have made many protests about the film drama.

GAZETTE TIMES
Pittsburgh, Pa.
APR 15 1915

RECONSTRUCTION.

Good Feeling to the South Should Not Gloss Over the Facts of History.

New York Sun.

To the Editor of The Sun—Sir: The letter published in The Sun of April 6 from Mr. Rossiter Johnson in reference to the play "The Birth of a Nation" and the novel "The Clansman," on which it is based, is not only admirable in temper, but greatly needed as a corrective of imperfect historical information. The Republican leaders of the '70s and the reconstruction acts have been so long held up to scorn, and misstatements concerning that legislation have been so continuously made that, as Mr. Johnson says, it is exceedingly desirable that the reason for the reconstruction laws should no longer be ignored or concealed.

We of the North have been so anxious that the Southern sensitiveness should be respected and an "era of good feeling" inaugurated that those who are familiar with the oppressive acts which led Congress to pass the legislation complained of have been silent, hoping that all this might be forgotten in the reign of justice and good will. Even the impression that the Republican Congress passed acts designed to hinder Southern progress and liberty might be allowed to remain, false and unjust as it is, but when by misstatements of fact and the distortion of history men create a greater prejudice against the colored element and cast upon it a burden of opprobrium it does not deserve, it is well for the truth to be told and the responsibility for the wrongs of the reconstruction period to be justly apportioned.

So many readers of "The Clansman" and spectators of "The Birth of a Nation" are uninformed concerning the truth of the case that assuming, as the author intends, that the period of negro legislation was without justification, they are roused to condemnation and to greater prejudice. They do not understand that Congress discovered that after the most remarkable liberality and kindness practiced toward a conquered enemy, the race for whose emancipation many a soldier enlisted and suffered was being sorely oppressed and practically returned to slavery. It is by such perversion of history that a great wrong is done not only the negro but also the growing generation of students of our history.

Some day, and I trust soon, we shall have a history in which clearly and without partiality or bias the story of the reconstruction days and the wonderful forbearance on the part of the North shall be given. Meantime it behooves every just man and women to resist these attempts for financial gain to hinder the progress and limit the development of the negro.

S. J. FISHER.

Pittsburgh, Pa., April 10.

CALL
New York City
~~APR 16 1915~~

Threw Bad Eggs at Birth of Nation Film

Howard Schaeffle, a writer, of 123 Washington place, was arraigned yesterday on charges of throwing overripe eggs at the screen in the Liberty Theater the night before while "The Birth of a Nation" film was being presented.

The eggs were reported to have fallen short of the screen, among the orchestra. Schaeffle asserted he threw the eggs as a protest against the film, which, he declared, an insult to a race.

Globe APR 16 1915

Attempts to Re-enslave.

Editor of The Globe, Sir—The challenge of Thomas Dixon in yesterday's Globe, calling upon you to make good with a single fact in history your assertion with regard to efforts directed toward the re-enslavement by certain southern states, should not be left to go unanswered, as your statement was in accord with the true facts.

The efforts referred to are contained in the legislation enacted in said states during the sessions of 1865, 1866, and 1867. After these states had ratified the thirteenth amendment abolishing slavery, which was required as a condition to their reinstatement as states in the Union, they endeavored, by the legislation aforesaid, to inflict a more wretched condition of slavery upon the newly emancipated race. It was this legislation and the proceedings taken thereunder which led to the enactment of the reconstruction measures by the national congress, about which Mr. Dixon complains.

For reference, see the statute aforesaid of Alabama, providing "that stubborn or refactory servants and servants who loiter away time be declared vagrants and fined $50, in default of payment whereof they be hired out to service for six months." This punishment could be repeated whenever desired, and was sure to be desired each year for the cotton crop; for the remainder of the year the victim would be left to shift for himself. The money collected from these fines, etc., went to the county treasuries to relieve the whites from taxation; those statutes making it the duty of sheriffs, etc., to report all minors whose parents are unable to support them and apprentice said minors, giving former owner the preference, and making it a crime, subject to fine of $500, to entice such apprentice from master or furnish food or clothing. Similar acts were enacted by Florida, South Carolina, Mississippi, Louisiana, Georgia, and Texas.

In South Carolina one of the acts provided that no person of color should pursue any trade or business or employment, except that of husbandry or servant, until license therefor was obtained from judge; this license was good only for one year, and cost $100 for shopkeeper or peddler.

Mississippi provided that if the servant quit before the expiration of term he was to forfeit all wages for the year, to be returned to the master and the expenses and fine incurred to be set off against his wages.

Louisiana provided "that every adult freed man or woman shall furnish themselves with a comfortable home and visible means of support within twenty days after the passage of this act."

In default thereof, arrest was provided for, the victim to be hired out for the remainder of the year. If he left his employer without consent he was to be arrested and assigned to labor on public works, without compensation, until reclaimed by his employer. It was further provided that all agricultural laborers should make contracts for labor only during the first ten days of January for the entire year.

See also the laws of said states levying poll taxes, ranging from $1 to $3 per head, although the voting franchise was withheld, making the tax a lien on labor and providing that in default of payment he should be hired out to service. This legislation was enacted at a time when the newly emancipated were without funds or property, and its purpose is clearly apparent.

It was to overcome the effects of this legislation that Thaddeus Stevens and his colleagues advocated the measures complained of by Mr. Dixon. They felt that the reconstruction measures were necessary for the protection of the new wards.

G. W. EKAEF.

Jersey City, April 14.

EVENING SUN
New York City
APR 16 1915

FILM CASE DELAYED AGAIN.

Colored People's Association Retains James W. Osborne.

The date for the appearance in Jefferson Market court of D. W. Griffith and H. E. Aitken, managers of the "Birth of a Nation" film, to answer a complaint of the National Association for the Advancement of Colored People against the manner of portrayal of the negro race in the film, has been adjourned for the eighth time by the complainants.

The latest reason given is that the complainants have retained James W. Osborne, ex-Assistant District Attorney, as counsel, and he is not quite prepared to prosecute.

N. Y. Eve. N.Y.

MANY CHANGES MADE IN VICIOUS MOVIE FILM

The many of the objectionable features of the vicious moving picture play, "The Birth of a Nation," being shown in this city, have been eliminated already, is the information given to THE AGE by Commission of Licenses Bell. Mr. Bell states also, that a deputy commissioner is present at the Liberty Theatre every night, and that further changes will be required of the management of the picture play.

The picture company has made a strong fight against eliminating objectionable features of the film but Mayor Mitchell and License Commissioner Bell have stood firmly by their decision that those parts of the film which slander and libel the Negro race must be eliminated.

It is [illegible] the picture management will [illegible] conformed to the mandate of the city officials.

TIMES
PAWTUCKET, R.I.
APR 16 1915

"NATION" FILM EGGED.

Friend of Negroes Locked Up After Liberty Theatre Attack.

NEW YORK, April 14.—A whistle shrilled Monday in the Liberty Theatre, where the much discussed moving picture "The Birth of a Nation" is being shown, and a young man rose up in the gallery and began throwing eggs at the screen. The eggs fell in the orchestra pit, and although the soldiers stood their ground manfully it was evidently a trial. The eggs were not fresh.

Private detectives in the house yanked the young man from his seat and took him over to the West 47th street station, where he was locked up on a charge of disorderly conduct. One egg made life more unpleasant for him. It was found in his pocket, unbroken.

He said he was Howard Schaeffle, 30 years old, of 123 Washington Place; that he had recently come from Boston and couldn't sit quietly by and see the negro race maligned. Several negroes followed him from the theatre and went to the night court with him, vowing to defend him.

TIMES
PAWTUCKET, R.I.
APR 16 1915

It takes the national board of censorship to let "The Birth of a Nation" and kindred strife-stirring films get into the theatres. Of course, theatre patrons are entitled to what they want, but they shouldn't be allowed to take poison.

SEEKER

New York City

APR 17 1915

ERNE E. SHERIDAN, New York.—We told that the offensive parts of the pic "Birth of a Nation" have been elimi ed, and that therefore further protest not needed. You are readily given room mention that "there is an organization tells its purpose in its name, National ociation for the Advancement of Col d People, 70 Fifth avenue," which dis ragers of race prejudice may join to ir advantage.

Press APR 17 1915

"BIRTH OF A NATION."

We are [illegible] loss to understand the persistent attacks upon the motion picture play "The Birth of a Nation," which is an historic portrayal of that dark time in the late sixties when the Republic was in the terrible agony of a new birth.

It tells in pictures the story of a vital period of our history. It illustrates scenes that were common in one of the greatest crises in the life of the nation. It is not a cheerful tale. The Reconstruction is not a theme which any American, North or South, can dwell on with pleasure. But there is no reason why our children and children's children should be ignorant of the events of that fateful time. There is little instruction in the bright pages of history. It is only by studying the plague spots of the past brought on by the mistakes of our own forefathers that we can hope to arm ourselves with wisdom against the great problems of the future.

In the old school histories more chapters are given to the battles of the Civil War than pages to the Reconstruction, where were shown the true power and greatness of our people. There we emerged from the night of half a century ago a free and united people is the marvel of civilization. How we did it should be the pride of all Americans.

CALL

New York City

APR 17 1915

Anti-Negro Film Case Is Again Postponed

The eighth postponement of the hearing of the Liberty Theatre case involving "The Birth of a Nation" film, which is the dramatization of Thomas Dixon's novel, "The Clansman," was granted by Magistrate [illegible] in Jefferson Market Court yesterday [illegible] instance of James W. Ormond, [illegible] for the National Association for the Advancement of the Colored People, [illegible] the complainant.

A summons was issued for D. W. Griffith and H. [illegible], managers of the film, to appear in court on May 2, when it is hoped the case will reach the trial stage. All [illegible] adjournments of the case have been at the instance of the complainant, [illegible] claimed by Martin V. Littleton, [illegible] the defense.

The case of Harry [illegible]haelfe, charged with disorderly conduct in the theater, by throwing old eggs [illegible] the theater, by [illegible] screen and hitting the orchestra [illegible] be heard on Monday.

SUN

New York City

APR 17 19

FILM CASE PUT OFF 8TH TIME.

"Birth of a Nation" Trial Now Set [illegible].

The eighth postponement of the hearing of the Liberty Theatre case involving the "Birth of a Nation" film, which is a dramatization of Thomas Dixon's novel "The Clansman," was granted by Magistrate [illegible] in the Jefferson Market court yesterday at the request of James W. Ormond, [illegible] for the National Association for the Advancement of the Colored People, which is the complainant.

A summons was issued for D. W. Griffith and H. [illegible], managers of the film, to appear [illegible] May 3, when it is hoped the case will reach the trial stage.

The case of Harry [illegible]haelfe, charged with disorderly conduct, [illegible] the same [illegible] in throwing eggs at the screen and hitting the orchestra [illegible] of the ex[illegible], will be heard [illegible]day.

DARD

INDIANAPOLIS, IND.

APR 17 1915

[illegible] characterizes the moving picture "Birth of a Nation," founded [illegible] Dixon's book, [illegible] Clansman."

[illegible] horribly foul [illegible] wholesome [illegible] human [illegible]

APR 17 1915

A Final Word From Mr. Dixon.

Editor of The Globe, Sir—A word in reply to the great American historian, Mr. Ekaef of Hobokon, who gave in yesterday's Globe an expose of the attempt of the south to re-enslave the Negro after the civil war.

Mr. Ekaef's name has a suspiciously familiar sound. It reminds me of the illustrious rotten egg gentleman, Mr. Schaeffle, whose exploit at the Liberty Theatre ended so disastrously to his ambitions last Wednesday evening. I've a very definite impression that the roll call of the I. W. W. would find both the illustrious American historian, Mr. Ekaef, and the enthusiastic "southerner," Mr. Schaeffle, present any evening.

However, let that pass.

The letter Mr. Ekaef writes is a puerile attempt to pose as an historical authority by bodily copying poor Rossiter Johnson's recent reminiscent attack on me in the Sun. He pretends to quote from the statutes of southern states which he never saw.

The attack of Rossiter Johnson, which he copies almost word for word is not history—it is merely a page from the old campaign book of 1868, which was filled with partisan lies to justify the infamies of the black regime which had just been established in the south.

Only a fool could believ that the conquered, half-starved south, with a million gleaming bayonets of the victorious Union armies at her breast, could attempt to re-enslave the Negro!

Besides the federal army to protect the Negro the Freedman's Bureau of blessed memory was always there! The Freedman's Bureau, established by federal power and protected by federal bayonets, had absolute control of the relations of Negroes and whites. No contract could be made without the approval of these armed guardians of the Negro.

Every law passed by a southern legislature during this period before Negro enfranchisement was done under the direct superintendence and advice of the Freedman's Bureau, and every law relating to the adjustment of the newly emancipated slaves to their new duties was copied from northern states.

The assertion that the Freedman's Bureau and the army could not protect the Negro from his former master was a malicious lie, which could have been invented only in the heat of a presidential campaign. The laws of vagrancy and apprenticeship referred to by Mr. Johnson and copied by the great American historian from Hoboken—Mr. Ekaef—were all enacted with the advice and co-operation of the Freedman's Bureau in an attempt to make a lot of joyous Negroes go back to work and quit trying to live on the free rations furnished by the United States government.

If this discussion gives our raw foreign population a little insight into American history it will not be in vain. For this reason I have taken the time and pains to set Mr. Ekaef right.

THOMAS DIXON.

New York, April 17.

Adieu.

Editor of The Globe, Sir—You may be a brilliant writer and famous juggler with words, but what a pitiful creature after all to pocket such an affront as Griffith offered you; branding you publicly as a liar and a coward and not showing the slightest resentment! This may be the Yankee code, but thoroughly disgusting to any one born south of Mason and Dixon's line. Probably the whole thing was got up between you beforehand for advertising purposes, so you are just as deserving of the epithet "working for the dirty dollars," as he is. To such a creature any words of contempt cast at you will probably glance harmlessly away, but to others life would be intolerable, their food would be belched up, the feeling of contempt and isolation would weigh so heavily upon them they would end their wretched existence. Adieu, Jesuit of the first order.

DU BARRY.

New York, April 15.

OBSERVER

CHARLOTTE, N. C.

APR 17 1915

EGGING THE DIXON SHOW.

Rev. Tom Dixon comes in for some more advertising. The moving picture play, "Birth of a Nation," running at a New York theater at the aristocratic price of $2.50 for the best seats, got the negro part of it out of Dixon's book. There are scenes in it that aroused the resentment of a lot of negroes and white sympathizers, and these went to the theater with paper bags of eggs in their pockets. When one of the offending scenes came on, the screen was made a target for the eggs. The police appeared and hustled the offenders out and the people who attended that particular performance got the worth of their money. The negroes and white sympathizers whose feelings were outraged at the pictures, took no account of the parts in which the negroes of the South were depicted in the performance of acts of heroism, nor of the picture showing Northern carpetbaggers beating negro slaves for loyalty to their friends, particularly women and children. The probabilities are that if Dixon's name had not been connected with the pictures there would never have been a suggestion of resentment. It was simply an outcropping of the prejudicial feeling against Dixon and anything with which his name is associated in the minds of an ignorantly sentimental class of both blacks and whites.

[illegible] the act [illegible] escape from [illegible] gave the name [illegible] was hurried [illegible] after private de[illegible] it was he who [illegible] cried out, "Ro[illegible] detectives [illegible]

APR 17 1915

CONDEMN KU KLUX KLAN FILM.

Moorfield Storey and George Foster Peabody in Boston "Herald."

Condemnation of the motion-picture drama of Civil War and Ku Klux Klan days in the South, "The Birth of a Nation," on the ground of injustice to the negro race, is expressed in letters by Moorfield Storey, of Boston, and George Foster Peabody, of New York, to the Boston *Herald*. Mr. Storey wrote:

"I was very sorry to see Mr. Fleischer's letter in regard to 'The Birth of a Nation,' and I note especially his statement that it aims 'only to present an historic picture of a rather unknown period of American history, during which the negro was given powers which he had not then been prepared to use.' Nothing can be more misleading, and it is precisely because this period of American history is, to our shame, so little known that we object to the gross perversion of that history which this play presents.

"The theory of the play is that the negro in slavery and devoted to his master was in his place, but that, given his freedom and the right to vote, and thereby placed in power, he developed an unbridled passion which led him to pursue the white women of the South, and that the Ku Klux Klan was formed to protect these women from outrage. This is absolutely untrue, and the mere dates disprove it.

"Andrew Johnson took office in April, 1865, and before Congress met in the following December he had appointed a provisional Governor in each State, and provided for the election and organization of State government in which negroes were uniformly denied the right of suffrage and the right to hold office. This was white reconstruction, and the governments were in the hands of those lately engaged in rebellion. The Legislatures thus created passed statutes 'which reduced the freedmen to a condition of peonage, punished their breaches of contract as crimes, denied them the power to acquire real estate or carry arms,' and in various other ways reduced them substantially to the condition of slaves. An association of 'regulators' had already been formed in Georgia, of whom it was said in the New York *Herald:*

"'It is needless to say that their attention is largely directed to maintaining quiet and submission among the blacks. The shooting or stringing up of some obstreperous "nigger" by the regulators is so common an occurrence as to excite little remark.'

"All over the South conditions were substantially the same, as was abundantly shown by a report made by Carl Schurz, who was sent down by President Johnson to examine and report. This was the state of the South which confronted Congress when, on December 4, 1865, it met for the first time after Mr. Lincoln's assassination. White reconstruction had been tried, and had failed disastrously. The Ku Klux Klan was organized in 1866, and of it the Encyclopedia American says:

"'Formed originally for purposes of amusement only, it soon developed into an association of "regulators," and became notorious for the lawless deeds of violence performed in its name. The proceedings of the Ku Klux in the Southern States were a feature of the determined struggle to withhold from the emancipated slaves the right of voting. The outrages and murders which convulsed the country in 1868-69 ended in calling out of troops and the formal disbandment of the society in March of the latter year.'

"The first act which assured the negroes the right to vote by setting aside the existing State Governments and providing that no seceded State should be readmitted to the Union unless its Constitution gave the suffrage to white and black alike, was not passed till about February 15, 1867. It was not until after May, 1868, that acts were passed admitting the Southern States, and the last of these, Virginia, Mississippi, and Texas, were not admitted till 1870. Only after these acts were passed and after the fundamental conditions which they imposed were complied with did the Governments of the Southern States come under the control of the colored voters. The Ku Klux Klan had really run its course before the colored voters exercised any substantial power.

"This simple chronological statement could be much amplified, but it is sufficient to show how absolutely false is the view of history presented by this play. It is an effort to mislead the people of this country who are ignorant of these facts to excite a strong feeling against the colored people, already suffering everywhere from race prejudice, and to strengthen the hands of those who would deny them their equal rights as citizens. If it is immoral to bear false witness against one's neighbor, to excite hate, to say those things which directly lead to disorder, assault, and perhaps homicide; unless, in a word, the only immorality is sexual immorality, this play tends to corrupt public morals and should be suppressed, as it certainly would be if, instead of libelling the weakest among our fellow-citizens, it were in like manner to attack a body of great political [illegible]."

[illegible] Peabody protested against [illegible] his name in apparent approval of the film and its producer, as follows:

"My attention just called to advertisement in your issue Sunday, in which an entirely unauthorized use is made of my name. My appreciation of the ability of Mr. Griffith in developing such use of films only added to my profound regret that he should do injustice to true Southern character by the use of scenes that cannot but demoralize all who see them. I think the play as I saw it was unfair to the negro and to the white equally, and a travesty of sound peace principles because of its false appeals to a superficial sympathy. Please kindly give due prominence to this correction."

Explaining the use of the names, the Herald adds:

"It is fair to say that the advertisement referred to read as follows:

"'George Foster Peabody, banker and philanthropist, gave one a new idea of the possibilities of the film. I want Mr. Griffith to make the great coming peace picture.'

"There is obviously nothing incompatible in this quotation with Mr. Peabody's more elaborately expressed view.—[Ed."

NEWS

YONKERS, N. Y.

APR 17 1915

The Orpheum management states that no dramatic offering in photoplays has ever been presented in this city that equals "The Nigger," and believes that the booking of this attraction, next to "The Birth of a Nation" in the film world, will be appreciated here; the appreciation to be manifested by large attendance tomorrow.

Besides "The Nigger," a Charlie Chaplin comedy will be on the screen.

***

PPER
New York City
APR 1 0 1916

MAYOR MITCHEL
VICTOR HERE
COLONIAL SUES
ANOTHER
FRISCO GETS NEXT N
DEATH OF WM. V
HORKHEIM
PENN. CENSOR LAW

MAYOR MITCHELL ORDE
ATIONS IN "BIRTH OF A
Acting on a complaint presen
Garrison Villard, Rabbi Wise
C. Howe, representing the inter
colored societies of New York
Mitchell, Tuesday, March 30,
al eliminations to be made in G
Birth of a Nation," playing to
ness currently at the Liberty Th
Wise, who is connected with
Board of Censors, in his request
Mayor to take action on the pl
utterance to the following remark
"The Board of Censors which al
exhibition to go is stupid or w
regret that my name is even re
nected as a member of such a b
Negroes in this city have been pat
have not yet arisen to protest like
who attacked the production of
the playboy as a caricature, not
the playboy as a caricature, not
"Stop this production, Mr. Mayor
will render a great service to the
this country."
Rabbi Wise is a prominent
of New York City. Oswald Garrison
the editor of *The Evening Post*, d
that "The Birth of a Nation," as far
[illegible] was concerned, was "improper,
and Lamoral." "I'll stake whatever
tion I have as a historical student,
Mr. Villard, on my charges against th
play. The logging in of the negro int
exhibition is needless and uncalled fo
the play would be improved upon
respect if the objectionable scenes we
our."
Mr. Villard, in addition to his e
activities, finds time to attend to the
of vice president of the National Asso
for the Advancement of Colored Peop
Frederic C. Howe claimed that
scenes in the picture affected ten m
citizens of the United States, who we
graded by the production.
The scenes chiefly objected to were
pursuing of a white girl by a crazed neg
and the attempted love-making with a wh
woman on the part of the mulatto govern
of the piece. "The Birth of a Nation"
based on Thomas Dixon's book, "The Clan
man," which in literary form caused a mi
sensation when it was first published.
GRIFFITH APPEARS WITH COUNSEL
Following the presentation of the above
recorded complaints, D. W. Griffith, who
ay afternoon, April 1, accompanied by his at-
orney, Martin W. Littleton and armed with

AGO (Ill.) TRIBUNE
APRIL 7, 1915

VOICE OF

PROTEST AGAINST A FILM.
Chicago, April 4.—[Editor of The Tribune.]—May I call your attention to the
not that Chicago has an extremely good
oard of censorship for films, the mem-
rs of which, appointed under the rules
civil service, are under the supervi
n of the morals division of police.
hese censors pass upon all moving
ctures before they are shown in Chi-
o. I note from THE TRIBUNE of April
at a film recently shown in New York
wn as "The Birth of a Nation" has
"passed" by Charles Fitzmorris,
tary to the mayor. While Mr. Fitz-
s may be a most excellent secretary
ell versed in his duties as such, is
rather unnecessary that he should
the work of the entire censorship
and that a film should be authorized
he recommendation of one person?
"Birth of a Nation" is calculated
se race prejudice against colored
in it they are all bestial and vil-
while the white men—especially
the Ku Klux Klan—are uniformly
performing magnanimous acts of
and invariably appearing at the
ment to rescue the virtuous and
ountry from destruction. Such
tion of an historic period works
rm. Doubtless some of the in-
e correctly reported, but they
selected with the most sinister
for that reason are most mis-
l harmful.
umber of the best citizens of
protested against the appear-
film in that city. Is it not
at permission should have
for such a notorious film to
Chicago before it was sub-
board of censors or to the
citizens who are occasion-
help them? If the city of
lers it worth while to spend
o sustain this board of cen-
at such a time as this that
would be the most valu-
y, public spirited citizens
d to protest against this
urpation of power on the
icial.
S DE KOVEN BOWEN,
e Protective Association.

SURVEY
New York City
APR 3 1915

FILMS AND BIRTHS AND CENSORSHIP

Two questions of censorship are to the fore in New York. One concerns the photo-drama, The Birth of a Nation, which has been passed by the National Board of Censorship of Motion Pictures by a divided vote against protests by friends of the Negro. The other has to do with the arrest of the husband of a woman who wrote and circulated a pamphlet entitled Family Limitation.

The two incidents differ in many aspects, as do the groups who urge the suppressing of the play and the circulating of the pamphlet. But motion pictures no less than printed pages have come to be recognized media for expressing thought; so that the new question of freedom and censorship of the film comes up alongside the old and reopened one of freedom of the press.

The Birth of a Nation, produced in California by D. W. Griffith, has been hailed as the most splendid of movies. It is packing a New York theater for two performances daily, seven days a week, at prices running up to $2 a seat. Its first half portrays Civil War scenes on a scale never before attempted and with a scenic variety that ranges from the heroic clash of whole armies to the playful spat of a kitten and a puppy on the veranda of the southern home where the interest of the play centers. It ends with the surrender of Lee and the assassination of Lincoln.

The second half—the film runs three hours with a single break of eight minutes—is based entirely on Thomas Dixon's anti-Negro novel, The Clansman. It shows the South in the grip of the carpet-baggers and a mulatto lieutenant-governor building up a black party. Negroes are called from their work to a wild revel in the streets. On election day they vote with both hands and keep white men from the polls. In the legislature they sit with hats on and bare feet on the desks as they drink from flasks and pass an intermarriage law.

A harrowing climax comes in the pursuit of a young white girl by a renegade Negro through aching miles of woodland. Finally, she escapes him by jumping from a high rock to her death. Her brother organizes the Ku Klux Klan to avenge her—or to stop the reign of terror, as the producers put it—and the clan, cast as saviors of the South, drives out the rioting Negroes just in time to save another white girl from a forced marriage with the mulatto lieutenant-governor. The final outcome suggested is a Negro republic in Liberia.

Criticism has been prompt and vigorous. The National Association for the Advancement of Colored People has branded it as unjust and tending to arouse bitter race antagonism. The association made an unsuccessful attempt to stop the production by court action, on the ground that it tended to a breach of the peace, pointing out that the play founded on the same novel was stopped in Philadelphia some time since after riot had actually started in the theater.

The association was unsuccessful also, in its attempt to have the National Board of Censorship of Motion Pictures revoke its approval—an attempt which had the sympathy of many other individuals and bodies. The board has been roundly criticized as a result.

The film was viewed originally by ten members of the board's large censoring committee, who passed it unanimously. Upon appeal to Frederic C. Howe, chairman of the board, it was brought before the general committee, which is the board's governing body. Various changes were suggested which were made. These are said to have been chiefly a substantial reduction in the details of the chase of the white girl by the renegade Negro, which in the original is said to have been the most dreadful portrayal of rape ever offered for public view; the insertion of various soothing captions such as, "I won't hurt you, little Missy"; the entire excision of a lynching; and a toning down of the scene in which the mulatto all but marries a white girl by force.

Again the general committee viewed the film. This time it was passed by a vote of 15 to 8. Mr. Howe, chairman of the board, was among the eight voting No, and he has refused the use of the board's regular form of approval which reads: "Passed by the National Board of Censorship of Motion Pictures Frederic C. Howe, chairman."

While the board is purely a voluntary body without actual power of stopping any motion picture, its decisions are so widely accepted that disapproval of a film debars it from 80 per cent of the motion picture houses of the country.

W. D. McGUIRE, Jr., executive secretary of the board, holds that the decision in this case squares with the board's printed standards that the "board does not regard itself as a censor of accuracy, unless the inaccuracy in question is of the kind that will result in some concrete disaster to the person whom the inaccuracy misleads." He holds that "any historical inaccuracy in The Birth of a Nation would hardly result in leading any individuals into any concrete disaster." Further, he says:

"A board of censorship for motion pictures or dramatic productions should confine itself entirely to the consideration of whether a given production is objectionable from the standpoint of public morals. If it can pass this test it should be permitted. If not, it should be stopped. Public authorities have no more right to interfere with the production of a play or a motion picture which emphasizes the southern point of view of our great conflict and the subsequent period of reconstruction, than that of a play which lays emphasis upon the northern point of view."

The Survey, April 3, 1915

pointing out that the play

Washington Times
on
April 16 - 1915

may be of interest to you
JACOB WILK,
Publicity Director, World Film Corp.

Subjects Banned in Social Discussion Usually Have No Place in Film

The criticism to which the great Griffith film, "The Birth of the Nation," has been subjected in New York and elsewhere—despite the fact that it is financially a success at $2 theater prices—raises a most interesting question with regard to the motion picture industry. Why is it necessary for producers to utilize such controversial themes for their plays?

The people of Washington and other Southern sections of the country cannot appreciate the comment that has been caused by "The Birth of a Nation." We know it is a dramatization of Thomas Dixon's "Clansmen"—at least the latter half of it is. We know that it deals in a very dramatic way with the period that made such books as the "Clansmen" possible—but we cannot get the point of view of the people who live in a section of the country that was not touched by the disasters that are pictured because to many of us those disasters were most real and appalling. Appreciation and commendation of the story of the Griffith-Dixon is therefore confined to one section of the country. In other sections they fail absolutely to grasp it. And they criticise it with perfect honesty and justice.

Therefore, in view of the fact that motion pictures are made to be exhibited in all sections of the country; as motion picture producers depend upon the nation as a whole for support, doesn't it seem to be the wisest sort of policy to steer away from any subject that is controversial and confine bids for popularity to those mediums most likely to satisfy all types and classes?

There is no industry that we know of that has a broader field in which to work than the motion pictures. There are so many thousands of stories that have been written which could be turned into motion picture plays. There are so many more thousands of stories yet unwritten that could be made into picture plays. There are so many themes that would not make stories at all but would make good plays and there are so many subjects that have neither story or dramatic value which, nevertheless, could be prepared for the screen.

There is no medium for the discussion of great public questions that seems to us to offer such unlimited possibilities as the motion pictures. For years there has been constant discussion of the tenement house problem, the housing conditions generally, the matter of personal hygiene, the hygiene of the home and the neighborhood, the pure milk and pure food questions, the matters of cruelty to children and to animals, the political questions that come up from time to time and revolve about what is good government.

All of these can be treated on the screen in picture plays that tell a story with a conspicuous moral dealing with the subject discussed, or by simply giving practical examples of actual conditions that are to be corrected with pictures of places where these conditions have been corrected, thus showing the difference.

There is no book in the world that is so widely read and so little appreciated as the Bible. Some one has said that the Bible contains [illegible] of every novel and every [illegible] was ever written. It is [illegible] mance, of poetry, of tragedy [illegible] quence. Plays could be [illegible] Bible stories, without [illegible] whit from the text which [illegible] tremendously instructive and [illegible] get more people to read the [illegible] book intelligently.

The history of every country is filled with romance. From [illegible] tory of the United States [illegible] of picture plays could be [illegible] out touching the Civil War period which might arouse feeling that would give a much clearer idea of the nation's greatness and the causes of it to a great mass of people who would never take the time to study out the moral themselves.

All of these things are adapted to motion picture plays—real dramatic entertainments. We have not touched upon the purely educational subjects, the scientific studies, the geographical lessons. We simply wish to deal with those subjects about which semi-fiction plays could be written. And we have not touched the literature of the world which lies open to whoever cares to make use of it.

With such a field—why try to seek sensation in controversy? That sort of business has never paid in the long run. It brings an immediate return that looks big—but it does not keep up. It cannot keep up. The greater the sensation the quicker the people grow tired of it. So why not try to confine the films to a more legitimate and conservative plane.

Amusement is the most democratic mental attitude of the people. They are bound to select their own kind—no matter how insistent the manager of the entertainment is to induce them to go to his show, and no matter how blatantly it is advertised. They will patronize the manager they have learned to know supplies them the sort of thing they want. Most subjects banned in social discussion, however, should never be outlined on the screen—for exactly the same reasons that put them without the pale of social conversation.

G. M.

CALL RECORD
APRIL 10, 1915

COLORED PEOPLE MAKING PROTEST

"THE CLANSMAN" PICTURES OFFEND THE NEGROES

Mayor and Police Officials Asked to Prohibit Them. No Censorship Here

[illegible] Stockton colored population is [illegible] aroused over the presentation [illegible] great photo play "The Clans-[illegible] at the Yosemite theater in this [illegible] this afternoon and this evening. [illegible] photo play is founded on the [illegible] by Thomas Dixon Jr., also au-[illegible] of "The Leopard's Spots." It [illegible] with the race question. Many [illegible]tonians who have seen the photo [illegible] presented elsewhere declare that [illegible] produced on a scale larger than [illegible] any other production they [illegible] passed.

[illegible] W. Reed, pastor of the Sec-[illegible] church, arrived home last [illegible] Chico and on learning [illegible] "man" was to be pro-[illegible] a lot of data on [illegible] Mayor R.

"I have never seen these pictures," said Rev. Reed, "but I have read criticisms of the play and I know of the storm of indignation which they have produced among our people elsewhere. I am going to see the pictures this afternoon and I will preach on them tomorrow at my church.

"These pictures show the negro up in a false and most unfavorable light. They make it appear that the negro has not yet risen to a state of civilization. They picture scenes which are shockingly brutal and offensive. The board of censors in San Francisco compelled the management of the pictures to eliminate a number of these scenes. If the pictures cannot be stopped from exhibiting in this city, the authorities ought to prohibit the showing of scenes which they were forced to eliminate in San Francisco."

"We have no ordinance providing for the censorship of film produce for the censorship of plays or film productions," said Commissioner Kenyon, "and we are powerless to grant the requests of the colored people. We will be glad to use moral suasion with the management of the company, however."

Mayor Reibenstein assured Rev. Reed that he would "look into the matter and see what could be done."

Eliminated Objectionable Features

"It is true that there were features in the picture which met with objection in San Francisco and these were eliminated," said Manager W. C. Wheeler of "The Clansman" film attraction. "We are producing the pictures in Stockton just as they were given in San Francisco. We have not reincorporated features once eliminated. These pictures are really educational. While the story of the Ku Klux Klan figures in the photo play [illegible] dominating feature. The [illegible] film censors spoke of [illegible] of highest praise [illegible] in the picture

APR 17 1915

WAYS OF SM

THE newspaper [illegible] raging over *The Birth of a Nation* in the metropolitan press is amusing. I [illegible] agree with the editor of the *Globe* that the name is a misnomer. It should have been called *The Aftermath of Uncle Tom's Cabin*, the latter part of it at least, since that charming work of fiction is said to have precipitated the Civil War. Messrs. Griffith and Dixon should make a compact with the agitators against the photo play. They should agree to withdraw *The Birth of a Nation* if all editors will agree not to reprint *Uncle Tom's Cabin*, and if bookseller agree not to keep it in stock. If the photo play is an offense to the North, think what the book [illegible] has been, [illegible] South.

TELEGRAPH
k City
APR 18 1915

NORTH AMERICAN
Philadelphia, Pa.
APR 18 1915

JOURNAL
COLUMBUS, O
APR 18 1915

TO describe a big photoplay according to the mode, one must say it is "the last word in photography." At present, "the last word" is "The Birth of a Nation," which has succeeded "Cabiria" and "Hypocrites" in holding that title. As we read accounts of this picture, which is supposed to touch on the salient points of our nation's history, we are impressed with the fact that the camera can treat of epic themes.

No one guessed that at the beginning of motion picture photography, horse play formed the chief s... But an art which can depict th... gence of a nation from the ... of wars and lesser strife can ... trusted to deal with other big

...ltimore, Md.
APR 18 1915

...Griffith's dramatic spectacle, "The Birth of a Nation," continues to ... at the Liberty Theatre.

...the elimination of certain scenes which ...gards as offensive, Mayor Curley will ...it the photoplay, "The Birth of a Na..." to be shown in Boston.

NORTH SIDE NEWS
New York City
APR 18 1915

"The Birth of a Nation" at the Liberty Theatre is very popular.

Gazette
MONTREAL, CAN.
APR 15

FILM PLAY STIRS RACIAL FEELING

Negroes and Whites Created Disturbance at Liberty Theatre, New York

"THE BIRTH OF A NATION"

Both Sides Took Umbrage at Scene Showing White Girl Fleeing From Colored Pursuer

(Special to The Gazette.)

New York, April 15.—A mixed crowd of white men and Negroes, who had obtained seats in the front row of the gallery, started a demonstration against the film play, "The Birth of a Nation," at the Liberty Theatre at 10:30 o'clock last night.

Policemen, ushers and private detectives who had been stationed at convenient intervals in anticipation of a demonstration swarmed down upon the noise makers and seized two of the leaders. As they did so, two eggs splattered over the screen, blotting out portions of a picture showing a white Southern girl in the act of leaping off a cliff to escape from a Negro pursuer.

A white man, who gave the name of Howard Schaeffle, was hurried from the theater after private detectives had asserted it was he who threw the eggs. He cried out, "Rotten!" as the detectives pushed him down the stairs.

He was taken to police station and charged with disorderly conduct.

As the theatre was in semi-darkness, the eggs that struck the screen made no noise, only a few of those in the audience became aware of the extent of the disturbance. They heard the outcries in the gallery, but showed no disposition to leave their seats.

"VOULDN'T LIKE LINCOLN."

Minutes after the main party had left, he shouted, "On the anniversary of Lincoln's assassination, it is inappropriate to present a play that libels 10,000,000 loyal American Negroes. I think President Lincoln wouldn't like this play." The Negro, who said his name was Cleveland G. Allen and that he was the head of a colored news agency, was ushered to the street.

At the West Thirty-Seventh Street Station, Schaeffle was searched and a paper bag containing three eggs was found in his overcoat pocket.

"I was taking the eggs home for breakfast," he said, "and I stopped in to see this play. I am a Southerner and a libertarian, and I believe in the education and the uplifting of the Negro. It made my blood boil to see the play and I threw the eggs at the screen. The play will have to be removed from the boards."

Schaeffle said he was born in Maryland. A Negro lawyer, escorted by a delegation of Negroes who had not been in the theater, appeared at the station to take charge of Schaeffle's case.

The next scene after the one to which the Negroes objected so violently showed Northern carpetbaggers beating Negro slaves who were loyal to their Southern white friends and were trying to protect the Southern whites from being pillaged by the carpetbaggers.

The management of the theater pointed out this ... refuted the charge that the pictures libel the negroes, ... an especially bad li... agement insisted that ... plause during the pro... was for scenes showi... forming heroic acts ...

...MOVING PICTURE W...
New York City
APR 17 1915

...TH OF A NATION"
TO OPEN IN BOSTON

Protest Realized—Mayor Curley Petitioned—What Parkhurst Says.

...th of a Nation" will open ... engagement at the Tremont Th... ...urday afternoon, April 18, ... period.

...as this announcement was ... several prominent Boston ... Francis J. Garrison and ... Horace Humeston signed ... which were sent to Mayor Curley ... the exhibition of the photo... prohibited.

...owing is the communication ... Mayor Curley from the ...

Sir: At a meeting of the ... of Boston branch of the ... Advancement of ... Association for the Advancement ... People, the following ... unanimously adopted ... requesting you ... for the purpose of ... opposing the ... of "The Birth of a Nation" ... And I respectfully request ... hearing be granted at some ... to April 19, 1915.

Very Respectfully,
Butler Wilson, Secretary.

...s it is announced that "The Birth of a Nation" ... at the Tremont theatre ... beginning April 19, 1915, and ... the film should not be ...

...because it is a libel upon a large number of Boston ...

...because it ... because it ... peace ...ed, that the ... Boston branch of the ... for the Advancement ... respectfully request ... Curley, mayor ... a public hearing at ... or to April 19, 1915, for the ... producing the evidence and ... reasons why the film should ... in Boston ... following resolution was ...

...the exhibition ... Dixon's play, "The ... This play, it ... dramatic ... ing a gross ...tation of ... country, ... fruitful of ... whites ... us to the ... the mayors ... cities, and ... to use every ... suppress this ... Curley has ... Charles H. ... City, regard... read in part: ... criticism that ... unfortunate ... ted to engen... met by the ... ents the neg... but as he ... just had the ... and when he ... ness of a liberty ... that he had not ... nd it and ... way to see it ... is in this respect exactly true ... and if it reflects upon the ... was then, it is a compliment to ... man of today ... lawlessness might not have ... thirty or forty years ago ... eties, however, change with ... of time."

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American
APR 18 1915

Rev. Dr. Wise Sees "The Birth of a Nation"

By REV. THOMAS B. GREGORY.

IN strict justice, this article should have a different heading.

Dr. Wise did not really SEE the great photo-drama he so severely criticised in the Post of the 15th ult.

When the good Doctor took his seat in the theatre he was in the "state of mind" that made any true seeing of the play impossible.

When Dr. Wise reached the Liberty Theatre he asked for a ticket, and was informed that the last one had been disposed of, whereupon he intimated, with tremendous emphasis, that he was being lied to.

The astonished ticket-man assured him that he was mistaken, that he would be most happy to sell him a ticket, or better yet, to give him one, but that it was impossible for him to do either, as they had all been sold.

Instead of accepting the explanation thus given quietly and gracefully, Dr. Wise grew furious, raised a rumpus that was but sadly in keeping with his high position and recognized abilities, and desisted not until he had been informed by the theatre police that unless he quieted down he would be thrown out of the building.

Rushing to the street, the doctor managed to procure some kind of a ticket from a speculator on the sidewalk, and returned to see the play.

But did he see it? Was he in any condition to see it, after the tempest of wrath through which he had just passed, and by which he was still deeply agitated?

Were the notes that he jotted down in such disturbed condition, and that were later on developed into the sermon that was printed in the Post of the 15th ult., a fair representation of the character of the picture he would pass judgment upon?

There can be but one answer to the question: The good doctor's sermon was not a calm, judicial criticism of the play, but was simply the reflection of his personal anger.

Quite in keeping with this fact are the statements found in the doctor's sermon.

He calls the play "a panegyric of the hell of war"—a charge that could not possibly have been further from the truth.

The play is full of the most eloquent protests against war, and the net result of seeing the pictures is the feeling that war is the master-crime, the blackest of all the sins of man against man.

Or take this other statement from the Doctor's sermon: All the hatreds of the war-day and the after-war days, not only as against the negro, but as between white and white, are revived."

But what do such statements amount to in the light of the fact that the very acme of the art of the play centres in the loves and subsequent marriages between the Camerons and Stonemans, as typical of the reunion of North and South under the old Constitution and the old flag?

The charge that "The Birth of a Nation" is the deliberate attempt to "create in the minds of the whites a feeling of hatred for the negro" was probably born out of the doctor's unhappy frame of mind at the time he saw the play.

He was in no very lovable mental condition about that time, and he mistook his own feelings for the teachings of the play.

So far from teaching hatred for the negro, some of the most beautiful and touching scenes in "The Birth of a Nation" are those in which the auditors are shown the unsophisticated goodwill, the deep and cordial affection and devotion between whites and Negroes, one-time masters and slaves.

A Negro arose some minutes after the main party had left.

"On the anniversary of Lincoln's assassination," he shouted, "it is inappropriate to present a play that libels 10,000,000 loyal American Negroes. I think President Lincoln wouldn't like this play." The Negro, who said his name was Cleveland G. Allen and that he was the head of a colored news agency, was ushered to the street.

At the West Thirty-Seventh Street Station, Schaeffle was searched and a paper bag containing three eggs was found in his overcoat pocket.

"I was taking the eggs home for breakfast," he said, "and I stopped in to see this play. I am a Southerner and a libertarian, and I believe in the education and the uplifting of the Negro. It made my blood boil to see the play and I threw the eggs at the screen. The play will have to be removed from the boards."

Schaeffle said he was born in Maryland. A Negro lawyer, escorted by a delegation of Negroes who had not been in the theater, appeared at the station to take charge of Schaeffle's case.

The next scene after the one to which the Negroes objected so violently showed Northern carpetbaggers beating Negro slaves who were loyal to their Southern white friends and were trying to protect the Southern whites from being pillaged by the carpetbaggers.

The management of the theater pointed out this ... refuted the charge that the pictures libel the negroes, ... an especially bad li... agement insisted that ... plause during the pro... was for scenes showi... forming heroic acts ...

But the matter is really becoming ridiculous; for look you what follows. Says the doctor: "The play is not objectionable in spots; it is abhorrent in spirit from beginning to end."

Let's see about this sweeping statement, to find out just how much it is worth.

The play makes every one who sees it feel deep down in his heart how great and good, how just and kind and true Abraham Lincoln was, and what a crime it was against humanity when he was taken away from the tasks which he only was able to perform.

The character of this kind-hearted, great-souled martyr President, his simple honesty and unfailing love for all men, was never shown up as it is being done in this wonderful drama, the "Birth of a Nation."

And is it "abhorrent" to do this?

The play again makes us realize to the full the terrible mistake that we made in introducing slavery into our country. Do you want to realize what an accursed thing slavery is, what a crime it is for man to own property in man? Then go and see the "Birth of a Nation." Do you want to realize how certain and how fearful are the penalties that the old eternal justice always attaches to the oppression of man by man? Then take a look at the "Birth of a Nation," and it will be made as clear as day to you.

And is it "abhorrent" to do this?

But Dr. Wise does not like the play—notwithstanding the fact that he has never fairly seen it—and therefore he would have it suppressed.

But this is not Russia, and the American people are not the Russian people.

Finally—and it were well to remember it—WE HAVE A DICTATOR BEFORE WHOM WE MUST PROSTRATE OURSELVES, AND BEND OUR HEADS, AND BE SILENT. THAT DIRECTOR IS HISTORY.

The worst that can possibly be said of the "Birth of a Nation" is that it is a magnificently faithful reflection of history—a marvellous picture-story of the greatest period in the history of earth's greatest nation.

OREGONIAN
Portland, Ore.
APR 18 1915

Dr. Stephen S. Wise, formerly rabbi of the Jewish Synagogue in Portland, is one of the leading orators and thinkers of New York. His weekly addresses at Carnegie Hall are attended by throngs including hosts of Gentiles as well as regular members of his congregation. The charities which he discusses are known for their effectiveness. Mrs. Samuel Wachenheimer, who formerly lived in Eugene, says:

"Whoever volunteers for service under Doctor Wise must be prepared to devote a large amount of time to the work."

Dr. Wise has taken a decided stand against Mayor Mitchel's permitting of the exhibition of the film entitled, "The Birth of a Nation." The pictures represent a dramatization of Thomas Dixon's book, "The Clansman," and include scenes of outrages by negroes on white women.

The colored citizens and preachers of New York have raised a loud protest against the film as misrepresenting and insulting the negro. Dr. Wise accompanied leading colored citizens in a call upon the Mayor during the past week.

Union
SPRINGFIELD, MASS.
APR 15 1915

EGG NEGRO SCENES IN A FILM PLAY

Police Quell Disturbers at "Birth of a Nation" in New York.

NEW YORK, April 15—A mixed crowd of white men and Negroes who had obtained seats in the front row of the gallery started a demonstration against the film play, "The Birth of a Nation," at the Liberty Theater at 10:30 o'clock last night.

Policemen, ushers and private detectives who had been stationed at convenient intervals in anticipation of a demonstration swarmed down upon the noise makers and seized two of the leaders. As they did so two eggs splattered over the screen, blotting out portions of a picture showing a white Southern girl in the act of leaping off a cliff to escape from a Negro pursuer.

A white man, who gave the name of Howard Schaeffle, was hurried from the theater after private detectives had asserted it was he who threw the eggs. He cried out, "Rotten!" as the detectives pushed him down the stairs.

He was taken to police station and charged with disorderly conduct.

As the theatre was in semi-darkness, the eggs that struck the screen made no noise, only a few of those in the audience became aware of the extent of the disturbance. They heard the outcries in the gallery, but showed no disposition to leave their seats.

A Negro arose some minutes after the main party had left.

"On the anniversary of Lincoln's assassination," he shouted, "it is inappropriate to present a play that libels 10,000,000 loyal American Negroes. I think President Lincoln wouldn't like this play." The Negro, who said his name was Cleveland G. Allen and that he was the head of a colored news agency, was ushered to the street.

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The next scene after the one to which the Negroes objected so violently showed Northern carpetbaggers beating Negro slaves who were loyal to their Southern white friends and were trying to protect the Southern whites from being pillaged by the carpetbaggers.

The management of the theater pointed out this ... refuted the charge that the pictures libel the negroes, ... an especially bad li... agement insisted that ... plause during the pro... was for scenes showi... forming heroic acts ...

Pi...
GREENV...

FILM PLAY OF NEAR NEW YO...

Demonstration by a ... White Men and N... Film Play Name... Nation"—Eggs T... Screen—Police ar... Arrive on the Sc...

New York, Apr... crowd of white men ... had obtained seats ... of the gallery star... tion against the ... Birth of a Nation," ... atre at 10:30 o'clock ...

Policemen, usher... tectives who had ... convenient intervals ... a demonstration sw... the noise makers ... the leaders. As the ... splattered over the s... portions of a pictur... Southern girl in th... off a cliff to escape ...

A white man, who ... Howard Schaeffle, ... the theatre after ... had asserted it was ... eggs. He cried ut... as the detective pus... stairs toward the st... en to the West Thi... station on a charge ... duct.

A negro who wal... limp followed the w... the help of detectiv... loudly that "that p... race. It's got to b... other negroes and ... seemed to have com... came frightened at t... ence by the police ... ives.

"Let's get out of h... "I think we'll be in ... stay." Seven negro... gested.

As the theatre wa... and the eggs that ... made no noise, only ... the audience became ... tent of the disturba... the outcries in the g... no disposition to le...

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"I was taking th... breakfast," he said, ... to see this play. I ... and a libertarian, a... ducation and the up... ro. It made my b... ne play and I threw ... screen. The play wi... moved from the boar...

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The Survey, April 3, 1915

EVENING NEWS
Newark, N. J.
1915

At last the film plays have reached the elevation of the "legitimate" drama. Pictures of "The Birth of a Nation" have been erged in New York.

SAN JOSE (Cal.) MERCURY-HER'LD
APRIL 10, 1915

Clansman Shows Facts of Ku Klux Klan?

Pictures Depict Occurrences of Attempt to Justify Lawless Band.

Editor Mercury Herald: Every impartial man familiar with the events of the days which The Clansman attempts to portray as facts, must be impressed with this truth: That while the pictures are wonderful productions of art and industry, they are the culmination of past futile efforts to justify and glorify the Ku Klux Klan, whom everyone who lived in those days must know was a lawless band of secret night prowlers, organized and acting by threats and violence and sometimes by murder, to prevent not only negroes, but white men of the south who were loyal to the union from going to the polls on election day, or like the night-riders in Missouri today, to intimidate those against whom they had a grievance. Many union men, both north and south, thought it a mistake to confer the electoral franchise on the negro before he was prepared to properly exercise that franchise, but all men of high character and standing, north and south, condemned acts of violence and bloodshed by the Ku Klux Klan.

The attempt in these moving picture falsehoods to make it appear that it was simply to protect the white families from the insults and injuries threatened by the blacks is contradicted, contradicted by many of the brave and honorable confederate soldiers who have borne testimony to the faithfulness of the old slaves who, while the master was at the front, worked peacefully in the field and the household. Of course there were isolated cases of wrong doing by the blacks as there were by the whites.

The slander on the fair fame of that distinguished and able Senator Charles Sumner, who is represented in these pictures as truckling to and kissing the hand of a big negress, in those days subsequent to the war, must be apparent to every one whether he lived in those days, or who has read impartial history. So liberal and just was Senator Sumner to the people of the south after the war, not only in his speeches in the senate, but in his efforts and influence with the administration, that so distinguished and able a statesman, scholar, jurist and soldier as Hon. L. Q. C. Lamar, in congress from Mississippi, on the 25th day of April, 1874, delivered a most eloquent speech on the floor of the house in eulogy of Senator Sumner, who had died on March 11, 1874.

In Indiana and Tennessee the members of the Ku Klux Klan so frequently in their night raids of violence and intimidation violated the laws of the state that the state authorities arrested and punished such of its members as could be identified. In Tennessee I recall a case where a white man was murdered, and the perpetrators were subsequently discovered, arrested and one of them convicted and hanged.

Let those who have no recollection of these events read impartial history, and on its pages he will find refuted these slanders.

As an old Democrat remarked to me as we witnessed these moving pictures, "It is a mistake to present such scenes, for it awakens old animosities long since dead or sleeping."

JUSTICE.

Durham (N.C.) Herald
4-18-15

"The Birth of a Nation."

It is going to be quite a long time before those who do not live in New York, Los Angeles or San Francisco or who do not visit these cities will see "A Birth of a Nation." "Indefinite" is the announcement in regard to the run of this biggest American feature. More than 150,000 persons have seen it in New York, and seats are sold out now four weeks in advance.

Though the picture deals with the Civil War and its subsequent problems and was directed by a Southerner, based on the bare outline of "The Clansman," there has been but one objection registered against it so far. This was by the National Association for the Improvement of Colored People, and the reason given was that the picture would have a bad influence in Northern States, where the intermarriage of blacks and whites was permitted by law. "The Birth of a Nation" shows up the evil results of racial mongrelization

OUTLOOK. - NEW YORK
APR 14 1915

"THE BIRTH OF A NATION"

Criticism of moving pictures comes perhaps more properly within the field of a weekly journal than criticism of the "legitimate stage." The noted play, whatever its literary merits, may not live to pass beyond the dramatic confines of the metropolis. The "movie" drama, whatever its defects, will not improbably reach every city, if not every town, in the country. Of the great feature films costing thousands of dollars, advertised more extensively than any all-star play of the past, this is particularly true.

Such a film is "The Birth of a Nation," a drama of the Reconstruction period based upon the writings of the Rev. Thomas Dixon. In interest and technical mastery of the moving picture art this film is one of the best yet produced by a modern director. Apparently neither expense nor time has been spared in preparing for the screen the story of the Civil War and the unhappy period which followed. The opportunity, indeed, was one that would have been the delight of any great and creative novelist, and one which would have tested the knowledge of a great historian. Unhappily for the value of "The Birth of a Nation," Mr. Dixon is neither.

The story of "The Birth of a Nation," as Mr. Dixon sees it, is briefly this: Slavery is brought to the South by the traders of New England. Under slavery the Negroes are happy, working, as we are told in large letters, only from six in the morning to six at night, with two hours off in the middle of the day. The spirit of abolition grows in the North and the spirit of secession in the South. The war comes. Lincoln, Grant, Lee, the burning of Atlanta, Gettysburg and Appomattox, are passed in rapid review upon the screen. The North triumphs. Lincoln is killed, and the radical element in his party, led by a Congressman with a Negro mistress, adopts a policy of reconstruction involving social as well as political intercourse between the black and white races. Reconstruction means Negro domination of the white civilization of the South. Confronting this menace the Ku-Klux Klan springs into being, marshaled in legions that never were, and redeems the South from destruction.

The difficulty with Mr. Dixon as a purveyor of history is that he is not a historian. A historian not only presents true incidents from the past, but, if he is a fair-minded and impartial, takes care that the incidents are representative and typical. Many of the most effective and most misleading scenes in "The Birth of a Nation" doubtless occurred some time, somewhere in the South. Chosen as the whole picture of the Reconstruction period, however, they are unfair and misleading. Mr. Dixon has a single-track mind, and the track leads only through very unpleasant country. He is a partisan and a dangerous one. He can see questions only in broad splotches of black and white. He knows but one side of Southern life, the sex problem of "Aryan and African."

As Mr. Dixon rightly believes and dramatically shows, the American Nation was born from the travail of civil war and the injustice of the Reconstruction period, and therefore his photodrama shows emotions opening of the wounds of the North and the white South. The effect of "The Birth of a Nation" is to the fact that the play is both a denial of the power of development within the free Negro and an excitement of race war.

It would be difficult, indeed, to paint in colors dark enough the shame of the Reconstruction period. To say this is not to excuse the conduct of a people who outlots this shame and which the blurred picture [illegible]

CHICAGO (Ill.) TRIBUNE
APRIL 7, 1915

VOICE OF

PROTEST AGAINST A FILM.

Chicago, April 4.—[Editor of The Tribune.]—May I call your attention to the fact that Chicago has an extremely good board of censorship for films, the members of which, appointed under the rules of civil service, are under the supervision of the morals division of police. These censors pass upon all moving pictures before they are shown in Chicago. A note from THE TRIBUNE of April 1 says a film recently shown in New York as "The Birth of a Nation" has passed" by Charles Fitzmorris, and by the mayor. While Mr. Fitzmorris may be a most excellent secretary, versed in his duties as such, is he not unnecessary that he should work of the entire board, that a film should be submitted for the recommendation of one person. "The Birth of a Nation" is calculated to incite prejudice against colored people, they are all bestial and the white men—especially the Ku Klux Klan—are uniformly the gleaming magnanimous acts of invariably appearing at the last to rescue the virtuous from destruction. Such an art from destruction. Such an art of an historic period works doubtless some of the indirectly reported, but they are filled with the most sinister that reason are most mis-ful.

Of the best citizens of against the appearance that city. Is it not mission should have a notorious film to before it was submitted to censors or to those who are occasion-m? If the city of rth while to spend this board of cen-time as this that the most valu-spirited citizens st against this of power on the

EN BOWEN,
Association.

CHICAGO (Ill.) HERALD
MAY 17, 1915

Egging the Dixon Show.

Rev. Tom Dixon comes in for some more advertising. The moving picture play, "Birth of a Nation," running at a New York theater at the aristocratic price of $2.50 for the best seats, got the negro part of it out of Dixon's book. There are scenes in it that aroused the resentment of a lot of negroes and white sympathizers, and these went to the theater with paper bags of eggs in their pockets. When one of the offending scenes came on, the screen was made a target for the eggs. The police appeared and hustled the offenders out and the people who attended that particular performance got the worth of their money. The negroes and white sympathizers whose feelings were outraged at the pictures, took no account of the parts in which the negroes of the south were depicted in the performance of acts of heroism, nor of the picture showing northern carpetbaggers beating negro slaves for loyalty to their friends, particularly women and children. The proabilities are that if Dixon's name had not been connected with the pictures there would never have been a suggestion of resentment. It was simply an outcropping of the prejudicial feeling against Dixon and anything with which his name is associated in the minds of an ignorantly sentimental class of both blacks and whites.—Charlotte Observer.

LET IT STAY BARRED.

Mayor THOMPSON has barred from Chicago the notorious photoplay based on the romances of racial hatred by the Rev. THOMAS DIXON. Mayor THOMPSON is right. It should be barred.

In vain do the promoters protest that in their spectacle there is "a note of optimism, brotherly love and readjustment of racial conditions intended to soothe and brighten."

A famous French author dedicated to "My sons, when they reach the age of 20," a graphic account of the disasters that follow on yielding to enticements to enter into illicit sexual relations.

The book may, perhaps, be usefully read by many young men. Yet when presented in dramatic form it became merely the picture of a brothel and its inmates, affronting all clean-minded spectators and gratifying only the morbid emotions it stimulated.

However excellent the intentions, everything depends on the way they are carried out. The public derives no benefit from "popular" presentation of the scenes of the clinic and the confessional. This particular presentation, both in its ordinary and its film dramatization, has a riot-provoking record. Let it stay barred, so far as Chicago can bar it.

NEW YORK (N.Y.)

UPTON SINCLAIR "THE BIRTH OF

Alexander Irving atrical Manager 'Know Dr

"As I see there are present, I want to sa Upton Sinclair. The n did not exert his eye ably or The Call report the job was very unob

Sinclair spoke at a Women's Professiona which delegates from had been invited at th quarters, 1999 Broadw

Continued the au Jungle." "I saw 'The tion.' It is the most a ing and poisonous pl ever seen. If the pla the South the produc sponsible for a hun murders. All the arts lization have been ser ment of the most ign one group of people other.

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"If the same pow the portrayal of the working class the in would be solved in th tained Sinclair. "It good ladies and m throughout the Unit know the facts that continues to suffer."

Here was the pro conscious actors plays before the pu lieves that it canno it costs too much m

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He deplored th labor plays were not go to see the "I don't believe will do much to plution. The wor itself. Out of th millions must "conclusi thirty of the

RECORD HERALD
Chicago, Ill.
APR 20 1915

Birth of a Nation" Stirs Protests From Chicagoans

PROTESTS against the showing of "The Birth of a Nation," which has been promised as a special at-[illegible] Illinois Theater next [illegible] daily.

"The Birth of a Nation," you will remember, is the film that David Griffith produced from Thomas Dixon's "The Clansman." It took eight months to complete.

Mrs. Louise de Koven Bowen, president of the Juvenile Protective Association, is especially outspoken in her desire either to have the most harrowing scenes eliminated or else suppress the film entirely.

"What is your chief objection to this picture?" I asked Mrs. Bowen.

"It is calculated to arouse race prejudice. In it the negroes are bestial and villainous, while the white men—especially those of the Kuklux Klan—are entirely heroes, performing magnanimous acts of chivalry and appearing always at the right moment to save the country from destruction. Such a presentation of this historic period will work great harm. It will stimulate and foster intense race hatred.

"Miss Jane Addams saw it before she went abroad and she felt just as I do about its harmful influence."

"But, I am told, the most objectionable parts have been cut out," I told her.

"The picture is remarkable and I should be glad to hear that all of those unpleasant scenes had been taken out of the film," said Mrs. Bowen. "You see our own Chicago censor board refused the picture a permit."

"Aside from the race question have you any other reasons for wishing the picture suppressed?" I asked.

"Yes," was the reply. "I think it would be exceedingly harmful for children. I should be sorry to have the children see it."

Mrs. Carter Harrison, who viewed the picture as a guest when it was shown in private exhibition, is of much the same opinion.

It seems unfortunate that a picture in which the best efforts of the master producer, David Griffith, and one of the most [illegible] screen actors, Harry Walthall, have been used to create this marvelous [illegible] deal with a subject that [illegible] it under public disapproval.

The Chicago "movie fans" have been greatly [illegible] in this Broadway production [illegible] are hoping that the picture in [illegible] way may have the unwholesome [illegible] cut out, so that they, too, [illegible] the first $2 "movie"

EVENING GLOBE
New York City
APR 14 1915

LINCOLN'S POLITICAL PHILOSOPHY.

Thomas Dixon, author of "The Clansman," "The Leopard's Spots," and other volumes generally regarded as strongly inciting race prejudice, puts himself forward in his letter to The Globe yesterday as an authority on what Abraham Lincoln thought and intended to do. With all due respect The Globe is not able to accept him as such an authority.

The bias of Mr. Dixon's mind is not such as to make it probable that he can enter into the thoughts of the great emancipator. If he had been a contemporary of Lincoln he would have opposed Lincoln's policies, probably with arms. We may safely surmise he would have asserted that Lincoln was wickedly seeking to break down the barriers between white man and black man that God had established. If he would not have been in sympathy with the living Lincoln it is unlikely he now correctly understands him.

Lincoln was a fundamental democrat. He believed in the brotherhood of man and in the democratic spirit whose unfolding wars against everything impeding the realization of brotherhood. From his earliest days to the hour, fifty years ago to-day, when his eyes were closed in death, he constantly quoted Jefferson's words in the Declaration of Independence that "all men are created equal." He rejoiced that they had been inserted in our first great national document. He did not contend that the forefathers had consistently applied this principle, or that it had been done in his day, but he gloried over the fact that a standard maxim had been set up, constantly to be labored for and approximated to, which had been and was to continue to be a stumbling block in the way of those opposed to democratic progress.

Lincoln, radical and even revolutionary in his political thought, was an opportunist, and not ashamed to modify principles to meet circumstances. He had patience and was satisfied with slow progress. Thus he can at times be apparently quoted on both sides of particular questions. But the inconsistency is seeming rather than actual. In the heart of no one of our public men did faith in and desire to advance true democracy burn more brightly. He rejected in toto the philosophy that teaches men to this day that the Negro was to be taught and kept in his place.

Much trouble would probably have been avoided if Lincoln had lived. Andrew Johnson was not an acceptable leader. In his speech after the fall of Richmond he demanded that the influential men of the south should be sent to the halter. In a short time he flew to the other side and supported the views of those who wanted to assume that nothing had happened. Lincoln would have been steadier and have done better. It is probable that the mistake of indiscriminate bestowal of the ballot would have been avoided and also the mistake of doing nothing in an economic way for the emancipated slaves. When Alexander of Russia liberated the serfs he recognized that they had a title to some of the land they and their ancestors had tilled, and set aside 70 per cent. of the estates of the nobles for their benefit. We gave the slaves a theoretical freedom, but turned them loose propertyless and dependent. On the political side the nation was overkind, but on the more important economic side was underkind. But whatever the policy of Lincoln it is reasonably clear what would be his policy if alive to-day. He would not see any good in blowing into new and noxious life enmities and prejudices that had better die. He would not be one of those seeking to prevent the rise of Negroes of personal merit by denying to them equal rights under the law.

MAY 31, 1915
MUNCIE (Ind.) STAR

BOOSTING THE KU KLUX.

The Chicago Tribune, the midwest's self appointed organ of social justice, makes an ardent plea for the presentation in Chicago of a moving picture film which glorifies the Ku Klux clan and its use of the rope, the bludgeon, the shotgun and the torch on the black man in showing the "nigger" his proper place in the social and political economy of the Southland.

It's a little curious that so much of the agonizing over social justice fails to include the southern negro in its scheme for the uplift. The wrongs of the peons of Mexico and the coolies of the Philippines draw tears to the eyes of these reformers, but the denial to the Southern black man of his political and industrial rights and his trial by torture appeals to them as a heroic transaction in the establishment of "white supremacy."

It's a little curious, of course, to hear the paper Joseph Medill used to edit advocating the exhibition in Chicago of films which glorify the suppression of human rights by violence. It doesn't seem to go along very well with the rest of the Tribune stage business. But of course the direction of the Tribune among men is considered [illegible]

CLIPPING FROM Star Minn. Minn.
Date 3-12-15
MINNEAPOLIS, MIN

DISAPPROVES OF "CLANSMAN" PLAY

National Board of Censorship Takes Quick Action.

BIG VICTORY FOR OUR RACE

National Association For the Advancement of Colored People Administers Severe Blow to Production of Film Show Called "Birth of the Nation," Based on Dixon's Book.

New York.—The National Association For the Advancement of Colored People has scored a real triumph in this city in succeeding in getting the national board of censorship to reverse its approval of the moving picture film called "The Birth of a Nation," which is based on Thomas Dixon's "Clansman."

As soon as advised of the action of the board of censorship, at the suggestion of Paul Kennaday, a member of the board of the National Association For the Advancement of Colored People, officers of the association got in touch with the police commissioner through Mr. Oswald Garrison Villard, who has been advised by the commissioner that the entire matter has been placed in the hands of Chief Magistrate McAdoo, and the owners of the film have been warned not to produce it.

It had been extensively advertised for production beginning on the night of March 8 in the Liberty theater, Forty-second street, west of Broadway. One hundred thousand dollars has been invested in it. Its owners are Messrs. Aitken and Griffith. The latter is reported to be a Virginian. An advance performance of the production was given in Washington, and it is said that Chief Justice White and President Wilson were present.

The reversal of the decision of the board of censorship to approve the film will probably prevent its production in about 80 per cent of the theaters of this country, since many cities have ordinances prohibiting the production of moving pictures when not approved by the national board of censorship, and even when there are not such prohibitive ordinances many theaters will not produce films unless they have the approval of the censorship board.

The National association had a very difficult task to perform in suppressing this film since it had already been approved by the censorship board when the association first heard of it through its Los Angeles branch, where it is alleged a duplicate film had been released and produced in spite of the protest of the branch. The reason given by the police department and the city council for refusing to interfere was that the film had been approved by the national board of censorship.

When the national association first made its appeal to the national board of censorship there seemed to be little prospect of getting an unfavorable decision on this film in the limited time left before its advertised public production. The association communicated with every member of the board of censorship, and through the latter's courtesy an advance performance was arranged at the Liberty theater Monday afternoon, March 1. All the members of the board of censorship were present, and a small committee from the National Association For the Advancement of Colored People was in the audience. At the close of the performance the board of censorship met and unanimously voted to disapprove the film.

In connection with the difficulties that the national association met in having this criticised film censored, it is interesting to note the action taken in Atlanta, Ga., in regard to "Uncle Tom's Cabin," which has recently been produced there in moving pictures. To suit the southern community the name of the production had to be changed to "Old Plantation Folks" and all disagreeable scenes cut out, such as the whipping post. Legree is made almost a saint.

In justifying this action Mrs. Joseph Morgan of Atlanta, president of the Pioneers, says: "Nobody has any right to come here and stir up sectional prejudice by showing such a play."

NIAGARA FALLS (N. Y.) JOURNAL
MARCH 16, 1915

NEGROES SEEK TO STOP FILM PLAY

Resent Scenes in "Birth of Nation" Production—Claim is Race Libel.

BROOKLYN, March 16.—A campaign for the suppression of the new motion picture spectacle, "The Birth of a Nation," the drama of Civil War, reconstruction and Ku Klux days in the South, based upon Thomas Dixon's novel, "The Clansman," which opened here, has been undertaken by the National Association for the Advancement of Colored People. Evidence that the film is causing unrest among the negroes of the city, which it is feared may grow into open disturbances if the film continues to be presented, is the basis of the association's action.

Officials explained at the headquarters at No. 70 Fifth avenue that negroes had been coming to them to demand that action be taken to stop the film, and that the protests arise from an intense resentment against the characterization of the negro in the story, in the justification of the violence of the Ku Klux Klan. If their opposition to the film is not successful, these officers said, they fear for the results.

The negroes feel that the story of the picture play is a libel upon their race in that it represents the negro as either a primitive and ignorant brute or a vicious and treacherous criminal according to the officials of the association. Their opposition is backed up by the decision of the National Board of Censorship, after repeated consideration, against the film in its present form. The association also quotes Southerners who have seen the film and have expressed condemnation of it as an injustice to negroes. Rabbi Wise and the Rev. Dr. Percy Stickney Grant protested against it. In addition, the association is pushing an attempt to get legal action to stop the film.

The fight to stop the film was begun after its release in Los Angeles, where a branch of the association there sent word that it was causing trouble among the negroes. It had already been viewed by a sub-committee of the National Board of Censorship, and passed; but officers of the association took the question up with Dr. F. C. Howe, chairman of the Board, and gained a decision for a review by the central body. This took place Monday afternoon, and after it the National Board reversed the decision of their sub-committee by a vote of sixteen to four.

The portions objected to were a section in which a negro was shown chasing a white girl until she was forced to save herself by leaping from a cliff; another scene in which a mulatto attempting a forced marriage [illegible] white girl through his political [illegible] under negro franchise, seized [illegible] carried her from the room [illegible] scene in which negroes were shown drinking in a saloon.

A representative of the association went to Police Commissioner Woods, and he called the matter to the attention of Chief Magistrate McAdoo, who warned the owners against the production of the film. Deputy Police Commissioner Dunham and Inspector Morris expressed the fear of the police department that the film might cause rioting. Mr. Kaufman, deputy commissioner of licenses, was also approached on the question of whether the film could be stopped under the law on decency.

At the magistrate's hearing, the attorney for the owners said that changes had been made in the film, to meet objections.

The film as changed, however, did not meet the approval of the association nor of the officials of the National Board of Censorship who attended the first night performance.

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New York City

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TRIBUNE
PRIL 7, 1915

VOICE OF

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Dramatic Mirror
New York
4-21-15

STPONE "CLANSMAN" SUIT

eighth postponement of the hearing Liberty Theater case involving "The of a Nation" film, which is a dram- n of Thomas Dixon's novel, "The an," was granted by Magistrate in the Jefferson Market Court last at the reque-t of James W. Osborne, rney for the National Association for Advancement of the Colored People, h is the complainant.

PORTLAND PRESS HERALD

APR 21 1915

advertising the photo play rth of a Nation" is touring in is making the press agents of moving picture productions ith envy.

Bureau in the Press

Editor The Morning Telegraph:

I wish to express to you my sincere thanks for your editorial in this last week's paper in which you say some kind words for our "Birth of the Nation." I assure you that it came to me at a time when kindness was most welcome.

Yours sincerely, D. W. Griffith.

La Grange, Ky., April 20.

PER
New York City
APR 1 0 1915

MAYOR MITCHEL ORDERS ELIMINATIONS IN "BIRTH OF NATION."

VICTOR HERBERT LOSES SUIT AGAINST WORLD FILM.

COLONIAL SUES GEO. RANDOLPH CHESTER FOR $50,000.

ANOTHER FREAK BILL INTRODUCED IN OHIO.

FRISCO GETS NEXT NATIONAL M.P.E.L. OF A. CONVENTION IN JULY

DEATH OF WM. V. RANOUS, PIONEER PICTURE DIRECTOR.

HORKHEIMERS WOULD ENJOIN WALTHALL.

PENN. CENSOR LAW STANDS---NEW BILL TO SUPERSEDE PRESENT LAW INTRODUCED.

MAYOR MITCHELL ORDERS ELIMINATIONS IN "BIRTH OF A NATION."

Acting on a complaint presented by Oswald Garrison Villard, Rabbi Wise and Frederick C. Howe, representing the interests of several colored societies of New York City, Mayor Mitchell, Tuesday, March 30, ordered several eliminations to be made in Griffith's "The Birth of a Nation," playing to capacity business currently at the Liberty Theatre. Rabbi Wise who is connected with the National Board of Censors, in his request, asking the Mayor to take action on the picture, gave utterance to the following remarks:

"The Board of Censors which allowed this exhibition to go is stupid or worse, and I regret that my name is even remotely connected as a member of such a board. The negroes in this city have been patient. They have not yet arisen to protest like the Irish, who attacked the production of 'The Playboy of the Western World.' The Irish saw the playboy as a caricature, not as a characterization.

"Stop this production, Mr. Mayor, and you will render a great service to the people of this country."

Rabbi Wise is a prominent Hebrew prelate of New York City. Oswald Garrison Villard, the editor of *The Evening Post*, declared that "The Birth of a Nation," as far as the negro was concerned, was "improper, unjust and immoral." "I'll stake whatever reputation I have as a historical student," said Mr. Villard, "on my charges against this film play. The dragging in of the negro into this exhibition is needless and uncalled for, and the play would be improved upon in every respect if the objectionable scenes were taken out."

Mr. Villard, in addition to his editorial activities, finds time to attend to the duties of vice president of the National Association for the Advancement of Colored People.

Frederic C. Howe claimed that certain scenes in the picture affected ten million citizens of the United States, who were degraded by the production.

The scenes chiefly objected to were the pursuing of a white girl by a crazed negro, and the attempted love-making with a white woman on the part of the mulatto governor of the piece. "The Birth of a Nation" is based on Thomas Dixon's book, "The Clansman," which in literary form caused a mild sensation when it was first published.

GRIFFITH APPEARS WITH COUNSEL.

Following the presentation of the above recorded complaints, D. W. Griffith, Thursday afternoon, April 1, accompanied by his attorney, Martin W. Littleton and armed with letters commending "The Birth of a Nation," from Rev. Dr. Parkhurst, Rev. J. Talbot Smith and other prominent clergymen and laymen, appeared before the Mayor to state his side of the case. Following the Mayor's instructions, License Commissioner Bell had ordered certain eliminations, which were made March 31.

Martin W. Littleton informed the Mayor that his orders had been complied with, and pleaded for the picture's presentation in its present form.

Mr. Littleton said in part:

"Protest against this picture is based on the propaganda of the Association for the Intermarriage of the Races. Its real attitude on this question is evidenced by the language of protests it has sent to legislatures of States where bills prohibiting such marriages have been pending. In these protests the association says:

"'We oppose it for the physical reason that to prohibit such intermarriage would be publicly to acknowledge that black blood is a physical taint, something that no self-respecting colored man or woman can be asked to admit.'"

After listening to argument by D. W. Griffith, Thomas Dixon and several others, Mayor Mitchel suggested that Commissioner Bell see the picture once more and use his best judgment.

Mayor Mitchel, at the finish of the hearing, said:

"My mind is quite free.

"I have seen the play. If it were as you suggest, merely an argument against the marriage of blacks and whites, it might be a different question, but there are two scenes that appeal to race prejudice, and I feel that they ought to be modified. I think the best thing you can do is to meet Commissioner Bell and Deputy Commissioner Kaufman and come to an agreement on the scenes against which the Department of Licenses protests. The negro citizens have certain rights that must be observed."

COURT CASE POSTPONED ONE WEEK.

As a result of the Mayor's decision, the court case which came up before Magistrate McQuade, April 1, in the Jefferson Market Court, was postponed for one week.

The management of the Liberty and the sponsors of "The Birth of a Nation" having been summoned to appear in court by the representatives of a negro society.

CHRONICLE
HOUSTON, TEXAS
APR 6 1915

NEWARK, (N. J.) STAR
APR 2 7 1915

Mayor Minahan Puts Ban on Proposed Film Play

Mayor Daniel F. Minahan of Orange, has given assurance to the Colored Citizens' Union of that town in a letter that he would not permit the production of the film, "The Birth of the Nations" if he found, upon investigation, that the film story showed prejudice against the negro race.

Mayor Minahan had been approached by the league and told that the film might come to Orange.

PORTSMOUTH (N. H.) CHRONICLE
APRIL 20, 1915

"THE BIRTH OF A NATION" TO BE STOPPED

Boston, April 19.—As a result of a protest made at the state house today by a crowd of over a thousand colored people, Governor Walsh and a committee proposed a plan to the people to prosecute the producers of the film, "The Birth of a Nation," now playing at the Tremont Theatre.

The prosecution will be asked for under section 367 of the Acts of 1910, which prohibits the showing of "suggestive" entertainments and provides for a fine of $500 or imprisonment for one year or both for the producers of such entertainment as shall be proved "suggestive."

A group of colored people on the steps of the state house began to sing "America," but hissing drowned out the singing. The singing of the "Star Spangled Banner" was received in the same manner. A parody on "We'll Hang Jeff Davis to a Sour Apple Tree," substituting the name of Tom Dixon, the author of the "Clansman," from which the play was taken, was sung by nearly the entire crowd.

(Ill.) TRIBUNE
APRIL 7, 1915

VOICE OF

PROTEST AGAINST A FILM.

Chicago, April 4.—[Editor of The Tribune.]—May I call your attention to the fact that Chicago has an extremely good board of censorship for films, the members of which, appointed under the rules of civil service, are under the supervision of the mor[illegible]sion of police. These censors [illegible] upon all moving pictures before t[illegible] shown in Chicago. I note from [illegible]IBUNE of April that a film recently [illegible] New York known as "The Birt[illegible]ation" has been "passed" by [illegible] Fitzmorris, secretary to the mayor[illegible]le Mr. Fitzmorris may be a most ex[illegible]nt secretary and well versed in his duties as such, is it not rather unnecessary that he should usurp the work of the entire censorship board and that a film should be authorized upon the recommendation of one person? "The Birth of a Nation" is calculated to arouse race prejudice against colored people; in [illegible] they are all bestial and vicious, while the white men—especially [illegible] of the Ku Klux Klan—are uniformly [illegible]es, performing magnanimous acts of chivalry and invariably appearing at the [illegible] moment to rescue the virtuous and save the country from destruction. Such [illegible]entation of an historic period works [illegible] harm. Doubtless some of the in[illegible] are correctly reported, but they [illegible]een selected with the most sinister [illegible] and for that reason are most misleading and harmful.

[illegible]e number of the best citizens of [illegible]rk protested against the appearance of the film in that city. Is it not [illegible] that permission should have [illegible]n for such a notorious film to [illegible] in Chicago before it was submitted to our board of censors or to the [illegible] of citizens who are occasionally [illegible] to help them? If the city of [illegible] considers it worth while to spend [illegible]ear to sustain this board of censors [illegible] not at such a time as this that [illegible]ices would be the most valuable. [illegible]rtainly, public spirited citizens [illegible]ected to protest against this [illegible]ry usurpation of power on the [illegible]ty official.

[illegible]LOUISE DE KOVEN BOWEN,
[illegible]venile Protective Association.

"The Birth of a Nation

The following statement [illegible] has been issued by the sponsors [illegible] York, 1884 spectacle, "The Birth of [illegible] which is now running at the Liberty Theatre, New York, preliminary to a countrywide tour:

The drama has been shown for four weeks in the metropolis and for nine weeks in Los Angeles, Cal., without the slightest disturbance of any kind. The New York run is expected to continue for many months to absolute capacity at the regular price scale of first class theatrical attractions.

One hundred and fifty thousands patrons have seen and approved the play. The only opposition has been voiced by members of the National Association for the Improvement of Colored People. Their reason, [illegible] mitted, is the effect of the [illegible] those Northern states permit [illegible] inter-marriage of blacks and [illegible] "The Birth of a Nation" ex[illegible] folly of such mongrelizing [illegible]

The play has been [illegible] proved by the National Board [illegible] sorship, who [illegible] dramatically an[illegible] should prove a [illegible] motion picture pro[illegible] wise approved as [illegible] pure.

Unlike its pre[illegible] man," which [illegible] artistically and other[illegible] received the greatest [illegible] ever given to a product[illegible] in New York City. The critics hailed as "the triumph of a new art" this work by a native Southerner, David W. Griffith, who has advanced the motion picture from a toy to the dignity of epic drama.

The events of the war between the states and a reconstruction, pictured in "The Birth of a Nation," are matters of authentic history. Every detail has been verified. So confident is Mr. Griffith of its accuracy and truth that he has invited a committee of representative editors to come to New York at his own expense and see the play, with the promise that if they find "The Birth of a Nation" objectionable he will withdraw it from the boards.

BART[illegible]ER FOU[illegible] SALOONS

Murderi[illegible]an, Pr[illegible]ds m Whi[illegible] Being Sough[illegible] f Police[illegible]n.

Michael Crei[illegible] South State street, ordered the bartender, Thomas Creighton, brother of the owner, to hold up his hands, and shot and killed him when he resisted; got $5 and escaped.

6 A. M.—Held up John Ingram in his saloon at 6135 South Halsted street; got $26 and escaped.

6.15 A. M.—Held up a porter and two customers in Oscar A. Dahlberg's saloon, 6025 South Halsted street, and escaped with $9.

In the meantime [illegible]cores of policemen who had been notifi[illegible] of the killing of Creighton were scouring the whole South Side for the bandit, who calmly continued his work [illegible]

Paramount group and some others stood aloof. Those who were susceptible swallowed the alarmist theories that all the politicians, big and little, national, State and municipal, would prey on the new industry, and it was industriously declared and believed with implicit faith that the promoters of the Hughes bill were irreconcilable fanatics, who would concede nothing to the motion picture interests.

In this undertaking Mr. Binder had the aid of his salaried associate in the national board, Orrin Cocks, and of Stephen W. Rush, editor of the Motion Picture World, who has stood almost alone in the theory that no censorship is needed and that the demand for censorship may be crushed out.

Now that the motion picture producers that approached the authors of the bill in a cooperative spirit have found them considerative of the filmmakers' point of view and are actually nearing complete agreement on a new bill jointly made. Messrs. Binder and Rush are making desperate efforts by more scare literature to hold their constituents in line. It is a sign of their desperate straits that they err out that Paramount, Lasky, World, Equitable and Famous Players companies are favoring Federal censorship only to advertise the superior moral quality of their photo-plays.

Interest of the Theatres.

What then of the other companies who a year before took the same stand, but were turned about by Mr. Binder? Again the desperate status of Mr. Binder's sheaf is seen in that they are circulating the rumor that high-grade theatrical stars which act for the Paramount group are using it to kill motion pictures in the interest of the theatres. But that argument, too, fails in that some companies in like case are still

Word fr[illegible]

[illegible] has never seen the [illegible] Johnson to which [illegible] ers, but stated for Mr. [illegible] it the legislation of [illegible] Southern States, as taken from [illegible] d pamphlet laws for the [illegible] These printed volumes [illegible] any law library. Does [illegible] timent of the statutes by [illegible] entioned?

gest that these laws were [illegible] ith a million gleaming bayo[illegible] nion army at her breast, [illegible] "advice and co-operation of the [illegible] 's Bureau" is so [illegible] te an unbalanced [illegible] ion of the facts will [illegible] ich nonsense to be unworthy [illegible] consideration.

G. W. EKAEF.

City, April 17.

AR

Baltimore, Md.

APR 23 1915

tectives Guard Movie

as charged in the Jefferson [illegible] Police Court yesterday that [illegible] perty Theater, where the film [illegible] rth of a Nation" is being shown, [illegible] ployed 15 private detectives to [illegible] negroes who do not like the [illegible] play. The charge was made [illegible] case of John [illegible] against [illegible] d Schaeffe[illegible] affie is charged [illegible] t the screening [illegible] shown on [illegible] 12. [illegible] t of the [illegible] lay. The [illegible] 1 until [illegible] fense, so [illegible] seman W. [illegible] t to represent [illegible]

Will do mu[illegible] solution. The [illegible] itself. Out of the heart of the [illegible] millions must come the revolu[illegible] concluded Irvine. [illegible] thirty or [illegible] the somewhat [illegible] propriety, however [illegible] on the part [illegible] the members [illegible] dual League [illegible] enthusiasm [illegible] losing of time."

[illegible] Bureau in the World

CLIPPING

BANGOR, ME.

APR 23 1915

The controversy over the presentation of the photo play, The Birth of a Nation, which has so stirred Boston of late, because of the objection of colored residents to certain scenes that do not represent the negro in an attractive light, is finished, the theatre management having agreed to eliminate the particularly objectionable scene. The management would doubtless have taken this position long ago, except that it realized the great advertising that the film was obtaining without expense. One of the chief drawbacks to campaigns against books and plays of doubtful propriety is that the attention thereby drawn to them focuses public attention upon them to a far greater degree than if no objection is registered.

scenes, such as throwing herself [illegible] sued by a negro [illegible] fore the film is [illegible] of the country.

[illegible]-April 24-15

TAFT OFFICIATES AT HAMPTON GRADUATION

PRESENTS THE CANDIDATES FOR DEGREES TO TRUSTEES.

Hundreds of Guests Assemble from North and South for the Forty-seventh Anniversary of the Institute — Julius Rosenwald and Dr. Henry Sloane Coffin Among Speakers—Annual Report of Dr. Frissell, Principal of the Institution.

[Special Dispatch to The Evening Post.]

HAMPTON, Va., April 23.—The forty-seventh anniversary of Hampton Institute closed to-day with the presentation of candidates for certificates and diplomas to the Hampton board of trustees by William Howard Taft. Hundreds of visitors from the South, as well as the North, attended the anniversary celebration, which included a reunion of the Hampton class of 1890. A folklore concert, an inspection of the Trade School, some interesting demonstrations, addresses by members of the Hampton graduating class, an inspection of domestic-science and agricultural classes, and addresses by visitors composed the programme. Alexander B. Trowbridge, of New York, president of the National Hampton Association, brought down from the North a party of over one hundred prominent men and women. A large delegation of Southerners came from Norfolk and vicinity, under the leadership of A. T. Stroud.

Addresses were delivered by the Rev. Dr. W. T. Merrill, Eben E. Olcott, Julius Rosenwald, the Rev. Francis G. Peabody, the Rev. Dr. W. S. Melton, the Rev. Dr. Henry Sloane Coffin, Job E. Hedges, and William Howard Taft.

"When you come to Hampton," said Mr. Taft, "you come to a centre of national movement, development, and progress. It is that which makes Hampton the most conspicuous and to-day the most important institution of learning that we have in this country."

The influence of Hampton Institute as a socializing force throughout the Southern rural districts and its coöperation with the other organizations in the same work are brought out in the forty-seventh annual report of the principal. Dr. Frissell also takes up the need for a larger auditorium which should seat as many as 1,600 people, and announces several important gifts which have been made to Hampton during the past year, and emphasizes the educative importance of the summer campaigns as a corrective against the false emphasis of the newspapers and such productions as the "Birth of a Nation."

Speaking of the ideas for negro education, which were held by the founder of Hampton Institute, Dr. Frissell says: "While Gen. Armstrong was thoroughly in sympathy with what is called 'higher education' for negroes as well as for whites, he realized that the greatest need of a backward race like the negroes was for leaders who could teach the 'ordinary man how to do ordinary things in an extraordinary way.'" At the same time, Dr. Frissell points out that the Hampton graduate is unable to secure certain important academic positions because of his ignorance of Latin and the higher mathematics. "It is deserving of consideration," he continues, "whether, at Hampton or elsewhere, training shall be given to fit selected youth for such positions." His report reads further, in part, as follows:

"The rural-school supervisors of seven different S[illegible]es met at Hampton last fall, to[illegible] [illegible]th a large number of coun[illegible]rs and farm-demonstration [illegible] ev[illegible] people understand the trem[illegible] importance to the South of the [illegible]tary, rural-school, and farm-demonstration work, directed by men like Dr. Rose, Dr. Dillard, and the late Dr. Knapp. The Department of Agriculture at Washington has cordially coöperated with Hampton's work. The Bureau of Education also has rendered all possible assistance.

"Mr. Fenninger reports, in regard to the summer conference of the negro ministers of Tidewater, Virginia, which was held in connection with the Summer School, that over fifty ministers from Virginia and North Carolina were in attendance. Hampton must do all in its power to help the negro preacher, who is still probably the greatest single power among his people."

Speaking of the summer campaigns, Dr. Frissell says in part:

If the only object of these campaigns were the raising of funds for Hampton, their cost might properly be criticised. But General Armstrong felt that Hamp- [illegible] Tuskegee had another mission [illegible] as the education of [illegible] people toward these races and their education. Thousands of people in New York City are now attending a moving-picture show called "The Birth of a Nation," which presents an utterly false and abhorrent picture of negro life. The papers of the country dwell upon the crimes of the negro race, but not upon its progress. It seems incumbent upon schools like Hampton to help people realize that under proper conditions the negro can be fitted for Christian citizenship.

Among the gifts to Hampton during the past year have been the Robert C. Ogden Scholarship Fund of $40,000, raised by the Brooklyn Armstrong Association; $100,000 for the D. Willis James hall, given by Mrs. D. Willis James for a dormitory for 175 boys; and $22,000 towards the $100,000 needed for the Robert C. Ogden Auditorium. Armstrong Associations were formed at Williams, at Groton and Phillips Andover, and among the younger women in New York. Three separate exhibits have been sent to the San Francisco Exposition.

TIMES

TROY, N. Y.

APR 24 1915

SOUTHERN HISTORY.

Dr. Rossiter Johnson on a Celebrated Fictionist.

(Rossiter Johnson in The New York Sun.)

I have been very much interested in following the discussion of the merits or demerits of Mr. Dixon's play, "The Birth of a Nation." When his book entitled "The Clansman," on which the drama is partly founded, was published (in 1905), it fell to me to review it in The "Criterion Magazine." Will you allow me to quote from that review, which presents some points that are not generally understood?

"It is evident that the author intends this book to be read as history, and in the light of history it must be judged. His purpose is to show the wickedness of the reconstruction acts of Congress after the Civil War. It is a remarkable fact that no one who tells the story of reconstruction or discusses it appears able to begin at the beginning. (I might have accused some of our best known historians of this.) The reason for the reconstruction laws is always ignored or concealed. President Johnson appointed provisional Governors of the recently rebellious states, and instructed them to call conventions to reestablish the state governments. The Legislatures so constituted proceeded at once to enact laws that were designed to return to a virtual condition of slavery the colored people who had been freed by President Lincoln's proclamation. One law made the testimony of colored witnesses inadmissible in any suit where a white man was concerned. The term 'vagrant' was presented with such a wide interpretation as made it easy to arrest almost any young colored persons and bind them out to labor as 'apprentices,' and in this the 'former owner' was to have the preference in securing their services.

"Some of the laws forbade colored men to have firearms of any kind. By a law of Louisiana, freedmen must make contracts in the first ten days of January, which would bind them through the year, and they must pay for the wear and tear of the implements they used and for any injury or death of the animals. In Mississippi no colored person was permitted to lease any land or tenement except in an incorporated town or village. In South Carolina no colored person was permitted to pursue any trade or business on his own account without a license and the fee for the license was very high, while no license was required for a white man. In the same state a poll tax was levied on colored women, but not on white women.

"It was the enactment of such laws as these in every one of the ten seceding states, showing a determination to nullify emancipation, that caused Congress to override President Johnson's policy and adopt a different plan of reconstruction. Mr. Dixon would have us believe the reconstruction laws were simply the expression of a fiendish spirit of vengeance. Under the name of Austin Stoneman he makes a hideous travesty of humanity, which he intends the reader to take for a portrait of Thaddeus Stevens, whom he represents as the supreme boss during President Grant's administration.

"By the way, Mr. Stevens died the year before Grant became President. He makes the organization of the Ku Klux Klan the climax of his story, and justifies it as being necessary to protect the Southern white women. The truth is that not then nor until years afterward was there any indication or complaint that those women were in danger. Mr. Dixon makes a clean sweep while he is about it—has a good word for Lincoln's assassin, repeats the silly story of Mrs. Surratt's innocence, and pictures the Northerners as politicians full of all malice and vindictiveness. He makes his hero, an ex-Confederate Colonel, say with equal grammar and grace, 'The Yankees know who to fool with. I licked 'em too many times for them to bother me any more.' We could say something of this book's deformities as a work of art, but it is hardly worth while."

I observe the announcement that Mr. Dixon has offered a reward of $5,000 for any proof that his work is not historically accurate. If this letter meets his eye, and he is candid enough to admit indisputable facts, he need not send the money to me. He may give it to any deserving charity, and ask the trustees of that charity to publish their receipts in The Sun."

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New York

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CAGO (Ill.) TRIBUNE
APRIL 7, 1915

VOICE

PROTEST AGAINST A
Chicago, April 4.—[Editor of
une.]—May I call your attenti
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ty official.
LOUISE DE KOVEN BOWEN,
Juvenile Protective Association.

NATIONAL CENSORS DEFINE POSITION.

The attitude of the National Board of Censorship toward D. W. Griffith's "The Birth of a Nation" is expressed in a statement signed W. D. McGuire, Jr., executive secretary. On January 20th the picture was viewed and passed by a section of the censoring committee; but later, at the request of Frederick C. Howe, chairman of the board, the film was shown before the general committee. Several suggested alterations were acted upon by the producers. Again the picture was reviewed by the general committee, two additional modifications were requested and these having been made the picture was passed.

The statement declares that whether a play is historically accurate or not does not concern the National Board, for it is stated in the printed standards that "the National Board does not regard itself as a censor of accuracy, unless the inaccuracy in question is of the kind that will result in some concrete disaster to the person whom the inaccuracy misleads." As an illustration of this, the board would not approve a film conveying under the guise of scientific truth the idea that tuberculosis can be cured by means of patent medicines.

It is further claimed that a board of censorship for motion pictures or dramatic productions should confine itself entirely to the consideration as to whether a given production is objectionable from a standpoint of public morals. If it can pass this test, it should be permitted. If not, it should be stopped. Public authorities have no more right to interfere with the production of a play or motion picture which emphasizes the southern point of view of our great conflict and the subsequent period of reconstruction than that of a play which lays emphasis upon the northern point of view.

PUBLIC.
New York City
APR 24 1915

DURING the censorship agitation in England, Bernard Shaw made at least one extremely pertinent epigram: "The Achilles heel of the censorship is not the fine plays it has suppressed, but the abominable plays it has licensed." Our national board for censuring motion pictures does not license. It merely "passes." But it is fair to say that its Achilles heel is also the abominable plays it lets go by. It grows plainer with every week that the wisdom of the board was with the minority who voted to censor the negrophobe part of "The Birth of a Nation." The painful obtuseness of the majority is being emphasized every day from all over the country, especially from Boston and Chicago. The majority will probably resent such criticism. They will fall back on their "policy" and their "standards." But the fact remains that while they are rightly active in suppressing films which are likely to arouse race prejudice as a reflex of the European war, they were dull and delinquent in regard to race prejudice at home. Did it occur to them, we wonder, to seek any negro's opinion on this film? They call themselves "coöperative." To have elicited the negro view in time would have been to put a wise construction on their boast.

THE SURVEY, NEW YORK
APR 24 1915

MURDER

TO THE EDITOR: Is lynching Negroes immoral? That seems to be the question raised by the approval of the Ku-Klux and anti-Negro features of the Birth of a Nation film. Appealing to the strongest race prejudice in the most vivid possible way at the precise point where it has led to wholesale murder in the South is, of course, an incitement to continued murder. One only possible point of doubt is whether murder is wrong. Or no—that is not the only point. Safe, cold-blooded incitement to murder is a meaner and more cowardly offense.

JOSEPH LEE.

Boston.

JOURNAL
Lewiston, Me.
APR 24 1915

The much advertised film play, "The Birth of a Nation," has been taken before the courts in Massachusetts. The judge decided that the exhibition might go on provided one objectionable film was cut out. This film, with the one showing the chasing of a white girl by a negro, has been cut out. A Boston paper says: "'The Birth of a Nation' goes further in genuine constructive work by means of photographic films that any of its predecessors have gone or tried to go. It deserves the unqualified support of those who seek something better and more satisfactory than a few hours of enjoyment and who can appreciate the zeal and energy, the intelligence and patriotism, that are so happily blended in Mr. Griffith's masterpiece. No man or woman can see 'The Birth of a Nation' without rejoicing that he or she is part of that nation and a sharer in a glorious heritage."

REVIEW
ATLANTIC CITY, N. J.
APR 24

mortgage on June 27th, various auxiliaries of the church are thoroughly organized for that purpose.

Among the series of entertainments under their auspices a lecture will be given on May 12th at which time William Monroe Trotter, the distinguished editor of the Boston Guardian, will speak. He will give the gist of his conversation with President Wilson, that caused quite a stir at that time and will also tell of how Boston people fought the exhibition of "The Birth of a Nation."

JOURNAL
JERSEY CITY, N. J.

"BIRTH OF A NATION" —A CRITICISM

Editor Jersey Journal:

Dear Sir—I am surprised at Mr. Canon and Mr. Mayo for their indorsement of the photo play, "The Nigger." The title alone is an insult to the Negro race, there is no name that we are called more offensive to the Negro than the word "nigger." And all through the production the word "nigger" is used. Now, if they think that productions like "The Nigger" will help wipe out prejudice I think they are very much mistaken.

"The Birth of a Nation" should not come to Jersey City, as Negroes have about the same battle to fight in New York as we have in New Jersey and elsewhere. I am sorry to see men of my race indorse such a production.

Jersey City, April 22, 1915.

J. M. L.

Griffith Home.

David Griffith, producer of "The Clansman," or "The Birth of a Nation," as the photodrama is now called, arrived in the city Saturday from New York. He reported the film still running at the Liberty in Gotham to big business and that the production is also meeting with big success in Boston, despite some trouble with the censors in both places.

CHRONICLE
San Francisco, Cal.
APR 27 1915

I. W. W. Egg Thrower Coming to California

Howard Shaeffle, Who Bombarded Moving Picture in New York, Says He Will Go West.

Special Dispatch to The Chronicle.

NEW YORK April 26.—Howard Shaeffle, the I. W. W. egg thrower, who was charged with creating a disturbance in the Liberty Theater during the showing of "The Birth of a Nation" film April 12th, is contemplating a trip to California not later than tomorrow.

Magistrate Dowell of Jefferson Market Court told him not to be found here later than tomorrow night. He was convicted this afternoon on a disorderly conduct charge, but his sentence was suspended on condition that he leaves town.

Schaeffle said that if he was permitted he would leave for California on the first train.

THE ARGONAUT
274
San Francisco

THE CLANSMAN AT THE COURT

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PUBLIC LEDGER
Philadelphia
APR 25 1915

CENSORED MOTION PICTURES FOR SOUTHERN CHILDREN

Women's Clubs in Many Cities Arrange Special Weekly Programs for Juvenile Audiences

By a Staff Correspondent

ATLANTA, April 24.

THE idea of censored motion picture shows for children, which was originated in Louisville, is spreading throughout the South, and it will be only a brief time, in all probability, when every large city in this section will have at least once a week a motion picture program especially censored for juvenile spectators.

Mrs. Frederick Levy, chairman of the Louisville board of censorship, with her co-workers, has credit for the idea. The plan, however, in many cities, originated with women's civic clubs. A club and a picture house in a given city will agree that the picture house shall set aside one day a week as "children's day." The women agree to aid this theatre on that day all they can to send their own children, to appeal to other mothers and to solicit the aid of newspapers. The idea is being carried out particularly to fit in with the studies of the school children.

* * *

As a result of peculiar conditions in the South, a number of the greatest of motion pictures have not yet been shown generally in this section. "The Birth of a Nation" is one of these. It is a screen dramatization of Thomas Dixon's "Clansman," which, as a play, was barred from a number of Southern cities after its first tour because it was felt it would engender race prejudice.

The feeling the film version already has aroused in Boston forbodes evil days for it in Dixie. The fact that the book originally was written as an answer to "Uncle Tom's Cabin" will be used in its favor, and, it is said, too, it has been shown in New York with decided success, and so far as is known here, without creating any trouble.

Another picture about which there has been stormy discussion is "The New Governor," a screen dramatization of "The Nigger." The films are laid in and around Augusta, Ga. The film actors were warmly entertained in that city, but now the city officials and others say they gave these silent players a hospitable welcome because they had been deceived as to the production being made. "The Nigger" has not been seen in this vicinity.

The same is true of a motion picture supposed to portray scenes from the trial of Leo M. Frank. It is contended here that the picture in no way represents the facts and in many ways injures the South in the eyes of the nation.

* * *

A preliminary program has been announced for the Southern Sociological Congress, which meets in Houston, Tex., May 8-11. The theme of the convention will be "The Conservation of Health." Ex-Governor William Hodges Mann, of Virginia, who is president of the congress, will preside. The welcoming address will be delivered by Governor James E. Ferguson, of Texas.

Among the speakers invited are: Dr. Oscar Dowling, president of the Louisiana State Board of Health; Dr. Seala Harrison, secretary of the Southern Medical Association, Moblie, Ala.; Dr. R. M. Cunningham, ex-Governor of Alabama; Dr. George Creel, Harper's Weekly; Dr. Harvey W. Wiley, Washington, D. C.; Richard I. Manning, Governor of South Carolina; Dr. C. R. Henderson, professor of sociology, University of Chicago; Prof. F. B. Dressler, George Peabody College for Teachers, Nashville, Tenn.; Dr. Booker T. Washington, of Tuskegee Institute; Dr. Charles S. McFarland, secretary of the Federal Council of the Churches of Christ in America, New York city.

At the same time there will be held in Houston a conference of Methodists for the purpose of organizing a social service federation similar to the one organized by the Southern Baptist Convention. In conjunction with the congress will be held also a conference on travelers' aid.

Among the interesting subjects named for discussion are these two: "The Duty of the State to Prohibit the Reproduction of the Unfit" and "Is the Negro Race Dying Out? Who cares?" J. D. G.

LBANY (N. Y.) ARGUS
APRIL 25, 1915

TRIBUNE
APRIL 25 1915

YOR THOMPSON MAY BAN FILM "BIRTH OF A NATION"

Negroes Ask Mayor to Stop Showing of Film

Mrs. Carter H. Harrison and Others Protest

Movie News Right Off the Reel

Despite opposition [illegible] men New York, "The Birth of a Nation," David Griffith's film is [illegible]wding the Liberty Theatre to the [illegible]rs every afternoon and night. It is [illegible]erally regarded as the last word in [illegible]dom.

ES
New York City
APR 27 1915

Prisoner Exile[illegible] California.

When Howard [illegible] 123 Washington Place was [illegible]fore Magistrate Deuel in [illegible] Market Court yesterday [illegible] guilty to throwing eggs [illegible] Theatre recently during [illegible] of the showing picture [illegible] Birth of a Nation." [illegible] afterward Schoeffle's counsel [illegible] court for leniency, saying [illegible] granted.

The prisoner [illegible] town or California. [illegible] finally acceded, saying [illegible] would have him arrested [illegible] to the Workhouse.

AMERICAN
New York
APR 27 1915

[illegible] pictures.
[illegible]ward Schoeffle [illegible]
[illegible]vies" of "Birth [illegible]
[illegible] promise [illegible]

POST
Washington, D. C.
APR 25 1915

It is said that the producers of the Griffith motion picture, "The Birth of a Nation" have found it expedient to employ fifteen detectives to oversee the audiences at the Liberty Theater, New York, and prevent disorder on the part of those who resent the "reconstruction period" episodes depicted.

CALL
New York City
APR 27 1915

WILL LEAVE FOR WEST TODAY.

Howard Shaeffle, the I. W. W. egg thrower who was charged with creating a disturbance in the Liberty Theater during the showing of "The Birth Of A Nation" film on April 13, is contemplating a trip to California not later than today. In fact Magistrate Douel of the Jefferson Market Court told him not to be found here later than tonight. He was convicted yesterday afternoon of the disorderly con duct charge, but his sentence was suspended on condition that he leave town. He stated that if he was permitted he would leave for California on the first train.

DEUTSCHES JOURNAL
New York City
APR 27

Warf mit faulen Eiern.

Wenn Howard Schoeffle von 123 Washington Place sein gestern Richter Deuel im Jefferson Market-Polizeigericht gegebenes Versprechen nicht erfüllt und sofort die Stadt verläßt, wird er wieder verhaftet und nach dem Arbeitshaus gebracht werden. Schoeffle hatte, wie er eingestand, in einem Wandelbilder-Theater bei der Vorführung des Films „Die Geburt der Nation" die weiße Leinwand mit faulen Eiern beworfen und bejubelt.

Times Leader, New Haven, Conn. apr 28-15

Racial antagonism stirred up by the handling of the souths' negro problem in this film has caused a tremendous amount of discussion of the production, and culminated in the throwing of eggs at the screen and a small-sized riot in the theatre the other day. It is probable that some of the objectionable scenes, such as that of the white girl throwing herself over a cliff when pursued by a negro, will be toned down before the film is shown in other parts of the country.

STAR
New York City
APR 28 1915

"The Birth of a Nation" has trouble in Boston. Local colored folks protest against it. Like New York, however, Boston is turning out in great numbers to see the Griffith masterpiece.

JOURNAL
Providence, R. I.
APR 23 1915

"BIRTH OF A NATION" NOT TO BE SHOWN IN THIS CITY

Police Commissioners Refuse Managers' Applications.

Applications by managers of several Providence moving picture houses to present "The Birth of a Nation," the photoplay which is causing so much discussion in Boston at the present time, have been refused by the Board of Police Commissioners.

"We do not intend to allow anything presented here," said Chairman Presbrey yesterday, "that will tend to corrupt the morals of youth, that shows and exploits crime, or that affects race or creed.

"This board has been interviewed by a society of colored people in this city, who protest against the picture. Our censor, Sergt. Richard Gamble, has rendered an unfavorable opinion on the play, and we are backing him up."

STATES
COLUMBIA, S. C.
APR 27 1915

Why Indefinite Accusation?

Protesting and with good reason against the passage by the Massachusetts legislature of the Sullivan bill, aimed at the production of Tom Dixon's "Birth of the Nation" and other plays that may be objectionable to this or that group of persons, The Transcript of Boston employs this language:

". . . our citizens of Southern origin could have the license of any theatre revoked where a picture was exhibited in illustration of the hideous conditions to which helpless negro prisoners are today subjected in some of the Southern States."

Here The Transcript brings the charge, first, of "hideous treatment of helpless prisoners" and implies that the treatment is discriminatory against negroes—indeed, confined to negroes.

On what does The Transcript base the accusation?

Why is not The Transcript specific in the charge?

Unquestionably, the South is backward in the matter of prison reform—almost as much so as New York has been shown to be by the exposure of conditions at Sing Sing—but, so far as South Carolina is concerned, the charge of The Transcript of discrimination against negro prisoners, if aimed at this State, could not be sustained. Nor do we believe that conditions of punishment are "hideous" in South Carolina except in so far as that they have been "hideous" everywhere until comparatively recent times.

A few years ago it was fashionable in the North to print invectives against Southern "chaingangs." Now imitation of the Southern gangs is advocated in the North—that is, working of convicts, in the open air, on the public roads, is held up as a desirable reform.

Prison reform is sadly needed in South Carolina—just as is reform of some of our public hospitals and other charitable institutions. No one discerns more keenly than we do that in many departments of progress the South lags; that South Carolina, in particular, lags. The first need of our commonwealth is to perceive and acknowledge its shortcomings—to throw off the arrogant and ridiculous vanity that is the child of ignorance—and then to set about improvement, though, by reason of poverty, progress must be slow. If The Transcript's loose accusation applied to South Carolina, The State would welcome its substantiation. The State would second endeavors to right the wrongs if they exist, especially cruel treatment of helpless negro prisoners, and we are sure that the newly organized board of charities of South Carolina would seriously consider any evidence that The Transcript might present. But if The Transcript has no evidence to support what it says, as to this State, we wish it would say so. The truth about South Carolina—as about Massachusetts—is, we fear, bad enough and subjection to unwarranted insinuation is a little too much.

TRIBUNE
Chicago, Ill.
APR 28 1915

Mrs. Harrison Objects to "Birth of a Nation."

Mrs. Carter H. Harrison yesterday requested THE TRIBUNE to enroll her among those strongly opposed to the public presentation of the moving picture, "The Birth of a Nation."

This film is "The Clansman" done in celluloid and obtained a permit "by executive order through Charles C. Fitzmorris," Mr. Harrison's secretary. Mr. Fitzmorris acted as censor when the film was approved and Mrs. Harrison's presence during the inspection led to a belief she also had approved it.

"I wish you would publish a story," she said, "explaining that I did not approve the picture. I do not approve it and believe it should not be shown. While it is a great picture from the producer's standpoint, it is the most awful thing I have seen. It would arouse racial feeling. I am a southerner and you naturally would expect me to oppose such pictures as this."

PORTSMOUTH (N. H.) HERALD
APRIL 29, 1915

It is possible the negroes of this city are more excited than they need to be over the production of moving pictures entitled "The Birth of a Nation," which they consider a serious reflection on their race, but under the circumstances it may be well to suppress the pictures. There should be room enough in the moving picture world for all the entertainment demanded without trenching upon the sensibilties of any race.

JOURNAL
Lewiston, Me.
APR 27 1915

Women's Clubs

Sorosis.

Much-talked-of "moving picture, Birth of the Nation," was interpreted described by Mrs. W. H. New-the Monday afternoon meeting of Christian Association building. The session was at the Wom-The nominating committee the following list of officers: Mrs. Wallace White; vice-pres., C. O. Morrell; sec., Miss Frances treas., Mrs. H. E. E. Ste-philanthropic com., Mrs. W. H. Mrs. A. L. Tempeton, Mrs. C. Mrs. G. H. Channell; educational Dr. Lilian Wells. The program committee reported and read the course ahead for 1915-16 which was accepted. was piano music by Miss Ben-Punch and wafers were served.

annual meeting will be May 3 in members of Pine street Congregation-church.

ARGUS LEADER
SIOUX FALLS, S. DAKOTA
MAY 23 1915

A CIVIL WAR MOVY.

"The Birth of a Nation," such is the title of a movy now being produced which may cause much excitement in the country. Its importance may be gathered from the fact that in the making of the films eighteen thousand persons were employed and three thousand horses used. Its purposes is to describe leading facts in American history, beginning with the importation of slaves from Africa in the eighteenth century and ending with the reconstruction period after the civil war. Much labor has been done to give the production all the historical accuracy possible and maintain throughout the local color. The actors impersonating Lincoln, Lee Grant and other notable figures in the drama have a make-up that is strictly accurate and makes them look like the characters they represent.

But there is bound to be some trouble over the second part of the film. It seems that the events and characters in it are taken from Thomas Dixon's novel, "The Clansman." And the responsibility for the agitation of those days, such as found expression in the Kaldux Klan movement and others, is ascribed to unscrupulous white leaders from the north who were chiefly responsible for the whole thing. This is a disputed question, and the way the movy film settles it brings out again all the elements needed for a bitter controversy.

Rev. Thomas B. Gregory in the New York American writes about the play and defends the way it sets forth the Kaldux Klan matters:

"That the story as told by the picture is true I am ready to swear on the Bible, the Koran, the Zend, and all the other Holy Scriptures put together.

"I know it is true, because I lived through the actual conflict themselves. I saw the real carpet-baggers, the real Tom Peters; the real reconstruction Statesmen; the real Kaldux Klansmen. I knew the real Runneman, the real Lynch, the real Cameron, and was a living part of the stupendous tragedy, watching it with wonderful eyes and bated breath from its inception under the Runnemans and Lynches to its consummation under the invisible blows of the Kaldux Klan.

"I am prepared to say that not one of the more than five thousand pictures that go to make up the wonderful drama is in any essential way an exaggeration. They are one and all faithful to historic fact, so that, looking upon them, you may feel that you are witnessing that which actually happened."

It is to be hoped that there is not going to be any more waving of the "bloody shirt" over the reproduction of events of one of the darkest hours in American history. The reality was bad enough. And there is no need of any further controversy about its results. Fifty years should be long enough to divine motives and make both sides forget, the bad to remember the good only.

CHICAGO (Ill.) TRIBUNE
APRIL 7, 1915

VOICE

PROTEST AGAINST A I
Chicago, April 4.—[Editor of The Tribune.]—May I call your attentio fact that Chicago has an extrem board of censorship for films, th ers of which, appointed under th civil service, are under the su on of the morals division of polic These censors pass upon all m ctures before they are shown in go. I note from THE TRIBUNE of that a film recently shown in New shown as "The Birth of a Nation" been "passed" by Charles Fitzmori secretary to the mayor. While Mr. Fi morris may be a most excellent secreta and well versed in his duties as such, it not rather unnecessary that he shoul usurp the work of the entire censorshi and that a film should be authoris the recommendation of one perso "The Birth of a Nation" is calcula arouse race prejudice against colo ple; that they are all bestial and ous, while the white men—especia of the Ku Klux Klan—are uniform s, performing magnanimous acts lry and invariably appearing at t moment to rescue the virtuous a the country from destruction. Su entation of an historic period wor harm. Doubtless some of the are correctly reported, but th en selected with the most sinis and for that reason are most m and harmful.

number of the best citizens protested against the appear the film in that city. Is it no that permission should have n for such a notorious film to in Chicago before it was sub our board of censors or to the of citizens who are occasion to help them? If the city o nsiders it worth while to spend ar to sustain this board of cen not at such a time as this that ses would be the most valu tainly, public spirited citizens pected to protest against this ry usurpation of power on the ty official.

LOUISE DE KOVEN BOWEN,
Juvenile Protective Association.

BUFFALO (N. Y.) NEWS
APRIL 22, 1915

STOPPING A FILM BY LAW.

Governor Walsh has stopped the showing of a moving-picture film in Massachusetts until the court has decided at his request whether or not the picture is to be excluded under a law covering incitement to riot. The picture is one that stirred up the negroes of New York city. It is based upon the work of Thomas Dixon's books and is decidedly offensive to the colored people.

Governor Walsh believes the law covers the case but is prepared in the event the decision is adverse to ask the Legislature to pass a measure to meet the situation.

The bulletin just issued by the government on negro statistics is very gratifying to friends of the colored race. It shows increasing tendency to home ownership, a marked increase in the percentage of schools, an increase in church membership, a decided decrease in illiteracy and a decrease in the mortality record.

Those interested in the advancement of the race point to the home buying tendency. In 1910 there were in the Southern States 1,917,391 negro homes of which 430,449, or 22.4, were owned by negroes. In Virginia the percentage rises to 41 per cent. It is a very hopeful sign.

VIDENCE (R. I.) EVE. TRIBUNE
APRIL 27, 1915

Kennebec Journal
AUGUSTA, ME.
APR 27 1915

OLEAN (N. Y.) TIMES
APRIL 30, 1915

WILSON ENDORSES NOT THE BIRTH OF A NATION

Washington, April 30.—President Wilson today repudiated the claim that he had endorsed the photo play, "The Birth of a Nation," which has given offense to negroes throughout the country. W. H. Lewis of Boston, the only negro ever appointed assistant attorney general, and Bishop Walters of the African M. E. church called at the White House and procured the denial from J. P. Tumulty, the President's secretary.

ANTI-NEGRO FILM NOT INDORSED BY WILSON

NO APPROBATION BY PRESIDENT OF "BIRTH OF A NATION."

How Cinema Production Was Shown at White House — Negroes See Tumulty and Are Told Chief Executive Was Unaware of Character of the Production—Words from President's History Used with Film Production at Theatre in Boston.

[Special Dispatch to The Evening Post.]

WASHINGTON, April 30.—Official denial that the President ever has endorsed "The Birth of a Nation," a photo-play based on the "Clansman" of Thomas Dixon, was issued from the White House to-day by the Secretary to the President, Joseph P. Tumulty, in the form of a letter addressed by Mr. Tumulty to Representative Thacher, of Massachusetts. Mr. Tumulty's letter in full was as follows:

"Replying to your recent letter and enclosures, I beg to say that it is true that "The Birth of a Nation" was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance."

Publicity was given the letter to-day following a call by W. H. Lewis, a lawyer of Boston, the only negro who has ever held the office of Assistant Attorney General of the United States, and Bishop A. Walters, of New Jersey, of the A. M. E. Church Zion, a political supporter of President Wilson in the last campaign.

Mr. Lewis and Bishop Walters called the attention of Mr. Tumulty to a letter sent recently to the Mayor of Boston by protestants against the play, in which it stated that "The Birth of a Nation" has been "interpreted as political and social propaganda carefully planned to prepare the minds for the reduction of the negro to a state in which full rights of citizenship are denied."

PRESIDENT'S WORD USED.

It was also stated that a spokesman before the Massachusetts Legislature had referred to the play "as an educational and historical document." The same spokesman is alleged to have read excerpts from President Wilson's history of the United States as thrown upon the screen in a Boston theatre which quoted the President as writing that "The Ku Klux Klan was organized to protect the Southern country from some of the ugliest hazards since the time of the Revolution" and "protect their people from indignities." The use of these excerpts was said in the letter to imply an endorsement by the President of the play. And it was stated that "they are placed amid scenes inciting to the bitterest race hatred. To the unthinking they place the President of the United States in the position of approving of mob violence of sympathizing with efforts to deprive negro citizens of the rights guaranteed by the Constitution."

In conclusion, the letter stated "no civilized nation allows its Chief Magistrate to represent it in public places as inciting to hatred against any body of citizens. It is obviously impossible for the President to be aware of the use that may be used of his published words, or the interpretation put upon them in any particular community, the dignity of his high office does not permit him to explain words written while a private citizen and now used in places of public entertainment."

DIXON AND WILSON CLASSMATES.

The letter concluded by asking the Mayor of Boston to prohibit the use of the name of the President till such time as authority shall be received from Washington for the use of his name in such play in Boston.

The photo-play not only in Boston and New York, but elsewhere incited considerable trouble of a racial nature, and it was because of this fact that protests were made against its production.

Regarding the circumstances of the private exhibition of the photo-play at the White House, it was stated here today, that Mr. Dixon, author of the "Clansman" and the President were former classmates at Johns Hopkins University and that Mr. Dixon requested that the play be shown at the White House and was present on the occasion. The nature of the photo-play was not known to the President in advance, and no approval of it ever was given.

THE REGULATION OF FILMS.

Wherever it goes, the "Birth of the Nation" film arouses widespread indignation. In Boston the excitement has been at white heat, because of a series of hearings before Mayor, Governor, and a committee of the Legislature. A judge has been found with authority and courage enough to cut out the most objectionable scene. The press has been full of arguments for and against the film and the proposed legislation. On Sunday last many clergymen preached about the play; and ex-President Eliot, speaking in a Cambridge church, was one of those who protested against its falsification of history. Never before have the colored people of Boston been so united and determined, or appeared to better advantage, and their white friends have rallied in great force to their aid. Gov. Walsh, ex-Congressman McCall, and Lieut.-Gov. Cushing have spoken out emphatically against permitting the play to continue, though the Mayor sided with the producers—as our own New York Mayor has failed to recognize in his utterances the gravity of the situation, or to rise to the emergency, being content with the promise of certain slight excisions, which appear to be of little or no value. The play continues to do its devilish work of misrepresentation and of arousing race hatred.

That Mayor Mitchel has had little legal authority to deal with the play is admitted, though there are differences of opinion as to just what powers were available. But this alleged lack of authority is to be remedied by an ordinance now before the Board of Aldermen to empower the Commissioner of Licenses to revoke, suspend, or annul any moving-picture license "for cause after a trial." The ordinance further reads:

Proof shall be taken before the Commissioner of Licenses upon notice of not less than two (2) days to the proprietor, manager, or person in charge of said place to show cause why such license should not be revoked, annulled, or suspended. The Commissioner of Licenses shall hear the proofs and allegations in each case and determine the same, and any place the license for which shall have been revoked, annulled, or suspended shall not thereafter be licensed again to the same licensee within one year, under the provisions of said sections. On any examination before a Commissioner of Licenses, pursuant to a notice to show cause as aforesaid, the accused party may be a witness in his own behalf.

This plainly constitutes the Commissioner of Licenses a censor of all moving-picture plays, precisely as the Mayor of every town in Massachusetts, except Boston, now has similar powers. That the plan has its defects is obvious, for a Commissioner of Licenses with bad judgment might work great harm.

But this risk is inevitable with any censorship, and no bill has as yet been suggested to the Massachusetts Legislature—which is bent on passing some measure before it adjourns—that is free from defects of one kind or another, save the proposal to put Boston on an equal footing with the other Massachusetts cities. The truth is that this wonderful new means for public amusement and education has brought with it grave perils which we are only just beginning to realize, for side by side with its educational possibilities are the dangers of unrestricted propaganda. As the Rev. Dr. Crothers has pointed out, we have lulled ourselves into a sense of security by repeating to ourselves that the "past at least is secure." But along comes this play, which is not only planned to make large sums for its promoters, but is admittedly a deliberate propaganda to degrade and injure ten millions of citizens, besides misrepresenting some of the noblest figures in our past, Stevens, Sumner, and Lincoln, and perverting history, if only by the onesidedness of its portrayal. Now, let us suppose, as Dr. Crothers has also suggested, that others inspired by this shameful example turn to religious propaganda, and represent the horrible murdering of Catholics at Drogheda by Cromwell, or the massacre of Protestants on St. Bartholomew's night—what then?

Undoubtedly, the tortures of the Inquisition would make effective capital against the Pope at Rome; and if moving pictures had existed in 1898, we might have seen a still more vindictive anti-Spanish crusade by films of battle, or devastation, or reconcentrado camps. Pictures of Russian pogroms would make plenty of money, yet rouse bitter national and racial antipathies. Obviously, the feeling that would result fr[illegible] a religious film-propaganda mig[illegible] in most serious [illegible]

30-1915

If a mild, gentle, humorous philosopher like Dr. Crothers admits that the offending film in Boston stirred his heart to mutiny and rage, the potentialities for evil in less-balanced minds need no stressing. What makes the matter worse is that it is not a question of dealing with a single theatrical production, for the film can be duplicated so that the objectionable performance may be going on in forty or more cities at the same moment. It is not surprising, in view of this power for evil, that the United States Supreme Court on February 23 last in three unanimous decisions upheld the Ohio and Kansas laws creating official censors. "We would have," it said, "to shut our eyes to the facts of the world to regard the precaution unreasonable or the legislation to effect it a mere wanton interference with personal liberty." The Court plainly had in mind the difficulty of controlling by public sentiment alone a series of films scattered over the whole country.

Yet so excellent a newspaper as the Boston *Advertiser* feels that the proposed censorship may be a most dangerous infringement of our freedom of speech and of expression, on a par with the efforts to suppress Garrison and Phillips in anti-slavery days. The Boston *Transcript* and *Herald* appear to believe that if one bill proposed should become a law any citizens who indulged in a fight over a play could stop it, and that any play with a lesson to teach or one which undertook to dwell on the weaknesses of a group of our citizens might easily be driven off the stage. The plan of an official censor for whom the Mayor is responsible, with such a trial as is provided in the pending Aldermanic ordinance in this city, seems for the moment the best way out.

[illegible] OHIO

APR 30 1915

SAYS HE DIDN'T O. K. MOVIE

Wilson Repudiates Endorsement of New Photo Play.

Special to The Blade.

Washington, April 30.—President Wilson today repudiated the claim that he had endorsed the photoplay "The Birth of a Nation," which has given offense to negroes throughout the country.

W. H. Lewis of Boston, the only negro ever appointed an assistant attorney general and Bishop Walters of the African M. E. Church, called at the White House and procured the denial from J. P. Tumulty, the President's secretary.

The Crisis

New York City

MAY - 1915

THE CLANSMAN

SEVERAL years ago a "professional southerner" named Dixon wrote a sensational and melodramatic novel which has been widely read. Eight years ago Dixon brought out his novel as a sordid and lurid melodrama. In several cities the performance of this play was prohibited because of its indecency or incitement to riot. Recently this vicious play has been put into moving pictures. With great adroitness the real play is preceded by a number of marvelously good war pictures; then in the second part comes the real "Clansman" with the Negro represented either as an ignorant fool, a vicious rapist, a venal and unscrupulous politician or a faithful but doddering idiot. By curious procedure this film received the preliminary approval of the National Board of Censors. It was put on in Los Angeles and immediately the fine organization of the N. A. A. C. P. was manifest. The facts were telegraphed to us from our Los Angeles Branch. We started at the Board of Censors. The proprietors of the film fought madly but the Censors met, viewed the film and immediately withdrew their sanction. Many of them were astonished that any committee of their board had ever passed it. The owners of the film promised to modify it but the modifications were unimportant. Yet this remarkable Board of Censors met a third time and passed the film over the protests of a minority of nine persons. Among these nine, however, was the chairman and founder of the board, Frederick C. Howe, Commissioner of Immigration at the Port of New York and several others equally influential. In other words, the board of censorship is now practically split in two. The Association was not discouraged but immediately took steps on the one hand to bring the matter into court and on the other hand to interview the mayor. The interview with the mayor was after some difficulty arranged. The delegation of five hundred of the most prominent white and colored people in the city filled the Council Chamber at City Hall and for an hour in terse, tense speeches urged the mayor to act. The mayor promised to have the two rape scenes cut out immediately and to go further than this if the play still seemed objectionable from the point of view of public peace and decency.

This action while commendable is not sufficient. The whole second half of the play ought to be suppressed and the Association will continue to work to this end. It is gratifying to know that in this work we have the cordial co-operation of all elements of colored people. The New York *Age* and the CRISIS worked hand in hand with Harlem, Brooklyn and Jersey City. We know no factions in the righting of this great wrong.

It is sufficient to add that the main incident in the "Clansman" turns on a thinly veiled charge that Thaddeus Stephens, the great abolition statesman, was induced to give the Negroes the right to vote and secretly rejoice in Lincoln's assassination because of his infatuation for a mulatto mistress. Small wonder that a man who can thus brutally falsify history has never been able to do a single piece of literary work that has brought the slightest attention, except when he seeks to capitalize burning race antagonisms.

The Sun. May 1-1915

WILSON DENIES HE O.K'D FILM.

"Birth of a Nation" Shown at White House, but Not Approved.

WASHINGTON, April 30.—A statement issued at the White House to-day indicates that President Wilson is chafing under the criticism that is alleged at him in some parts of the country because he permitted the photoplay "The Birth of a Nation," which is based on Thomas Dixon's "Clansman," to be presented at the White House. Secretary Tumulty sent the following letter to Representative Thatcher of Massachusetts, which was made public here:

"Replying to your letters and enclosures I beg to say that it is true that the 'Birth of a Nation' was produced before the President and the family at the White House, but the President was entirely unaware of the character of the play before it was presented and has at no time expressed his approbation of it. Its exhibition at the White House was courtesy extended to an old acquaintance."

The World May 1-1915

NOT APPROVE RACE FILM

President Has Not Commended "Birth of a Nation."

(Special to The World.)

WASHINGTON, April 30.—President Wilson to-day made it plain that he has not indorsed "The Birth of a Nation," Thomas Dixon's photo play, which has caused race trouble when exhibited in Northern cities.

Several months ago the play was shown at the White House before the President and the members of his personal and official family, and as a result the impression has been sent through the country that the play had the President's approval.

A delegation of colored men who called to-day to protest against the use which is being made of the President's name were assured that the President had not approved the films. Mr. Wilson and Dixon are old acquaintances, it is stated.

Fifty-

Herald May 1 1915

NOT INDORSED BY PRESIDENT.

Has Taken No Stand on "The Birth of a Nation."

HERALD BUREAU,
No. 1,502 H STREET, N. W.,
WASHINGTON, D. C., Friday.

President Wilson is experiencing some annoyance because of an impression which is gaining ground that he indorsed the photoplay, "The Birth of a Nation," which is said to reflect on the negro race. The motion picture was presented at the White House recently at a special performance attended by Mr. Wilson, several members of the Cabinet and their families.

In an effort to put an end to the report that the picture has Mr. Wilson's indorsement, Joseph P. Tumulty, secretary to the President, made public a letter to-day written to Representative Thomas C. Thatcher, of Massachusetts, which said:—

"MY DEAR MR. THATCHER:—Replying to your recent letter and enclosures, I beg to say that it is true that the 'Birth of a Nation' was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance. Sincerely yours,

"J. P. TUMULTY."

"The Birth of a Nation" is based on Thomas Dixon's book, "The Clansman." Mr. Dixon was a classmate of Mr. Wilson at Johns Hopkins.

The Crisis

New York City

MAY 1915

TOM DIXON'S "CLANSMAN"

A CONTEMPTIBLE SLANDER

Of the "Reverend" Tom Dixon's latest attack on colored people, Jane Addams says:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among colored people, and showing them as representatives of the truth about the entire race," she said in describing her impressions of the play. "It is both unjust and untrue. The same method could be followed to smirch the reputation of any race. For instance, it would be easy enough to go about the slums of a city and bring together some of the criminals and degenerates, and take pictures of them purporting to show the character of the white race. It would no more be the truth about the white race than this is about the black."

Rabbi Stephen S. Wise said in a recent sermon:

"Most serious of all is the circumstance that this play constitutes a deliberate attempt to deepen and justify within the hearts of men the more or less instinctive prejudices which it is the business of an enlightened democracy ceaselessly to challenge and to combat. If but the author and the producers had the courage to declare that of which I accuse them, of designing to foster hate and to intensify prejudice, to make it impossible for two races to live side by side in this republic upon the basis of peace and good-will, one could almost respect their frankness and courage and not be moved to despise them for their cowardice as one loathes them for their shame.

"The general effect of the play is to present the Negro of a generation ago as a foul and murderous beast. Therefore, I call this play a crime against two races. The men who are responsible for it are coining prejudice and bitterness and every unholy instinct of men into money.

"If thirty or forty years ago Europe had set her face like flint against the initial causes which inevitably brought about the campaigns that ultimately ended in war, the war that now is upon us need never have been fought. The time to protest is not when race assassination has come to pass. The time to do that is now, when an attempt is deliberately made to foment it. It may become too late; and if too late and we have been silent, the blood will be upon our own heads, for we shall have suffered the soul of our city and our nation to be poisoned day by day by the fatal and ineradicable poisoning of race prejudice and race assassination."

The Brooklyn *Standard Union* says:

"If a whole race, other than the Negro race, were slandered as the Negroes are slandered in the current moving picture play, it would not run two nights in New York or in any other city. If a college professor should attack the morality of the women of any race, other than the white race, as a college professor slandered Negro women in a lecture in Boston not long ago, he would not long be either a lecturer or a college pro-

WILSON DENIES INDORSING "BIRTH OF A NATION" FILM

WASHINGTON, April 30.—President Wilson today denied having indorsed the anti-Negro "Birth of a Nation" movies, which, it was explained, were shown at the White House only out of courtesy to an old classmate, Thomas Dixon, author of "The Clansman," from which the movies were evolved.

TRY TO BLOCK EXHIBITION OF "NATION" IN BAY STATE

Should an attempt be made to show the much disputed film, "Birth of a Nation," in Massachusetts theatres outside the Boston metropolitan district, opposition of the state police is expected, because of the chief's refusal to allow the film to be shown on Sunday in Lynn.

Despite opposition, carried before Governor Walsh himself, the film, with elisions demanded by Mayor Curley, is on daily exhibition at the Tremont Theatre in Boston. The state police chief's attitude regarding the Lynn application for a Sunday showing, is believed to foreshadow refusal of permission for the picture to be taken to any city other than Boston.

In Boston itself the opposition has not given up hope of driving the picture from the local screen. Meanwhile the film draws big crowds. As a result a mass meeting of colored people has been held, at which a Cambridge business man went so far as to urge his fellows to war on the whites.

TRUTH SEEKER

New York City

MAY 1 - 1915

STILL ROOM FOR PROTEST.

From Verne E. Sheridan, New York.

To the Editor of The Truth Seeker:

You inform me in the letter box column of THE TRUTH SEEKER that you have been "told that the offensive parts of the picture 'Birth of a Nation' have been eliminated and that therefore further protest is not needed."

Pray permit me to acquaint you with the fact that they have not been eliminated, and that protest against this infamous thing should continue until the entire picture is forbidden.

I shall not take up more of your time about this picture. I am not angry because my letter was not printed, only sorry.

Your proper course should have been to print my letter, then add your own footnote to the effect that further protest was not necessary, which would have given me the right to have my letter correcting you printed. Too much space, you say? Perhaps, but let us stop "repeating" so much on B. S.—otherwise Wm. Sunday, and use the space on a few problems nearer home.

No offense, and may good luck and prosperity always attend you.

[Miss Sheridan's former letter was an indignant protest against the toleration of the film play, "The Birth of a Nation," now running in New York city, a portion of which is based on "The Clansman," by the Rev. Thomas E. Dixon, which is described by many who have seen the production as a virulent and malignant appeal to race hatred as against the Negro. When our correspondent's letter came to hand, the papers had announced that Mayor Mitchel had required the excision of the offending passages. Subsequent events bear out Miss Sheridan's statement that the cuts, if made, did not go far enough. The reverend author is well known as a writer careless of his facts, and disposed to a large measure of calumny in dealing with the objects of his displeasure. Whether the true remedy is to prohibit the offending drama, is a question on which opinions will differ. Some very strong opponents of race prejudice, to whom the play is especially disgusting, have refused to join in the movement for its suppression, on the ground that to prohibit the expression of even the most evil idea establishes a dangerous precedent, to which the enemies of free speech will be only too ready to appeal.—ED.]

The Crisis

New York City

MAY 1915

JEANNETTE EAGET

A Liberal Censorship

THE board of censorship which passes on the morality of films has given its sanction to one called "The Birth of a Nation," made from a book by the notorious Negro-hater, Thomas Dixon. It shows what horrible things happened (according to Mr. Dixon) when the Negro was given equal political rights with the white race. It teaches that the Negro is a monster that must be deprived of all human rights, and lynched occasionally to keep him "in his place." It glorifies the outrages of the Klu Klux Klan and libels the Negro character with malignant ferocity. It perverts history, incites race-prejudice and justifies crime.

Our censors are getting "liberal." But there is one more stage of liberality.

It is possible to say: "We will take the risk of this picture doing harm. We will take the risk of *any* picture doing harm. We will prohibit nothing." That is an honorable, if difficult, thing to say.

Let the board of censorship say that, and resign.

FIGHTING RACE CALUMNY

AN INSTANCE OF THE WAY THE N. A. A. C. P. WORKS

THE CHRONOLOGICAL RECORD OF THE FIGHT AGAINST THE "CLANSMAN" IN MOVING PICTURES.

February 12-26:

We are advised by our Los Angeles Branch that "The Birth of a Nation," a picture play founded on Dixon's "Clansman," is running in that city and that the branch has been unable to suppress the play because it has the approval of the National Board of Censorship, located in New York.

Advance announcement of this performance in New York appears in the local press.

We go to the office of the Board of Censorship and request:

The names of the committee who approved the picture so that we may ascertain its character from someone who has seen it; the names and addresses of the National Board of Censorship; a list of the cities where the film has been released; the possibility of arranging for an advance performance when the film could be reviewed by the entire Board of Censorship and a committee from our Association.

The office of the Board of Censorship reply that there is nothing objectionable in the picture and refuse to give us the names of any of the committee who have approved it. They also refuse the addresses of members of their board and advise us not to communicate with them. They say that since the picture has been passed by the Board, no advance performance can be arranged in New York and nothing can be done about it.

We appeal to the Chairman of the National Board of Censorship, Mr. Frederic C. Howe, for an advance performance and it is arranged.

February 27:

We write a letter to the members of the National Board of Censorship stating our position in regard to the picture.

The National Board of Censorship and a committee from our Association are invited to attend the advance performance on March 1. We were at first promised twelve tickets; later the number is cut to two by the office of the Board of Censorship and *colored people are excluded.*

March 1:

The National Board of Censorship meet after the performance and (according to their Chairman, Dr. Howe), disapprove certain incidents in the first section of the film and practically the entire second part. No communication in regard to this action is sent from the office of the Board of Censorship to the N. A. A. C. P.

March 3:

The owner and producer of the film are summoned by the N. A. A. C. P. to the Police Court on the grounds that they are maintaining a public nuisance and endangering the public peace. They are represented by Martin W. Littleton. Chief Magistrate McAdoo rules that it is not within his jurisdiction to stop the performance unless it actually leads to a breach of the peace.

March 8:

We write for a statement of the disapproval of the play by the Board of Censorship. We do not get it. We request all our members in New York and vicinity to write letters of protest to the press.

March 9:

We again write to the Board of Censorship for a statement of their disapproval of the film and also request a copy of the statement of release which is being sent to other cities, and a list of the states where bills for public censors are pending.

We are advised by a member of the Board of Censorship that the action of the Board on March 1 in disapproving the film was not official. No communication on the subject comes from the office of the Board.

March 10:

Prominent members of our Association, Mr. Jacob H. Schiff, Miss Jane Addams, Dr. Jacques Loeb, Miss Lillian

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The Crisis
New York City
MAY - 1915

ING PICTURE WORLD
New York City
MAY 1 1915

Many Protests Against Showing "The Birth of a Nation" in Chicago.

Heated discussions and speeches and letters by several prominent citizens still continue against the giving of permission to show "The Birth of a Nation" in Chicago. Jane Addams and others protest against its exhibition because of its injustice to colored people. Miss Addams has said:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among the colored people and showing them as the representatives of the truth about the entire race. It is both unjust and untrue. The same method could be followed to smirch the reputation of any race.

Moreover, it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider today. Even then it does not tell the whole truth. It is claimed that the play is historical, but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events, but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest. The production is the most subtle form of untruth—a half truth."

It will be remembered that in my letter of April 10 Charles Fitzmorris, Mayor Harrison's secretary, passed on these films and reported to Major Funkhouser that they should be shown in their entirety.

TIMES
Washington, D. C.
APR 30 1915

HERALD
Washington, D. C.
MAY 1 19

DIXON'S PLAY IS NOT INDORSED BY WILSON

Letter From White House Explains Why "Birth of Nation" Was Produced There.

Efforts to make it appear that President Wilson had indorsed the photoplay "The Birth of a Nation," reflecting on the character of the colored race, were nipped today when President Wilson, through Secretary Tumulty, directed a letter to Congressman Thatcher of Massachusetts, denying that the President had given the play his approval.

The "Birth of a Nation," which is based upon Thomas Dixon's play "The Clansman," was recently shown at the President, members of his family and Cabinet officers at a private exhibition at the White House. Mr. Dixon and the President were classmates at the Johns Hopkins University, in Baltimore, and at the conclusion of the latter, the letter to Thatcher explains, the exhibition was permitted.

Resented By Colored Men.

Because of the severe picture which the film play draws of the colored man at the close of the civil war, its production in certain Northern cities, including New York, has brought about several near-riots. Leading colored men of the country have bitterly resented its production, claiming that it was defamatory of the race, and intended to prejudice the mind of the people for the restriction of the colored race to a state in which the full rights of citizenship are denied.

The President has received many letters protesting against his attitude in indorsing the picture, and today W. H. Lewis, of Boston, the only colored man ever in half the period of Assistant Attorney General, and Bishop A. Walters, colored, of the A. M. E. Zion Church, of New Jersey, called at the White House to add their protests.

They were shown the letter written by Mr. Thatcher, which read as follows:

"My Dear Mr. Thatcher: Replying to your recent letter and inclosures, I beg to say that it is true that 'The Birth of a Nation' was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance. Sincerely yours,

J. P. TUMULTY,
Secretary to the President."

Bishop Walters said that Chief Justice White, of the United States Supreme Court, who was appointed by President Taft, had written a letter denouncing the scene as

Leave Petition At White House.

The visitors left a copy of a petition signed by the mayor of Boston, urging the suppression of the production of the play, but it is stated that President Wilson's name appears among the people who signed the petition from the Northern states.

HERALD
Syracuse, N. Y.
APR 30 1915

"BIRTH OF A NATION" BRINGS WILSON WORRY

Tumulty Says President Did Not Know Nature of Play Based on Dixon's Novel.

A statement issued at the White House yesterday indicates that President Wilson is chafing under the criticism aimed against him in some parts of the country because he permitted the photo-play "The Birth of a Nation," based on Thomas Dixon's "Clansman," to be presented at the White House. Secretary Tumulty sent the following letter to Representative Thatcher, of Massachusetts, which was made public here:

"Replying to your letter and enclosures, I beg to say that it is true that the "Birth of a Nation" was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance."

The letter was given out following a call at the White House by W. H. Lewis, former Assistant Attorney General, and Bishop A. Walters, of New Jersey, both colored. They called the attention of Mr. Tumulty to the use of President Wilson's name by some people in a way to indicate his approval of the principle depicted in this photo-play.

PUBLIC LEDGER
Philadelphia
1915

NEGROES AT WHITE HOUSE IN PROTEST ON "MOVIE"

Ask if President Indorsed Reconstruction Scene Film.

WASHINGTON, April 30. — W. H. Lewis, a Boston negro who was formerly Assistant Attorney General of the United States, and Bishop Alexander Walters, of the African Methodist Episcopal Zion Church, of New York, called at the White House today to inquire about reports that President Wilson had given his indorsement to a moving picture film depicting scenes during the reconstruction period in the South, in a manner distasteful to negroes.

Secretary Tumulty showed them a letter to Representative Thatcher, of Massachusetts, saying that while the film was once shown at the White House as a courtesy to a former classmate of the President's, the President was unaware of its character and has at no time expressed any approbation of it.

GEORGIAN
ATLANTA, GA
APR 30 1915

Wilson Did Not O. K. Film Negroes Dislike

[By International News Service.]

WASHINGTON, April 30.—President Wilson to-day repudiated the claim that he had indorsed the photo-play, "The Birth of a Nation," which has given offense to negroes throughout the country.

W. H. Lewis, of Boston, the only negro ever appointed an Assistant Attorney General, and Bishop Walters, of the African M. E. Church, called at the White House and obtained the denial from J. P. Tumulty, the President's secretary.

NEWS
Chicago, Ill.
APR 30 1915

NO O. K. OF FILM BY WILSON

Explanation Given of Exhibition of "Clansman" at White House.

[Special Dispatch from a Staff Correspondent.]

Washington, D. C., April 30. — Official denial that President Wilson has ever indorsed "The Birth of a Nation," a photo play based on "The Clansman" of Thomas Dixon, was issued from the white house to-day by Secretary Tumulty in a letter addressed to Representative Thacher of Massachusetts.

"Replying to your recent letter and inclosures," Mr. Tumulty writes, "I beg to say that it is true 'The Birth of a Nation' was produced before the president and his family at the white house, but the president was entirely unaware of the character of the play before it was presented and has at no time expressed his approbation of it. Its exhibition at the white house was a courtesy extended to an old acquaintance."

Publicity was given the letter to-day following a call by W. H. Lewis, a lawyer of Boston, the only colored man who has ever held the office of assistant attorney-general of the United States, and Bishop A. Walters of New Jersey of the African Methodist Episcopal Zion church, a supporter of President Wilson in the 1912 campaign. Mr. Lewis and Bishop Walters called the attention of Mr. Tumulty to a letter recently sent to the mayor of Boston by protesters against the play in which it was stated that "The Birth of a Nation" has been "interpreted as a political and social propaganda carefully planned to prepare the minds for the reduction of the negro to a state in which full rights of citizenship are denied."

Regarding the circumstances of the private exhibition before President Wilson, it was said here to-day that Mr. Dixon and the president were former classmates at Johns Hopkins university, and that Mr. Dixon requested that the play be shown at the white house.

HERALD
APR 30 1915

Wilson Denies He Endorsed Photoplay

WASHINGTON, April 30.—President Wilson today repudiated the claim that he had endorsed the photoplay "The Birth of a Nation," which has given offense to negroes throughout the country.

W. H. Lewis, of Boston, the only negro ever appointed an assistant attorney general, and Bishop Walters, of the African M. E. church, called at the White House and procured the denial from J. P. Tumulty, the president's secretary.

SARATOGA (N. Y.) SUN
APRIL 30, 1915

WILSON DENIES HE ENDORSED PHOTO PLAY

Washington, April 30—President Wilson today repudiated the claim that he had endorsed the photo play "The Birth of a Nation" which has given offense to negroes throughout the country.

W. H. Lewis, of Boston, the only negro ever appointed an assistant attorney general and B. P. Walters of the African M. E. church called at the White House and procured the denial from J. P. Tumulty, the president's secretary.

IF LINCOLN WERE THERE.

In the photoplay "The Birth of a Nation" Abraham Lincoln is presented agreeably, even eulogistically. In view of this acknowledgment of Lincoln's magnanimity, it may assist in forming a just estimate of the play to imagine what the great president would have thought had he seen its performance. Would he have regarded it as historically accurate and fair to the Negro, or would he have repudiated its history and considered it to be provocative of sectionalism and stimulative of race hatred?

One can imagine that his attention would have first been challenged by the title and the argument interpreting it to the effect that prior to the events of 1861-1865 the United States was not a nation—that the nation was born at Appomattox and not Bunker Hill and Yorktown and Philadelphia under the nationalistic guidance of Washington. What would have crossed Lincoln's mind as he encountered this thesis is indicated by recalling the words of his first inaugural. "I hold," he said, "that in contemplation of universal law and of the Constitution the union of these states is perpetual. Perpetuity is implied if not expressed in the fundamental law of all national governments. . . . No state upon its own mere motion can lawfully get out of the union—resolves and ordinances to that effect are legally void, and acts of violence within any state or states against the authority of the United States are insurrectionary or revolutionary, according to circumstances." Abraham Lincoln would not have much respect for the historical conclusion of Thomas Dixon.

The next thing to attract Lincoln's notice would have been the repetition of the charge, with which he was quite familiar, that slavery was introduced into the South by greedy Yankee skippers, and that the abolition movement was born of northern hypocrisy and jealousy. As to the Yankee skippers, he acknowledged their offense, but held that when one gladly bought goods from a transporter he could hardly claim exemption from fault. Lincoln's notion, expressed in his wonderful second inaugural, was that slavery was wrong, inherently wrong, and that both sections were to blame—the one for consenting to it and for a long time encouraging it, the other for stubbornly insisting on retaining it. He declared that if the struggle should "continue until the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword," "the judgments of the Lord are true and righteous altogether." As to the motives of the abolitionists, he knew what they were. They burned in his own breast from the day he travelled down the Mississippi and saw slavery face to face. He did not consider them an outgrowth of hypocrisy and jealousy.

As to reconstruction, Lincoln, although strongly believing in a policy of magnanimity, held that the results of the war must be conserved—that slavery should be regarded as gone forever. We can be sure of what would have been his attitude toward the so-called "personal liberty" laws which sought to revive slavery under a mutual other name and whose enactment was a chief cause of the troubles of reconstruction. Whether he would have supported the flat enfranchisement of the Negro we do not know, but we do know that at all times he was opposed to discrimination in the laws based on race. Nobody could not have contended that the ignorant white man should vote and the intelligent colored man should be barred.

As to the intermarriage question, on which D. W. Griffith lays so much stress in his letters to The Globe, Lincoln often encountered it in his days. Douglas constantly taunted him with the question as to whether he would be willing to marry a Negro. He responded that he could see that any aversion he might have to making a woman his wife was a reason why he should not make her his slave. The intermarriage stuff in the Griffith film he would regard as full of the same sort of nonsense that he had spoken of often. It was much danger of undesirable blending through illicit relations, which were inevitable when the race was degraded, while there was no danger regular marriage. Lincoln would not be more by Mr. Dixon's solicitude concerning race than he was by the similar solicitude of Douglas. of the opinion that such anxiety merely indicated a general desire to be unjust to the Negro and an excuse for the injustice.

is no honor to Lincoln on the anniversary to eulogize him and to attack the great he stood for.

GLOBE
ATCHISON, KANSAS
APR 8 1915

Speaking of "The Birth of a Nation," a motion picture drama founded on Thomas Dixon's story, "The Clansman," a writer named Francis Hackett says: "Whatever happened during Reconstruction, this film is aggressively vicious and defamatory. It is spiritual assassination. It degrades the censors that passed it, and the white race that endures it." This the photoplay now running at a New York theatre that charges $2 for best seats, and packs the house ry night.

The Crisis
New York City
MAY - 1915

THE CLANSMAN

SEVERAL years ago a "professional southerner" named Dixon wrote a sensational and melodramatic novel which has been widely read. Eight years ago Dixon brought out his novel as a sordid and lurid melodrama. In several cities the performance of this play was prohibited because of its indecency or incitement to riot. Recently this vicious play has been put into moving pictures. With great adroitness the real play is preceded by a number of marvelously good war pictures; then in the second part comes the real "Clansman" with the Negro represented either as an ignorant fool, a vicious rapist, a venal and unscrupulous politician or a faithful but doddering idiot. By curious procedure this film received the preliminary approval of the National Board of Censors. It was put on in Los Angeles and immediately the fine organization of the N. A. A. C. P. was manifest. The facts were telegraphed to us from our Los Angeles Branch. We started at the Board of Censors. The proprietors of the film fought madly but the Censors met, viewed the film and immediately withdrew their sanction. Many of them were astonished that any committee of their board had ever passed it. The owners of the film promised to modify it but the modifications were unimportant. Yet this remarkable Board of Censors met a third time and passed the film over the protests of a minority of nine persons. Among these nine, however, was the chairman and founder of the board, Frederick C. Howe, Commissioner of Immigration at the Port of New York and several others equally influential. In other words, the board of censorship is now practically split in two. The Association was not discouraged but immediately took steps on the one hand to bring the matter into court and on the other hand to interview the mayor. The interview with the mayor was after some difficulty arranged. The delegation of five hundred of the most prominent white and colored people in the city filled the Council Chamber at City Hall and for an hour in terse, tense speeches urged the mayor to act. The mayor promised to have the two rape scenes cut out immediately and to go further than this if the play still seemed objectionable from the point of view of public peace and decency.

This action while commendable is not sufficient. The whole second half of the play ought to be suppressed and the Association will continue to work to this end. It is gratifying to know that in this work we have the cordial co-operation of all elements of colored people. The New York *Age* and the *Crisis* worked hand in hand with Harlem, Brooklyn and Jersey City. We know no factions in the righting of this great wrong.

It is sufficient to add that the main incident in the "Clansman" turns on a thinly veiled charge that Thaddeus Stephens, the great abolition statesman, was induced to give the Negroes the right to vote and secretly rejoice in Lincoln's assassination because of his infatuation for a mulatto mistress. Small wonder that a man who can thus brutally falsify history has never been able to do a single piece of literary work that has brought the slightest attention, except when he seeks to capitalize burning race antagonisms.

NOT INDORSED BY PRESIDENT

Has Taken No Stand on "The Birth of a Nation."

HERALD BUREAU,
No. 1,462 H Street, N. W.,
WASHINGTON, D. C., Friday.

President Wilson is experiencing some annoyance because of an impression which is gaining ground that he indorsed the photoplay, "The Birth of a Nation," which is said to reflect on the negro race. The motion picture was presented at the White House recently at a special performance attended by Mr. Wilson, several members of the Cabinet and their families.

In an effort to put an end to the report that the picture has Mr. Wilson's indorsement, Joseph P. Tumulty, secretary to the President, made public a letter to-day written to Representative Thomas C. Thatcher, of Massachusetts, which said:—

"MY DEAR MR. THATCHER:—Replying to your recent letter and enclosures, I beg to say that it is true that the 'Birth of a Nation' was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance. Sincerely yours,

"J. P. TUMULTY."

"The Birth of a Nation" is based on Thomas Dixon's book, "The Clansman." Mr. Dixon was a classmate of Mr. Wilson at Johns Hopkins.

The Crisis
New York City
1915

TOM DIXON'S "CLANSMAN"

A CONTEMPT OF THE "REFORM" [illegible] BY SLANDER. Dixon's [illegible] colored people.

Addams says:

"The producer seems to have [illegible] the principle of gathering the most [illegible] ous and grotesque individuals he could find among colored people and showing them as representatives of the truth about the entire race. [illegible] scribing her impression of the film, she is both [illegible] and unfair. The same method could be followed to smirch the reputation of any race. For instance, it would be easy enough to go out into the slums of a city and bring together some of the criminals, degenerates and [illegible] take pictures of them purporting to show the character of the white race. It would no more be the truth about the

The Sun. May 1-1915

WILSON DENIES HE O.K.D FILM.

"Birth of a Nation" Shown at White House, but Not Approved.

WASHINGTON, April 30.—A statement issued at the White House to-day indicates that President Wilson is chafing under the criticism that is aimed at him in some parts of the country because he visited the photoplay "The Birth of a Nation," which is based on Thomas Dixon's "Clansman," to be presented at the White House. Secretary Tumulty made the following letter to Representative Thatcher of Massachusetts, which he made public here:

"Replying to your letters and enclosures, I beg to say that it is true that the 'Birth of a Nation' was produced before the President and the family at the White House, but the President was entirely unaware of the character of the play before it was presented and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance."

The Sun. May 1-1915

WILSON DENIES INDORSING "BIRTH OF A NATION" FILM

WASHINGTON, April 30.—President Wilson today denied having indorsed the anti-Negro "Birth of a Nation" movies, which, it was explained, were shown at the White House only out of courtesy to an old classmate, Thomas Dixon, author of "The Clansman," from which the movies were evolved.

TRIBUNE
New York City
MAY 1 - 1915

STILL ROOM FOR PROTEST.

From Verne E. Sheridan, New York.

To the Editor of The Tribune Sir:

You inform me in the letter to a [illegible] of THE TRIBUNE SERVICE that you have [illegible] that the Reform Series [illegible] ture Birth of a Nation have been eliminated and that therefore further protest is not needed.

Pray permit me to acquaint you with the fact that they have not been eliminated and that protest against this film should continue until the entire picture is withdrawn from exhibition.

I shall take up your letter with the [illegible] about this picture. I [illegible] cause my letter was [illegible] printed. Only sorry.

Your [illegible] my letter [illegible] to the effect that further protest was not necessary, which would have given me the right to have my letter correctly printed. Too much space, you say? Perhaps, but let us stop "repeating" so much on B. S.—otherwise Wm. Sunday, and use the space on a few problems nearer home.

No offense, and may good luck and prosperity always attend you.

[Miss Sheridan's former letter was an indignant protest against the toleration of the film play, The Birth of a Nation, now running in New York city, a version of which is based on "The Clansman" by the Rev. Thomas F. Dixon, which is described by many who have seen the production as a virulent and malignant appeal to race hatred as against the Negro. When our correspondent's letter came to hand, the press had announced that Mayor Mitchel had required the excision of the offending passages. Subsequent events bear out Miss Sheridan's statement that the cuts it made, did not go far enough. The reverend author is well known as a writer careless of his facts and disposed to a large measure of calumny in dealing with the objects of his displeasure. Whether the true remedy is to prohibit the offending drama, is a question on which opinions will differ. Some very strong opponents of race prejudice, to whom the play is especially disgusting, have refused to join in the movement for suppression, on the ground that to prohibit the expression of even the most evil idea establishes a dangerous precedent, to which the enemies of free speech will be only too ready to appeal.—ED. T. S.]

CAL

APR 8

PROTESTS

Editor of The
Why have
raised their
the picture,
My first act
York was to
I am protesting
and all around
those of you
in the spirit of
me and the
that are heard?
A more outr
devised piece of
of race prejudice
across.
All that is ha
just freed from
most minutely, w
that have caused
hatred are not ev
The white So
Negro is all that
Why not see the
letters of protest
the National Boa
In the name o
gether and strike
ored sisters and
knows their struggle
battle harder than
only our economic
while they must fig
haters of their race.
Their blood is as
possess souls,
to me that so
different colors?
the picture,
and, to add
join the Na
Advancement
fifth avenue
than 4 cents
a year's subscri
cellent magazine, the
Sincerely,
VERNE E.
Brooklyn, N. Y.

The World May 1-1915

NOT APPROVE RACE FILM

President Has Not Commended "Birth of a Nation."

(Special to The World.)

WASHINGTON, April 30.—President Wilson to-day made it plain that he did not indorse "The Birth of a Nation," Thomas Dixon's photo play, which has caused race trouble when exhibited in Northern cities.

The white South are the play was shown at the White House before the President and the members of his personal and official family, and as a result the impression has been sent through the country that the play had President's approval.

A delegation of colored men who called to protest against the use which was made of the President's name assured that the President had not approved the films. Mr. Wilson and Dixon are old acquaintances, [illegible]

TRY TO BLOCK EXHIBITION OF "NATION" IN BAY STATE

Should an attempt be made to show the much disputed film, "Birth of a Nation," in Massachusetts theatres outside the Boston metropolitan district, opposition of the state police is expected, because of the chief's refusal to allow the film to be shown on Sunday in Lynn.

Despite opposition, carried before Governor Walsh himself, the film, with elisions demanded by Mayor Curley, is on daily exhibition at the Tremont Theatre in Boston. The state police chief's attitude regarding the Lynn application for a Sunday showing, is believed to foreshadow refusal of permission for the picture to be taken to any city other than Boston.

In Boston itself the opposition has not given up hope of driving the picture from the local screen. Meanwhile the film draws big crowds. As a result a mass meeting of colored people has been held, at which a Cambridge business man went so far as to urge his fellows to war on the whites.

Louisville:

A case to test the new segregation ordinance was brought by this branch through their attorneys, Blakey, Quinn & Lewis, the leading lawyers of the city. This week the ordinance was declared valid. Record is now being prepared and the case will probably be argued in the Court of Appeals in May.

Portland:

This branch has made the first step in removing the so-called "black laws" from the statute books. A bill has passed the Legislature which will place on the ballot at the next election a constitutional amendment to repeal that section of the state constitution which excludes Negroes and mulattoes from the state and which denies to all Negroes, mulattoes and Chinese the right of suffrage. Both of these sections of the constitution are practically void. The bill to eliminate them from the constitution was introduced by Senator George McBride who has been assisted in this work by Senator Farrell, Dr. Andrew D. Smith and D. C. Lewis, members of the House.

The branch has held a number of notable meetings, including a Lincoln's birthday celebration. The work done by its Publicity Committee is especially good. The President is Dr. J. A. Merriman, the Secretary, Mrs. Beatrice Morrow Cannaday, and the Chairman of the Executive Committee, Mr. E. D. Cannaday.

Pittsburgh:

On the 17th of March the Branch held its first quarterly meeting in the Central Baptist Church, adding over eighty new members and raising one hundred dollars in cash. It sent a contribution of twenty-five dollars to assist the Harrisburg Branch in continuing its prosecution of the moving picture case mentioned above.

St. Louis:

This branch, through a committee of thirty members, fifteen white and fifteen colored, is waging an extensive cam-

ANNUAL CONFERENCE

As voted some months ago by the Board of directors, because of the retrenchment necessitated by the war, the National Conference will not be held this year. The Association will hold a meeting in connection with the National Conference of Charities and Correction in Baltimore on the afternoon of May 13, beginning at three o'clock. This meeting will be rather informal in character, having as its object the stimulation of discussion of the race problem among the members of the Conference. Addresses will be made by Miss Mary White Ovington, who will speak on "City Philanthropy Among Colored People;" Prof. William Pickens, whose subject will be "The Ultimate Effects of Discrimination;" and Prof. George William Cook of Howard University for

D. Wald, as well as several prominent white Southerners, see the play. All agree in condemning it.

March 10:

The National Association brings criminal proceedings against Aitken and Griffith, owner and producer of the film, and retains James W. Osborne as attorney.

March 11:

We send a letter to the moving picture trade calling their attention to the action of Aitken and Griffith in producing this play after it has been disapproved by the National Board of Censorship.

March 12:

We appeal to the Commissioner of Licenses to stop the performance under that section of the penal code which applies to public nuisances.

We are advised that the Board of Censorship is seeing the play in its revised form. We attend the same performance and find that only slight changes have been made.

March 13:

Miss Jane Addams who has witnessed the play at our request, gives an exclusive interview condemning it to the *Evening Post*, which is sent out by the National Association to the press of the country. None of the New York papers carried this except the *Post* which, we understand, is the only paper in New York that has refused the advertising for "The Birth of a Nation."

March 15:

We are officially advised by the office of the National Board of Censorship that the film has been approved by the Board. Some of the members present tell us that the producer was even cheered when he came into the room.

March 16:

We are asked by the Board of Censorship to retract our letter sent to the moving picture trade. We do not.

We request of the Board of Censorship the addresses of their committees and again ask for a list of the cities where the film has been released and a list of states where bills for public censors are pending. We do not get this information.

March 19:

We write the Mayor requesting him to use his authority to suppress the play as an offense against public decency and as endangering public morals; also on the ground that the effect of the picture is likely to lead to a breach of the peace.

March 23:

A review of the play in the *New Republic* for March 20 published under the title "Brotherly Love," is mailed by the N. A. A. C. P. for editorial comment to five hundred newspapers.

March 24:

The New York press breaks its silence by publishing the "story" of the split on the Board of Censorship over the vote on this film.

March 26:

We are advised by the Mayor that he will receive a delegation from our Association. We invite all churches, clubs, and organizations interested, in New York and vicinity, to unite with us in appearing at this hearing.

March 27:

We attempt to arrange a procession to the Mayor's office. License is refused on the ground that it might lead to a breach of the peace.

March 29:

The National American Woman Suffrage Association refuses to co-operate with the National Board of Censorship in working against the bill for a public censor pending in Pennsylvania, because of the action of the Board on this play.

March 30:

Hearing before the Mayor with following speakers: Dr. Frederic C. Howe, Chairman of the National Board of Censorship; Dr. William H. Brooks, Pastor of St. Mark's M. E. Church; Dr. W. E. B. Du Bois, Editor of the Crisis; Dr. Stephen S. Wise, Rabbi of the Free Synagogue; Mr. Fred R. Moore, Editor of the *New York Age;* Mr. George E. Wibecan, President of the Brooklyn Citizens' Club; and Mr. Oswald Garrison Villard, President of the New York *Evening Post* Company, and Vice President of the N. A. A. C. P.

The following organizations were represented: The colored and white ministry of Greater New York, the Citizens' Club of Brooklyn, the Committee of One Hundred of Hudson County, N. J., the National League of Urban Conditions Among Negroes, the United Civic League, the Columbus Hill Civic

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19

...n this is about the black."
...hen S. Wise said in a recent

...of all is the circum-
...this play constitutes a de-
...ght to deepen and justify
the hearts of men the more or
...tive prejudices which it is the
...of an enlightened democracy
...challenge and to combat.
the author and the producers had
...declare that of which I
...designing to foster hate
...intentionally prejudice, to make it im-
...the two races to live side by side
...the basis of peace
...almost respect
...and not be
...their cowar-
...them for their shame
...the play is to
...ago as
...Therefore,
...against two
...responsible for
...and bitterness
...of men into

...Europe
...against the
...brought
...ultimately
...upon
...The
...race assas-
...The time to
...attempt is de-
...It may be
...late and we
...will be upon
...shall have suf-
...our nation
...by the fatal
...race pre-

...the Negro
...Negroes are
...picture
...rights in New
...If a college
...morality of
...than the
...professor sha-
...lecture in
...would not
...either a lecture or a college pro-

New York City
MAY 1915

A Liberal Censorship

...board of censorship which passes on the
...ality of films has given its sanction to one
...Birth of a Nation," made from a book by
...us Negro-hater Thomas Dixon. It shows
...e things happened (according to Mr. Dix...
...the Negro was given equal political rights
...ite race. It teaches that the Negro is a
...not be deprived of all human rights, and
...ally to keep him "in his place." It p...
...ages of the Ku Klux Klan and libels the
...er with malignant fanatics. It perverts
...race prejudice and justifies crime.

...ensors are getting "liberal." But there
...age of liberality.
...possible to say: "We will take the risk of
...doing harm. We will take the risk of
...g harm. We will permit nothing." That
...able, if difficult, thing to say.
...e board of censorship say that and resp...

NG PICTURE WORLD
ew York City
MAY 1 1915

Many Protests Against Showing "The Birth of a Nation" in Chicago.

Heated discussions and speeches and letters by several prominent citizens still continue against the giving of permission to show "The Birth of a Nation" in Chicago. Jane Addams and others protest against its exhibition because of its injustice to colored people. Miss Addams has said:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among the colored people and showing them as the representatives of the truth about the entire race. It is both unjust and untrue. The same method could be followed to smirch the reputation of any race.

"Moreover, it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider today. Even then it does not tell the whole truth. It is claimed that the play is historical, but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events, but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest. The production is the most subtle form of untruth—a half truth."

It will be remembered that in my letter of April 10 Charles Fitzmorris, Mayor Harrison's secretary, passed on these films and reported to Major Funkhouser that they should be shown in their entirety.

TIMES
Washington, D. C.
APR 30 1915

HERALD
Washington, D. C.
MAY 1 1915

IXON'S PLAY IS NOT INDORSED BY WILSON

tter From White House Explains Why "Birth of Nation" Was Produced There.

...fforts to make it appear that ...esident Wilson had indorsed the ...otoplay "The Birth of a Nation," ...lecting on the character of the ...lored race, were stopped today ...hen President Wilson, through Sec...tary Tumulty, addressed a letter to ...ngressman Thacher of Massa...usetts, denying that the President ...d given the play his approval. ...The "Birth of a Nation," which is ...sed upon Thomas Dixon's play ...he Clansman, was shown ...President, Members of his family, ...d Cabinet officers, state ex...bition at the White House. Mr. ...xon and the President were class...ates at the Johns Hopkins Univer...ty, in Baltimore, and solici...tion of the latter for a letter to ...hatcher explaining the exhibition ...as permitted.

Resented By Colored Men.

...Because of the severe picture which ...e film play draws of the colored ...en at the close of the civil war, its ...troduction in certain Northern cities, ...cluding New York, brought ...out several near-riots, leading ...ored men of the country to bit...ly resented its production, claiming that it was calculated to fan the ...d of the people for the colored race in ...ich the full rights of citizenship are denied.

...e President has been lately protesting against being so in indorsing the play of W. H. Lewis, a colored man even to the position of Assistant Attorney General, and Bishop A. Walters, of the A. M. E. Zion Church, of New Jersey, ...ested at the White House against their ...tests.

...ter were shown the letter to Thatcher, which read:

My Dear Mr. Thatcher: In ...your recent letter I ...beg to say that 'The Birth of a Nation' ...ore the President ...e White House ...was entirely unaware of the character of the play before it was presented, and has at no time ...d his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance. Sincerely yours,

J. P. TUMULTY.

Secretary Tumulty said Bishop Walters and Mr. White, of the Supreme Court, who ...ing indorsed the petition, sent a letter denying ...ne so.

Leave Petition At White House.

The visitors left at the White House a copy of a petition ...ayor of Boston ...e production of the play ...ion it is stated that President Wilson's ...an people are thrown ...ake it appear ...atements from the ...e play.

These passages, ...esident in the ...violence against

HERALD
Syracuse, N. Y.
APR 30 1915

"BIRTH OF A NATION" BRINGS WILSON WORRY

Tumulty Says President Did Not Know Nature of Play Based on Dixon's Novel.

A statement issued at the White House yesterday indicates that President Wilson is chafing under the criticism aimed against him in some parts of the country because he permitted the photo-play "The Birth of a Nation," based on Thomas Dixon's "Clansman," to be presented at the White House. Secretary Tumulty sent the following letter to Representative Thatcher, of Massachusetts, which was made public here:

"Replying to your letter and enclosures, I beg to say that it is true that the "Birth of a Nation" was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance."

The letter was given out following a call at the White House by W. H. Lewis, former Assistant Attorney General, and Bishop A. Walters, of New Jersey, both colored. They called the attention of Mr. Tumulty to the use of President Wilson's name by some people in a way to indicate his approval of the principles depicted in this photo-play.

PUBLIC LEDGER
Philadelphia
MAY 1 1915

NEGROES AT WHITE HOUSE IN PROTEST ON "MOVIE"

Ask if President Indorsed Reconstruction Scene Film

WASHINGTON, April 30. — W. H. Lewis, a Boston negro who was formerly Assistant Attorney General of the United States, and Bishop Alexander Walters, of the African Methodist Episcopal Zion Church, of New York, called at the White House today to inquire about reports that President Wilson had given his indorsement to a moving picture film depicting scenes during the reconstruction period in the South, in a manner distasteful to negroes.

Secretary Tumulty showed them a letter to Representative Thatcher, of Massachusetts, saying that while the film was once shown at the White House as a courtesy to a former classmate of the President's, the President was unaware of its character and has at no time expressed any approbation of it.

GEORGIAN
ATLANTA, GA
APR 30 1915

Wilson Did Not O. K. Film Negroes Dislike

(By International News Service.)

WASHINGTON, April 30.—President Wilson to-day repudiated the claim that he had indorsed the photoplay, "The Birth of a Nation," which has given offense to negroes throughout the country.

W. H. Lewis, of Boston, the only negro ever appointed an Assistant Attorney General, and Bishop Walters, of the African M. E. Church, called at the White House and obtained the denial from J. P. Tumulty, the President's secretary.

NEWS
Chicago, Ill.
APR 30 1915

NO O. K. OF FILM BY WILSON

Explanation Given of Exhibition of "Clansman" at White House.

[Special Dispatch from a Staff Correspondent.]

Washington, D. C., April 30. — Official denial that President Wilson has ever indorsed "The Birth of a Nation," a photo play based on "The Clansman" of Thomas Dixon, was issued from the white house to-day by Secretary Tumulty in a letter addressed to Representative Thacher of Massachusetts.

"Replying to your recent letter and inclosures," Mr. Tumulty writes, "I beg to say that it is true 'The Birth of a Nation' was produced before the president and his family at the white house, but the president was entirely unaware of the character of the play before it was presented and has at no time expressed his approbation of it. Its exhibition at the white house was a courtesy extended to an old acquaintance."

Publicity was given the letter to-day following a call by W. H. Lewis, a lawyer of Boston, the only colored man who has ever held the office of assistant attorney-general of the United States, and Bishop A. Walters of New Jersey of the African Methodist Episcopal Zion church, a supporter of President Wilson in the 1912 campaign. Mr. Lewis and Bishop Walters called the attention of Mr. Tumulty to a letter recently sent to the mayor of Boston by protesters against the play in which it was stated that "The Birth of a Nation" has been "interpreted as a political and social propaganda carefully planned to prepare the minds for the reduction of the negro to a state in which full rights of citizenship are denied."

Regarding the circumstances of the private exhibition before President Wilson, it was said here to-day that Mr. Dixon and the president were former classmates at Johns Hopkins university, and that Mr. Dixon requested that the play be shown at the white house.

HERALD
APR 30 1915

Wilson Denies He Endorsed Photoplay

WASHINGTON, April 30.—President Wilson today repudiated the claim that he had endorsed the photoplay "The Birth of a Nation," which has given offense to negroes throughout the country.

W. H. Lewis, of Boston, the only negro ever appointed an assistant attorney general, and Bishop Walters, of the African M. E. church, called at the White House and procured the denial from J. P. Tumulty, the president's secretary.

SARATOGA (N. Y.) SUN
APRIL 30, 1915

...SON DENIES HE ENDORSED PHOTO PLAY

Washington, April 30—President Wilson today repudiated the claim that he had endorsed the photo play "The Birth of a Nation" which has given offense to negroes throughout the country.

W. H. Lewis, of Boston, the only negro ever appointed an assistant attorney general and B. P. Walters of the African M. E. church called at the White House and procured the denial from J. P. Tumulty, the president's secretary.

IF LINCOLN WERE THERE.

[illegible] photoplay "The Birth of a Nation" Abraham [illegible] is presented agreeably, even eulogistically. I[illegible] of this acknowledgment of Lincoln's magnanimity [illegible] may assist in forming a just estimate of the play to [illegible] what the great president would have thought [illegible] seen its performance. Would he have regarded [illegible] as historically accurate and fair to the Negro, or [illegible] he have repudiated its history and considered it [illegible] provocative of sectionalism and stimulative of [illegible] hatred?

One can imagine that his attention would have first [illegible] challenged by the title and the argument interpret[illegible] it to the effect that prior to the events of 1861-1865 [illegible] United States was not a nation—that the nation was [illegible] at Appomattox and not Bunker Hill and Yorktown [illegible] Philadelphia under the nationalistic guidance of [illegible]ington. What would have crossed Lincoln's mind [illegible] he encountered this thesis is indicated by recalling [illegible] words of his first inaugural. "I hold," he said, [illegible] in contemplation of universal law and of the Con[illegible]tion the union of these states is perpetual. Per[illegible]uity is implied if not expressed in the fundamental [illegible] of all national governments. . . . No state upon [illegible] own mere motion can lawfully get out of the union— [illegible]tives and ordinances to that effect are legally [illegible], and acts of violence within any state or states [illegible]inst the authority of the United States are insur[illegible]tionary or revolutionary, according to circumstances."

[illegible]ham Lincoln would not have much respect for the [illegible]torical conclusion of Thomas Dixon.

The next thing to attract Lincoln's notice would [illegible]ve been the repetition of the charge, with which he [illegible] quite familiar, that slavery was introduced into the [illegible]th by greedy Yankee skippers, and that the abolition [illegible]vement was born of northern hypocrisy and jealousy. [illegible] to the Yankee skippers, he acknowledged their of[illegible], but held that when one gladly bought goods from [illegible] transporter he could hardly claim exemption from [illegible]. Lincoln's notion, expressed in his wonderful [illegible] and inaugural, was that slavery was wrong, in[illegible] wrong, and that both sections were to blame—[illegible]nsenting to it and for a long time encourag[illegible] the other for stubbornly insisting on retain[illegible] declared that if the struggle should "cont[illegible] the wealth piled by the bondman's tw[illegible] fifty years of unrequited toil shall be [illegible]nk, [illegible] every drop of blood drawn with the [illegible] another drawn with the sword," [illegible] judg[illegible] the Lord are true and righteous altogether." [illegible]

[illegible]tives of the abolitionists, he knew what [illegible] they burned in his own breast from the day he [illegible]avelled [illegible] the Mississippi and saw slavery face to face. He [illegible] not consider them an outgrowth of hypocrisy and [illegible]lousy.

[illegible] to reconstruction, Lincoln, although strongly be[illegible] in a policy of magnanimity, held that the re[illegible] the war must be conserved—that slavery should [illegible]d as gone forever. We can be sure of what [illegible] been his attitude toward the so-called "per[illegible]" laws which sought to revive slavery under [illegible]e and whose enactment was a chief cau[illegible] troubles of reconstruction. Whether he would [illegible] supported the flat enfranchisement of the Negro [illegible] not know, but we do know that at all times he [illegible]posed to discrimination in the laws based on race. [illegible]ould not have contended that the ignorant white [illegible] should vote and the intelligent colored man should [illegible]arred.

[illegible] the intermarriage question, on which D. W. [illegible] so much stress in his letter to The Globe, [illegible] often encountered it in his day. Douglas con[illegible] taunted him with the question as to whether he [illegible]d to marry a Negro. He responded that he could [illegible] that any aversion he might have to making a [illegible] woman his wife was a reason why he should [illegible] make her his slave. The intermarriage stuf[illegible] Griffith film he would regard as full co[illegible] sort of nonsense that he had so often [illegible] there was much danger of undesirable b[illegible] through illicit relations, which were inevit[illegible]ce was degraded, while there was no da[illegible] [illegible]gular marriage. Lincoln would not be more [illegible] Mr. Dixon's solicitude concerning race [illegible]n he was by the similar solicitude of Douglas. [illegible] the opinion that such anxiety merely indi[illegible]neral desire to be unjust to the Negro and [illegible]cuse for the injustice.

[illegible] honor to Lincoln on the anniversary of his [illegible]gize him and then to attack the great [illegible] for.

GLOBE
ATCHISON, KANSAS
APR 8 1915

Speaking of "The Birth of a Na[illegible]on," a motion picture drama found[illegible] on Thomas Dixon's story, "The [illegible]lansman," a writer named Francis [illegible]Hackett says: "Whatever happened [illegible] during Reconstruction, this film is [illegible]ggressively vicious and defamatory. [illegible]t is spiritual assassination. It de[illegible]grades the censors that passed it, and [illegible] the white race that endures it." This [illegible] the photoplay now running at a [illegible]w York theatre that charges $2 for [illegible] best seats, and packs the house [illegible]ry night.

Colore[illegible]
Sati[illegible]

Investiga[illegible] sociation fo[illegible] Colored P[illegible] the revisi[illegible] the film [illegible] Nation;" [illegible] pressed y[illegible] the enfor[illegible] ceedings ag[illegible]

[illegible] set to [illegible]ket Court, [illegible]derstood th[illegible] of the film p[illegible] to remove t[illegible] the film wer[illegible] suit would [illegible]

Attorney[illegible] ceed with [illegible] complainants [illegible]ed to go thro[illegible] hearing was a[illegible]

[illegible]om
[illegible]dress [illegible]
[illegible]ate

Women [illegible] Thom[illegible] "Bir[illegible]

New York, [illegible] "The Birth [illegible]sion of Tho[illegible] man," took [illegible] four prominen[illegible] to appear in [illegible] day to expres[illegible] duction. The[illegible] ing, however [illegible] was postpo[illegible]

James W[illegible] protestors [illegible] D. W. Grif[illegible] sulting act [illegible] shadow the [illegible] Mitchel.

Mr. Osbor[illegible] tional Asso[illegible] of the Colo[illegible] avenue. It [illegible] of the pictur[illegible] chases a wh[illegible] the other a[illegible] force marria[illegible] benefactor. [illegible] these scenes [illegible] holds they b[illegible] ciently.

Joel E. Sp[illegible] board of the [illegible] to be sent to [illegible] attention to th[illegible] he had summonses [illegible] are expected to be th[illegible] court.

They are Mrs. Norr[illegible] house, Miss Rosalie [illegible] White Ovington, au[illegible] Lansdowne and Free[illegible] man of the Nation[illegible] ship, who request[illegible] taken off the a[illegible] national board [illegible] proved the film.

Miss Ovington [illegible] tures yesterday [illegible] erward she was [illegible] approval of the [illegible] esting points is [illegible] the wom[illegible] wh[illegible] will [illegible]

[illegible]ALL
New Y[illegible]
[illegible] 8 19[illegible]

PROTESTS AGAINST [illegible] A NATION[illegible]

Editor of The Call:

Why have readers [illegible] raised their voices in [illegible] the picture, "Birth of [illegible]

My first act upon g[illegible] York was to see this p[illegible] I am protesting to the [illegible] and all around me. [illegible] those of you that believe [illegible] in the spirit of fair play p[illegible] me and the few other fo[illegible] that are heard?

A more outrageous yet [illegible] devised piece of slander an[illegible] of race prejudice I have ra[illegible] across.

All that is hateful in the [illegible] just freed from slavery, is [illegible] most minutely, while the many [illegible] that have caused the breeding [illegible] hatred are not even hinted at. [illegible]

The white South is angelic [illegible] Negro is all that is mean and de[illegible]

Why n[illegible] see the picture, then [illegible] letters of protest to the Mayor [illegible] the National Board of Censors? [illegible]

In the name of decency, get [illegible] gether and strike a blow for our [illegible] ored sisters and brothers. Good [illegible] knows their struggles are many, [illegible] battle harder than ours. We [illegible] only our economic masters to f[illegible] while they must fight these and [illegible] haters of their race.

Their blood is as red as ours, [illegible] if we possess souls, why, who [illegible] prove to me that souls are posses[illegible] of different colors?

See the picture, then write yo[illegible] letters, and, to add your supreme pr[illegible] test, join the National Association f[illegible] the Advancement of Colored Peopl[illegible] 70 Fifth avenue. Two dollars a ye[illegible] (less than 4 cents a week), which in[illegible] cludes a year's subscription to an ex[illegible] cellent magazine, the Crisis.

Sincerely,

VERNE F. SHERIDAN.

Brooklyn, N. Y.

[illegible] 1 1915
The Sun

[illegible]SON DENIES HE O.K.D FILM

[illegible] of a Nation" Shown at [illegible] White House, but Not Approved.

[illegible]ASHINGTON, May 1.—A statement [illegible] at the White House to-day indi[illegible] that President Wilson is chafing [illegible] the criticism that is aimed at him [illegible] parts of the country because he [illegible] the photoplay "The Birth of a [illegible] which is bas[illegible] on Thomas [illegible] "Clansman," to be presented at [illegible] White House. Secretary Tumulty [illegible] the following letter to Representa[illegible] Gardner of Massachusetts, which [illegible] made public here:

[illegible] Replying to your letters and enclos[illegible] I beg to say that it is true that the [illegible] of a Nation" was produced before [illegible] President and the family at the [illegible] House, but the President was en[illegible] unaware of the character of the [illegible] before it was presented and has at [illegible] expressed his approbation of it. [illegible] at the White House was [illegible] extended to an old acquaint[illegible]

[illegible]
[illegible]

Many Protests Against Showing "The Birth of a Nation" in Chicago.

Heated discussions and speeches and letters by several prominent citizens still continue against the giving of permission to show "The Birth of a Nation" in Chicago. Jane Addams and others protest against its exhibition because of its injustice to colored people. Miss Addams has said:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among the colored people and showing them as the representatives of the truth about the entire race. It is both unjust and untrue. The same method could be followed to smirch the reputation of any race.

"Moreover, it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider today. Even then it does not tell the whole truth. It is claimed that the play is historical, but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events, but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest. The production is the most subtle form of untruth—a half truth."

It will be remembered that in my letter of April 10 Charles Fitzmorris, Mayor Harrison's secretary, passed on these films and reported to Major Funkhouser that they should be shown in their entirety.

[illegible] TRIBUNE
[illegible]RIL 7, 1915

VOICE O[illegible]

[illegible]EST AGAINST A FILM

[illegible]il 4.—[Editor of [illegible] call your attention to [illegible] that Chicago has an extremely [illegible] [illegible]ard of censorship for films, the m[illegible] [illegible]rs of which, appointed under the ru[illegible] civil service, are under the super[illegible] [illegible]n of the morals division of police. [illegible] These censors pass upon all mov[illegible] [illegible]ctures before they are shown in th[illegible] [illegible]go. I note from THE TRIBUNE of Ap[illegible] that a film recently shown in New York [illegible]hown as "The Birth of a Nation" ha[illegible] [illegible]en "passed" by Charles Fitzmorris, [illegible] [illegible]ecretary to the mayor. While Mr. Fitz[illegible]norris may be a most excellent secretary [illegible] and [illegible]ersed in his duties as such, is [illegible] [illegible]t not rather unnecessary that he should [illegible] [illegible]usurp the work of the entire censo[illegible] [illegible]rd and that a film should be [illegible] [illegible]n the recommendation [illegible] The Birth of a Na[illegible] [illegible] arouse race pre[illegible] [illegible]ple; in it they [illegible] [illegible]ous, while the [illegible] [illegible]e of the Ku Klu[illegible] [illegible]es, performing magnanimous acts o[illegible] [illegible]lry and invariably appearing at the [illegible] [illegible] moment to rescue the virtuous and [illegible] [illegible] the country from destruction. Such [illegible] [illegible]entation of an historic period wo[illegible] [illegible] harm. Doubtless some of the [illegible] [illegible] are correctly reported, but [illegible] [illegible]en selected with the most sinis[illegible] [illegible] and for that reason are most [illegible] [illegible] and harmful.

[illegible] number of the best citizens [illegible]k protested against the appe[illegible] [illegible] the film in that city. Is it [illegible] [illegible] that permission should [illegible] [illegible]n for such a notorious film [illegible] [illegible] in Chicago before it was [illegible] [illegible]our board of censors or to [illegible] [illegible] of citizens who are occa[illegible] [illegible] to help them? If the cit[illegible] [illegible]nsiders it worth while to s[illegible] [illegible]ar to sustain this board of [illegible] [illegible]ot at such a time as this that [illegible] [illegible]tes would be the most valu[illegible] [illegible]rtainly, public spirited citizens [illegible] [illegible]pected to protest against this [illegible] [illegible]ry usurpation of power on the [illegible] [illegible]ty official.

LOUISE DE KOVEN BOWEN,
Juvenile Protective Association.

[illegible] EDITOR & PUBLISHER
New York City
MAY 1 - 1915

ONE of the niftiest little press age[illegible] stunts that ha[illegible]en put over, and [illegible] is being put over is being worked [illegible] the versatile [illegible] wide-awake genius who is getting first page news [illegible]tories over for D. W. Griffith's big movie, "The Birth of a Nation."

This film is being shown in New York and Boston, so it is the New York and Boston papers which are falling for this very smooth press agentry.

Here is the how of it. The story of th[illegible] [illegible]d on Dixon's novel, "The Clansman," and the colored popu[illegible] [illegible]s are "worked" to file protests, which, of course, are turned into first page news stories which seem to get by the editorial [illegible]rs easily.

They are so good, in fact, that more than once they [illegible] first page position.

Of course any film that can get this kind of stories [illegible] this kind of position is sure to get the attention of people with [illegible] see just what there is about the film that can draw so much [illegible] there you are.

The movies are surely moving along nicely, thank y[illegible] [illegible] about the best of the many press agent stunts yet attempted [illegible]

[illegible]
Cinc[illegible]
MAY [illegible]

BIRTH OF A N[illegible]

The play banned and always [illegible] Boston up arrested and fin[illegible] week in the "race riots" o[illegible] Birth of a Nation will never [illegible] they were the victims of [illegible] furnished by a press agent. [illegible] that they were.

There is absolutely nothing [illegible] a sane also [illegible]

WATERVILLE (Me.[illegible]
MA[illegible]

If the colored peo[illegible] protest a little m[illegible] against the picture p[illegible] of the Nation," it is [illegible] everybody would go to [illegible]

BILLBOARD
Cincinatti, Ohio
MAY 1 1915
A NATION

(Me.) SENTINEL
MAY 1, 1915
people would only
more vigorously
ure play, "The Birth
it is believed tha
go to see it.

WILSON DENIES
INDORSEMENT

Telegraph MAY 2 1915
DON'T O. K. FILM

CLEVELAND (Ohio) PRESS
MAY 3, 1915

NEGROES RAP FILM

agers of the film play, "The Birth of a Nation," appeared in court today for a hearing to decide whether the portrayal of the film may continue.

The national association for the advancement of the colored people has invoked the law in an effort to bar the sensational dramatization of "The Clansman."

BIDDEFORD (Me.) RECORD
MAY 4, 1915

any time.

Those Boston negroes have greatly injured their cause against the motion picture play "The Birth of a Nation" by threatening to resort to bombs and violence. Such threats afford further evidence of the natural animalism of the negro.

CONCORD (N. H.) MONITOR
MAY 4, 1915

Gertrude Stevenson has written a story based on the much discussed film spectacle, "The Birth of a Nation," which the Boston Journal is publishing as a serial.

Empire
Cincinnati Ohio
5-2-15

Jane Addams and Other Women Protest

ers are striving to [illegible] "The Birth of a Nation" [illegible] appeal to "[illegible]" [illegible] there is but [illegible] picture arriving [illegible] son, because [illegible] sion requires [illegible] table. "The [illegible] demanding $2 [illegible] New York and Chicago.

NEW YORK OFFICE, 1022 LONGACRE BUILDING
Forty-second Street and Broadway
Telephone Bryant 1030

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Entered at Chicago Post Office as Second Class Mail Matter

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

PUBLISHED WEEKLY BY
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING
CHICAGO, ILL.
Telephone: Harrison 3014—All Departments

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Volume XIII — CHICAGO, JUNE 5, 1915 — Number 23

Permitted Locations of Theaters

CHICAGO has an ordinance which is intended to prohibit "theatrical performances," among other things, within two hundred feet of a church. This ordinance has naturally operated to restrain the construction of picture theaters in a good many desirable locations, even when the churches themselves might have voiced no objection.

Judge Honoré in the Circuit court has just held that ordinance invalid, and following his decision Mayor Thompson has granted a license to the Fifty-third Street Theater, which is quite close to the Hyde Park Presbyterian Chur[illegible] one of Chicago's exclusive residence distri[illegible] is means that picture theaters in the Windy C[illegible] now free to locate next door to a church, if the[illegible] which opens up practically the only new te[illegible] Chicago can offer the exhibitor.

The churches foug[illegible] for over a year; but Attorneys John W. Cr[illegible] John L. Hopkins, counsel for the le[illegible] of [illegible] were able to show that the term "theatr[illegible]es," as used in the ordinance, was ne[illegible] to regulate the location of a theater, a[illegible] legislature never delegated that power to the city. The fact that the theater building involved an investment of nearly a quarter of a million dollars demonstrated the responsibility and dignity of the undertaking to the satisfaction of the court.

While any suggestion of antagonism between the picture theater and the church is deplorable, we are confident that the result of the decision will work for a better mutual understanding between these two congregations of people with apparently widely differing motives. The theater, properly conducted, will profit by the dignity of the church; while the members of the latter will soon learn that there is nothing irreligious in the motion picture, nothing to disturb the consecrated and concentrated peace of the most sanctified neighborhood.

The pro-church enthusiast is very apt to be all kinds of an anti-amusement zealot. He cannot see that the motion picture is but a silent lecture—a succession of photographs—the simplest possible routine. The elimination of Chicago's limiting ordinance is an opportunity to convince him that there is much good in pictures, and no evil. And possibly he will find in time that the church itself is better off for the general livening up of the community, the improved mental and spiritual circulation which results from the stimulant of honest entertainment.

The Birth of a Nation's Rebellion Against Censorship

[illegible] much-discussed picture, "The Birth of a Nation," has mounted to the dignity and distinction of a long editorial in the Chicago *Tribune*. It is [illegible] evident that the great newspaper approves of this particular great film. The editorial points out that the film has been suppressed in Chicago, while the book it was made from and the stage play made from the same book, were not. In commenting on this [illegible] the writer manages to martial some interest-[illegible]

[illegible] he says) is a question of freedom in expression which [illegible] give any thoughtful person cause for reflection. We [illegible] our right to such freedom within the obvious bounds [illegible] common decency and morality. "The Birth of a Nation" does not offend against either. This film draws upon verifiable [illegible] from the history of the country, embodies men [illegible] of whom the pages treat, and they re-enact their struggles. We then say that citizens may not be permitted to see it.

The *Tribune* has been and is opposed to interference with freedom of expression, but it confesses that the subject here involved has complexities which do not yield to the application of ordinary rules. The terrible concrete reality of the moving picture is the disturbing factor and the consequent emotional response of the spectator is the disturbing result. The sin of the film is its effectiveness.

A lecturer with ability to touch men's susceptibilities might take this subject and do his emotional best with it and we doubt that a voice would be raised to stop him. Such people as might go to hear him would have their feelings made more acute, might have their prejudices heightened, but in the end the chief result would be that they knew more about the days of reconstruction.

The moving picture not so much makes its spectators know more about the period; it makes them live through it, vicariously but intensely, and the city government has said, in effect, that the citizens of Chicago ought not to live through it, and they ought not, as a matter of public policy, to enter a theater from which they must come with prejudices and race hatreds inflamed.

It is not displeasing to hear the pictures credited-

IF LINCOLN WERE THERE.

In the photoplay "The Birth of a Nation" Abraham Lincoln is presented agreeably, even eulogistically. In view of this acknowledgment of Lincoln's magnanimity may we assist in forming a just estimate of the play to imagine what the great president would have thought had he seen its performance. Would he have regarded it as historically accurate and fair to the Negro, or would he have repudiated its history and considered it as provocative of sectionalism and stimulative of race hatred?

One can imagine that his attention would have first been challenged by the title and the argument interpreted to the effect that prior to the events of 1861-1865 the United States was not a nation—that the nation was born at Appomattox and not Bunker Hill and Yorktown and Philadelphia under the nationalistic guidance of Washington. What would have crossed Lincoln's mind when he encountered this thesis is indicated by recalling the words of his first inaugural. "I hold," he said, "that in contemplation of universal law and of the Constitution the union of these states is perpetual. Perpetuity is implied if not expressed in the fundamental law of all national governments. . . . No state upon its own mere motion can lawfully get out of the union—resolves and ordinances to that effect are legally void, and acts of violence within any state or states against the authority of the United States are insurrectionary or revolutionary, according to circumstances." Abraham Lincoln would not have much respect for the historical conclusion of Thomas Dixon.

The next thing to attract Lincoln's notice would have been the repetition of the charge, with which he was quite familiar, that slavery was introduced into the South by greedy Yankee skippers, and that the abolition movement was born of northern hypocrisy and jealousy. As to the Yankee skippers, he acknowledged their offense, but held that when one gladly bought goods from a transporter he could hardly claim exemption from fault. Lincoln's notion, expressed in his wonderful second inaugural, was that slavery was wrong, institution wrong, and that both sections were to blame—the North consenting to it and for a long time encouraging it, the other for stubbornly insisting on retaining it. He declared that if the struggle should "continue until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword," "the judgments of the Lord are true and righteous altogether." As to the motives of the abolitionists, he knew what they were. They burned in his own breast from the day he travelled down the Mississippi and saw slavery face to face. He did not consider them an outgrowth of hypocrisy and jealousy.

As to reconstruction, Lincoln, although strongly believing in a policy of magnanimity, held that the results of the war must be conserved—that slavery should be considered as gone forever. We can be sure of what would have been his attitude toward the so-called "peonage" laws which sought to revive slavery under a new name and whose enactment was a chief cause of the troubles of reconstruction. Whether he would have supported the flat enfranchisement of the Negro we do not know, but we do know that at all times he would have opposed to discrimination in the laws based on race. He would not have contended that the ignorant white man should vote and the intelligent colored man should be barred.

As to the intermarriage question, on which D. W. Griffith lays so much stress in his letter to The Globe, Lincoln often encountered it in his day. Douglas constantly taunted him with the question as to whether he would consent to marry a Negro. He responded that he could see that any aversion he might have to making a colored woman his wife was a reason why he should not wish to make her his slave. The intermarriage stuff in the Griffith film he would regard as full of the same sort of nonsense that he had so often met with. He knew there was much danger of undesirable blending through illicit relations, which were inevitable where race was degraded, while there was no danger from legal intermarriage. Lincoln would not be more severe than Mr. Dixon's solicitude concerning race purity or than he was by the similar solicitude of Douglas. He was of the opinion that such anxiety merely indicated a general desire to be unjust to the Negro and an excuse for the injustice.

To do honor to Lincoln on the anniversary of his birth to eulogize him and then to attack the great principles he stood for.

GLOBE
ATCHISON, KANSAS
APR 8 1915

Speaking of "The Birth of a Nation," a motion picture drama founded on Thomas Dixon's story, "The Clansman," a writer named Francis Hackett says: "Whatever happened during Reconstruction, this film is aggressively vicious and defamatory. It is spiritual assassination. It degrades the censors that passed it, and the white race that endures it." This is the photoplay now running at a New York theatre that charges $2 for its best seats, and packs the house every night.

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PPER
New York City
APR 10 1

MAYOR MITCHEL ORD
VICTOR HERBERT
COLONIAL SUES GE
ANOTHER FRE
FRISCO GETS NEXT NAT
DEATH OF WM. V.
HORKHEIME
PENN. CENSOR LAW SI

MAYOR MITCHELL ORDER
ATIONS IN "BIRTH OF A
Acting on a complaint presente
Garrison Villard, Rabbi Wise an
C. Howe, representing the interes
colored societies of New York C
Mitchell, Tuesday, March 30, ord
al eliminations to be made in Grif
Birth of a Nation," playing to cap
ness currently at the Liberty Theat
Wise who is connected with the
Board of Censors, in his request,
Mayor to take action on the pl
utterance to the following remar
"The Board of Censors which
exhibition to go is stupid or w
regret that my name is even re
pected as a member of such a
negroes in this city have been pat
have not yet arisen to protest lik
who attacked the production of
boy of the Western World.' The
the playboy as a caricature, not
acterization.
"Stop this production, Mr. Mayor
will render a great service to the
this country."
Rabbi Wise is a prominent
of New York City. Oswald Garrison
the editor of *The Evening Post*,
that "The Birth of a Nation," as f
was concerned, was "impropo
and Lamoral "I'll stake whateve
tion I have a historical stude
Mr. Villard h my charges against
play. The ging in of the negro
exhibition needless and uncalled
the pla old be improved upon
respect the objectionable scenes w
out."
Mr. Villard, in addition to his
activities, finds time to attend to t
of vice president of the National As
for the Advancement of Colored P
Frederic C. Howe claimed tha
scenes in the picture affected te
citizens of the United States, who
graded by the production.
The scenes chiefly objected to
pursuing of a white girl by a craze
and the attempted love-making with
woman on the part of the mulatto
of the piece. "The Birth of a Na
based on Thomas Dixon's book, "Th
man," which in literary form caused
sensation when it was first published.
GRIFFITH APPEARS WITH COU
Following the presentation of the
recorded complaints, D. W. Grifith,
day afternoon, April 1, accompanied by
torney, Martin W. Littleton and armed

TRIBUNE
PRIL 7, 1915

VOICE O
EST AGAINST A FILM
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Sincerely,
VERNE E. SHERIDAN.
Brooklyn, N. Y.

Sun
APR 1 1915

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Birth of a Nation" Shows at
White House, but Not Approved.
Washington, May 1.—A statement
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EDITOR & PUBLISHER
New York City
MAY 1 - 1915

ONE of the niftiest little press agent stunts that has been put over, and is being put over is being worked by the versatile and wide-awake genius who is getting first page news stories over for D. W. Griffith's big movie, "The Birth of a Nation."

This film is being shown in New York and Boston, so it is the New York and Boston papers which are falling for this very smooth press agentry.

Here is the how of it. The story of the [illegible] based on Dixon's novel, "The Clansman," and the colored population of the [illegible] are "worked" to file protests, which, of course, are turned into first page news stories which seem to get by the editorial rooms easily.

They are so good in fact, that more than once they have had first page position.

Of course any film that can get this kind of stories [illegible] in this kind of position is sure to get the attention of people with [illegible] see just what there is about the film that can draw so much [illegible] and there you are.

The movies are surely moving along nicely, thank you [illegible] is about the best of the many press agent stunts yet attempted [illegible]

Many Protests Against Showing "The Birth of a Nation" in Chicago.

Heated discussions and speeches and letters by several prominent citizens still continue against the giving of permission to show "The Birth of a Nation" in Chicago. Jane Addams and others protest against its exhibition because of its injustice to colored people. Miss Addams has said:

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among the colored people and showing them as the representatives of the truth about the entire race. It is both unjust and untrue. The same method could be followed to smirch the reputation of any race.

"Moreover, it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider today. Even then it does not tell the whole truth. It is claimed that the plays historical, but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events, but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest. The production is the most subtle form of untruth—a half truth."

It will be remembered that in my letter of April 10 Charles Fitzmorris, Mayor Harrison's secretary, passed on these films and reported to Major Funkhouser that they should be shown in their entirety.

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BILLBOARD
Cincinnati, Ohio
MAY 1 1915

TH OF A NATION

...ne and simple that got themselves ...rested and fined at Boston last ...rave riots" over that film. The ...tion will never be persuaded that ...e victims of mental suggestion ...press agent.

...ntirely nothing in the film that ...

VILLE (Me.) SENTINEL
MAY 1, 1915

colored people would only ...a little more vigorously ...he picture play, "The Birth ...ation," it is believed tha ...would go to see it.

Times Herald
MAY 1 1915

WILSON DENIES INDORSEMENT

...Tuesday Says That Although "The ...a Nation" Was Once Shown ...White House, the President ...Unaware of Its Character

Washington, May 1.—Offi... that the president has ne... "The Birth of a Nation" was ... the White House yesterday ... reply to the president. It ... the form of a letter addres... Tuesday by Representative ... Massachusetts.

Regarding the occasion ... private exhibition of the pi... the White House, it is sai... Dixon, author of "The Clan... which the play is based, ... first were former Senator ... Hopkins, university and ... requested that the pla... the White House and ... the occasion. The ... play was not known ... advance and ...

Telegraph
MAY 2 1915

DIXON'S NEW FILM

Wilson ... Birth of a ...

(Special Telegram to The ...)

WASHINGTON, M... 1.—A ... ment issued at the W... House ... indicates that Presi... ... ing under the ... him in some ... he permitted ... of a Nation." ... Dixon's ... the White ...

CLEVELAND (Ohio) PRESS
MAY 3, 1915

...GROES RAP FILM

...TON, May 3.—D. W. ... H. B. Atkin, man... ...ners of the film play, "The Birth of a Nation," appeared in court today for a hearing to decide whether the portrayal of the film may continue.

The national association f... the advancement of the colo... people has invoked the law in an effort to bar the sensational dram... ...atization of "The Clansman."

BIDDEFORD (Me.) RECORD
MAY 4, 1915

any time.

Those Boston negroes have greatly injured their cause against the motion picture play "The Birth of a Nation" by threatening to resort to bombs and violence. Such threats afford further evidence of the natural animalism of the negro.

CONCORD (N. H.) MONITOR
MAY 4, 1915

Gertrude Stevenson has written a story based on the much discussed film spectacle, "The Birth of a Nation," which the Boston Journal is publishing as a serial.

...ness that amounts to "a terrible ... We remember the stories we used ... dog in the audience that chased a ... and the happy westerner who took ... ...pected image of a bear. But we have ... do not believe, the sane and normal ... ...tor, however "fannish" he may be, ...ity or his sense of time and place ... ...tional concentration. He is always ... that the thing at which he gazes ... ...o producer has yet been able to hyp... ...nd that consciousness. Therefore the ... danger is foolish. No picture show ...

...e newspaper editorial seemed there ... point of supporting the theory ... ...luence, the belief that the picture ... ...s men bodily and spiritually back ... ...eems itself later.

...hip is an infringement of that perfect free ... expression which is dear to the liberal ... always acceptable as a fact. Where we ... ...tion it is extremely difficult if not impossi... ...n other grounds than those of expedie... ...ntimentation and of debate is allowed only ... ...as under martial law. Censorship of litera... ...s is permitted only within relatively nar... ...ld broadens, however, with restrictions ... ...aft, especially where their appeal is to ... ...an reason and effects of public conseque...

...is necessary for us to resist a tendency ... ...e general name of expediency or morality. ... ...s clear as those we have cited, and restric... ...sult of the organized zeal of minute mino... ...expression of the consensus of a commun... ...there is always a disposition to use pow... ...ated.

...s often accomplishes concrete benefits ... ...ded to be necessary. But we ought never ... ...he fact, that if necessary, it is a necessary ... ...right in regarding jealously.

...the first signal of the awakening, the ... ...at men of thought are beginning to rea... ...al irritation of censorship—as indeed the ... ...ll in time. The American people will ... ...and make no error in your analys... ...d press or play is censorship of the p... ...ves. No living being on this earth is ... ...ay what you and I shall or shall not s... ...he things which others are at liberty ... ...ot to see; but we dispute anyone's rig... ...us by force from seeing anything wh... ...n proved illegal.

...not say that the *Tribune's* editorial al... ...definitely against censorship; but evide... ...has the logic of that function und... ...and that is a good beginning.

To Greet Winners

...rrangements and many details of the "Ru... ..." contest are contained in a booklet is... ...iance Motion Picture Corporation and d... ... exhibitors who are using the "Runaw... ...est as a big business builder. Several ... ...e exhibitors who are running the "Runaw... ...test write the film corporation that wh... ...ce train of winners passes through the... ...s way to the coast they will turn out their ... ...n masse with brass bands and banners, a... ...o the winners. Exhibitors who do this, it ... out, are certain to reap great publicity re... ...heir home towns and the vicinities.

Just A Moment ... Past

...Wonder where any of the doubting Thomases who have ... ...ed that growth on Bill Lawhead's upper lip and ... ...ed it was a walking mustache that it is ... Bill says ... ...ly wondering if he's planning to under... ...

...Wonder if we'll hear Dick Travers hoping sweet nothings ... ...ear in his ears the next time you encounter him. Dick ... ...ently returned from a prolonged stay in Tennessee ... ...ed if he had stayed a week longer he'd have been talking ...

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Six: "Lucy Dove"

(PART ONE)

...was a ... learned I was following him ... and caused the lock to be ... ...of the ... drained, thus leaving the sub... ...where in all ... station high and dry in the ... ...Dear ... canal. Failed in ... the story ... this method of pursuit I set out ... ...till the ex... on a bicycle to overtake him. ... ...Dick ... but he scattered tacks along the ... ...respect ... highway, puncturing my tires ... ...Dick ... and leaving me. Beck then ... ...ability ... started to make his way across ... ...been ... Central America, but I was ... ...where ... close behind him. Perceiving ... ...cates ... that I still followed, he ar... ...father ... ranged for my capture by a tribe ... ...we ... of cannibals and soon I was ... ...found and helpless in the camp ... ...the ... of the savages. The chief of the ... ...Washington ... tribe played Beck false, how... ...had ... ever, captured him, took the ... ...which ... diamonds away and turned them ... ...of ... over to me. I was then re... ...papers ... leased and started to make my ... ...Panama ... way back to Panama. Beck ... ...accidentally ... bribed his jailer to release him ... ...was up to ... and soon was again in pursuit ... ...Panama to ... of me. ... ...quickly ...

(To Be Continued.)

...that we've got this blame serial agoing, we're be... ...to wonder where it's going to take us.

...Dr. Inkwater has assumed charge of the Vine... ...at Coldwater, Michigan. Ought to be a ... "exhibition," hadn't it?

...we lamp by an ad that Lettice Fertiga... ...in "Brother Officers." If California M. P. ... wouldn't you like to see Lettice in "The ... ...aying the lead in "The Onion Bed" by ...

OUR BURG.

...film pirates, varied the humdrum and monotony ... Nice, California, lately. He returned to the ... ...ate to Los Angeles, paused for a few hours ... ...d in Our Village between trains while on his ... home again, after a squint at the big S... ...ties after Ed Gaylor, George Cox and N... ...fishing trip on Memorial Day.

...d of the *Chicago Tribune* refers to ... ...Optitoriums."

...all 'em next?

N. G. C.

ROCHESTER (N. Y.) POST-EXPRESS
MAY 3, 1915

...ing Photo Plays.

A recent production entitled "Birth ... Nation" is denounced in cities ... it has been seen as distorting history, unjust and offensive to many people and calculated to arouse race hatred. It may yet become as needful, as a matter of public policy, to prohibit such exhibitions as it was to put the ban on prize ring combats reproduced on films.

The moving picture is an educational agency of vast potentialities. But it is equally potent to work great harm. Demoralizing shows or stories are properly censored from the curtain, but there are other ways in which harm may be wrought. An unveracious presentation of a historical incident would be one such; and a story, if true to fact, of the Spanish Inquisition, let us say, or other old, unhappy far off epiode, would only inflame prejudices to no good end.

The mass of people who frequent photo-theaters carry away a more vivid and enduring impression from an alleged portrayal of a historical occurrence than they would be likely to get from a whole library of books. It is highly important therefore that the five cent film show should be required, where it undertakes to deal with history, not to mislead opinion or malign historical figures, but to conform as closely as practicable to truth and fact.

...N CHICAGO, MINNEAPOLIS
...ANCISCO AND LONDON
...RESS CLIPBURO
FROM

Date .....

NEGROES PROTEST AGAINST THE FILM

(By the United Press.)

NEW YORK, May 4.—D. W. Griffith and H. E. Aitkin, managers of the film play "The Birth of a Nation," appeared in court today for a hearing to decide whether or not the portrayal of the film may continue. The National Association for the advancement of the Colored people has invoked the law in an effort to bar the sensational dramatization of "The Clansman."

OAKLAND (Cal.) TRIBUNE
MAY 15, 1915

COURT ASKED TO STOP 'CLANSMAN'

Injunction Against Photo Play Is Sought by Colored Folk.

Criticising the moving picture production of Thomas Dixon's "The Clansman," or "The Birth of a Nation," now being shown at the Macdonough theater, as holding the colored race up to "public ridicule, humiliation, condemnation, misrepresentation and disgrace," a group of colored ministers and citizens today filed suit for an injunction against the management of the theater, the author and producer.

The petition for a restraining order has been assigned to Superior Judge T. W. Harris and is scheduled to be heard Monday afternoon at 1:30 o'clock.

The suit is brought by Father David R. Wallace, E. Marshall, Lee A. Brown, A. W. Cook, B. C. Cleveland, Myra Simmons, Rev. F. J. Peck, F. W. Springer, Frank Henry, Rev. S. W. Hawkins, W. F. Jackson and R. Chambers.

The defendants to the action are, besides the Macdonough theater, F. A. Geisea, manager; D. W. Griffith, Thomas Dixon Jr., and others concerned with the production.

Scenes 3, 4, 5 and 6 are dwelt upon in the complaint and criticised from the standpoint of the colored people as showing brutality, buffoonery and rapine under circumstances which have largely ceased to exist, even in the most impulsive of Southern communities.

Scene 4 is particularly attacked as tending to "show for no other purpose than to arouse prejudice and hate of the negro in the city of Oakland and elsewhere and said scene creates disturbance, creates mob violence and riotous gatherings, anger, malice and hatred toward plaintiffs."

Attached to the complaint is a newspaper clipping containing a note to the editor of The Tribune, signed by Miss Beatrice McCall of the Woman's Protective Bureau, in which she describes the production as "beautiful and artistic," but at the same time a "dreadful portrayal of murder and wrong-doing."

CHICAGO (Ill.) TRIBUNE
MAY 15, 1915

THOMPSON BARS SOUTHLAND FILM BIRTH OF NATION

Sensational Photoplay Based on Dixon's "Clansman" Refused Permit.

18

NEGRO PROTEST IS HEEDED.

"The Birth of a Nation," D. W. Griffith's great photoplay spectacle, founded on Thomas Dixon's story, "The Clansman," may not be seen in Chicago—not for four years.

Mayor Thompson yesterday gave his final answer. It was a firm "No!"

Not as long as he remains in the mayor's chair, he said, will the panorama, starting with the importation of African slaves to this country and ending with the distressing tragedy of reconstruction days in the south after the civil war, be seen at the moving picture theaters here.

While the mayor would not go into a discussion of his reasons for putting up the bars in Chicago against the sensational picture drama, his close friends understand that he objects particularly to the scenes depicting the assassination of President Lincoln, the abortive attempt to impose the "social equality" of negroes and whites, and the impression that northern statesmen and southern negroes committed great wrongs against the south in the years immediately following the war.

Production on a Vast Scale.

The photoplay, among the biggest moving picture spectacles yet attempted, has created a profound impression in sections of the north where it has been permitted. The book, "The Clansman," on which it is founded, stirred the entire south a few years ago. It sought to justify the work of the Ku Klux Klan, or the "invisible empire," as it was termed.

Both the novel and the photoplay have been severely condemned by leading negroes, although the authors purposely inserted into the reel several negro characters, representative of the best traditions of their race.

The big punch all through the drama is the predominating idea, sent home with unerring skill and effectiveness, that the south was cruelly imposed upon in reconstruction days and that had Lincoln lived the carpetbagger and his negro political aids would not have added "this humiliation to the defeated and devastated south.

"Social Equality" Driven Home.

One scene, tense and thrilling, that is objected to by the opponents depicts the breakdown of the "social equality" proposition upheld by the white leader when Silas Lynch, a mulatto leader, elected lieutenant governor, asks the hand of a white man's daughter in marriage. Then the personal aspect of the theory is driven home and the thrill of it, as pictured, stirs mightily.

However, above and beyond all the tragedy there is a note of optimism, brotherly love, and a readjustment of conditions on racial lines that is intended to soothe and brighten and present the proverbial silver lining to the somber picture.

Makers of Film Optimistic.

The photoplay makers, in their concluding monograph, portray the underlying optimism of their effort. It is:

"To the American people the outcome of four years of fratricidal strife, the nightmare of reconstruction, and the establishment of the south in its rightful position is the birth of a new nation. Lincoln's plan of restricting negroes to Africa was dreamed of only—never carried out. The new nation, the real United States, as the years glided by turned away forever from the blood lust of war and anticipated with hope the world-millennium in which a brotherhood of love should bind all the nations together."

History One of Strife.

The history of the film from the beginning has been one of racial bitterness, censorial squabbles, and politics.

The national board of censors inspected the production and promptly had a stirring row which ended in the resignation of some members of the board. In Boston presentation of the film was permitted after considerable agitation, but minature riots took place in the lobby of the Tremont theater on several occasions.

After putting on the film at the Liberty theater in New York at $2 prices and installing it under the name of "The Clansman" in Los Angeles and San Francisco, Mr. Griffith looked Chicagoward. He applied for a permit. Mrs. Carter H. Harrison and Charles Fitzmorris, the mayor's secretary, inspected it. Mr. Fitzmorris granted a permit. The film was underlined at the Illinois to open May 1.

...Director of Intelligence was shown. The ... applied for a new permit ... the ring. "Jim ... a committee from negro ... as once announced he would ... the film and if there were anything ... which would reflect on the negro race he would have it cut out. Later he evidently changed his mind.

OAKLAND (Cal.) ENQUIRER
MAY 15, 1915

SEEK INJUNCTION AGAINST "THE CLANSMAN"

Negroes Would Prevent Show of Moving Picture Film

18

...Fred A. ...; ... Jr., ... book, "The ... Oakland ... Further ... Detective ... and the ... Klan in the ... Lee, ... and the ... Jim ... a public ...

BEATRICE McCALL'S STAND

... the ... and cited ... of ... stimulating ... the ... and ... the ... the ... the

YS FILM PLAY IS INSULT TO OUR ARMY

HARVARD PROFESSOR ARRAIGNS "BIRTH OF A NATION"

Albert Bushnell Hart, Professor of American History, Takes Exception to Incidents in Film and Says that Dixon Aims to Spread Race Hatred—Title Is Merely a Catchword, and All Responsibility Is Placed on the Northerners.

Albert Bushnell Hart, professor of American history in Harvard University, arraigns the film play, "The Birth of a Nation," as an insult to the United States army, President Johnson and his Administration, and the American people, in a recent letter to the Boston *Journal*. His letter is in answer to a previous letter to the same paper from Thomas Dixon, author of the "Clansman," the book upon which the film play is based.

Professor Hart points out further that neither book nor play is historically correct, and that the title, "The Birth of a Nation," is merely a catchword, and has no foundation in the historical significance of the time of which it treats. He asks if Northerners are to be expected to "support a spectacle of which one of the main purposes is to throw all the responsibility and error of that distressed period upon them," and says that the film tends to brutalize the community and inspire poisonous distrust of a large element in it.

Professor Hart's letter follows almost in its entirety:

Is it a moral duty for every respectable person in Massachusetts to pay his dollar for an immoral seat in order to view the "moving spectacle of blood and lust" humorously entitled "The Birth of a Nation"?

If you believe the advertisements, you must go. If you believe the fearful, injured letter to the *Journal* by Thomas Dixon, the author, you are neglecting your soul's welfare if you stay away. To be sure, this show does not describe the birth of a nation; it does not give a true impression either of the antebellum period, the Civil war, or Reconstruction; it contains unforgivable slanders upon some Northern statesmen and upon the United States army; it is based upon the most hideous of crimes; and is calculated to arouse passionate and destroying race hatred wherever it is produced.

Otherwise, it includes many pictures of pretty girls and handsome youths and stately mansion, besides thick layers of cannon smoke and human gore. American audiences have become accustomed to "movie" highway robberies, beatings, stabbings, whippings, and shootings, and little children take pleasure in such diversions. But in the capacity to saturate the ordinary mind with the foulest and basest of crimes, and to fix the stigma of hatred upon innocent persons, the "Birth of a Nation" is in a class by itself.

TITLE MERELY A CATCHWORD.

The title is, of course, merely a catchword, unless by birth of a nation the author means the rending a nation in twain, and its reconstitution in a way which he obviously thinks undesirable. As a faithful statement of historical truths it deserves a place alongside Weems's "Life of Washington."

A prime objection to the whole thing is its caricature of the Union army and Union soldiers; and particularly its absolutely unfounded series of pictures intended to leave upon the mind the conviction that in Reconstruction times negro soldiers [illegible] plundered and abused the [illegible] to suggest the crime and to leave the rest to the imagination. But why must it be suggested?

Dixon defends it in his letter to the *Journal*, because he says the incident has occurred. Doubtless; yet it is one of the rarest of all crimes, and least needs to be kept in the public mind. During the last fifty years the rape of white women by negroes has occurred ten to thirty times a year. That is, the chance that any particular Southern negro will commit the crime is not more than one in 10,000; and the chance that a particular Southern woman in her lifetime may be a victim is less than one in 20,000. This number of crimes would be much reduced but for the habit of lynching nearly every such criminal, and thus spreading abroad the details to the winds.

In not a single Northern community can the dwelling upon such a horrid crime in public exhibitions be necessary to arouse public opinion; for that particular crime has hardly been known in the North in half a century. Therefore, such pictures simply help to brutalize every community in which they are exhibited. Perhaps some of the people who read this letter are shocked by the frankness of its language, but it is not one-tenth as frank or as permanent as the pictures which are spread before men, matron, tender maiden, and artless child.

AIMS TO AROUSE RACE HATRED.

What is the object of the show? Why should a man like Dixon, against whose private character there are no charges, spend a lifetime in sowing fire brands throughout his country? It is impossible to be sure of the motives, but the effects are perfectly clear whether they were so intended or otherwise. The "Birth of a Nation," like the novels, "The Clansman," upon which it is founded, and "The Leopard's Spots," inculcates a gospel of hate towards the colored race.

Most of the negroes presented in these moving pictures are brutal in face, figure, and behavior. Men of the same type as Col. Shaw's soldier, pictured in that magnificent monument opposite the State House, are presented to you as unworthy of their uniforms! Not once, but twice, in the spectacle a brutal negro attempts to possess himself of a sweet and beautiful white girl.

Nobody who supposes these pictures to be a fair representation of things that actually happened can go away without carrying a poisonous distrust towards the negro—towards the negroes in his own neighborhood, towards the negroes all over the land, towards communities of negroes, who reprehend these dreadful crimes as much as any white man.

The country has already seen the effects of familiarizing growing boys and girls with road agents and escaped convicts and hold-up men and stage detectives. Yet, after all, you can see a man killed in a moving-picture fight without much emotion; there is no soot or smirch in it; you do not lay the crime to a single race. Rape, with all its horrors, is perfectly well known to white communities, and in numerous cases white men are the criminals. Yet nobody tries to fix upon a particular white race or community the responsibility for the crime. Nobody except the authors of such shows and such books (whether they mean it or mean something else) has such success in inducing thousands of their fellow-citizens to look with hate and apprehension upon a large class of their neighbors.

In some similar pictures, perhaps in the omitted reels, you get the smoke of the lynching and the charred stake, surrounded with its awful evidence that a crime has been committed by lynchers as well as by the negro.

STATE LAW IS DEFECTIVE.

Mr. Dixon is certain that the courts of Massachusetts "have sustained the play squarely on its merits." The courts have done nothing more than to show that the law of Massachusetts is defective. It ought to be the law that no play, spoken, acted, or pictured, should be admitted to any stage if it tends to incite public hatred against an innocent section of the community in which it is played. Mr. Dixon thinks that such a principle would have suppressed "Uncle Tom's Cabin." It would have suppressed, and did suppress it, in the Southern States where the slaves might possibly have been aroused against their masters. It did not suppress it in the North, where they were no slaves or slave-holding class to be aroused.

The influence of such an appeal to the passion is wide. Boston is not likely to be aroused to a lynching by any means as this, but the "Birth of a Nation" showed in Coatesville, Pa., or Springfield, Ill., might again literally kindle the fires of race hatred which have disgraced these places. In Indianapolis, or even on the West Side of New York, it might easily bring about a terrible race riot, because both the negroes and those who hate them are numerous in those cities.

DIXON'S HISTORY WEAK.

Mr. Dixon's letter to the *Journal* contains a number of statements which might be put upon an examination in American history, for the pupils to point out the misstatements. As a maker of a book for moving pictures, Mr. Dixon is a highly successful; if he would only leave the lust and the passion out, his show would be worth seeing. As a historian, he hardly invites dissent. Nobody will believe, surely, because he says so, that Thaddeus Stevens threatened to hang Andrew Johnson from the balcony of the White House; or that he set up Ben Wade to be dictator—how Ben Wade [illegible] for exploit supposed to be [illegible] ports of fairly large buying of old wheat [illegible] shorts covering, prompted partly by [illegible] a small rally, which was based partly on [illegible] able weather bureau. Later there was [illegible] crop of 876,000,000 bushels with favor- [illegible] 40,631,000, which would suggest a total [illegible] in many years, only 222,000 acres, leaving [illegible] that the area abandoned is the smallest [illegible] last month and 647 a year ago, and st[illegible] passed the condition of 641, against [illegible]

COTTON.

The day's prices were as follows:

	High-	Low-	day's	To-	Yeste-
May	9.72	9.50	9.50	9.82@9.[illegible]	
July	10.96	10.63	10.63	10.06@10.[illegible]	
Aug.	10.08	10.07	10.08	10.20@10.[illegible]	
Oct.	10.28	9.98	9.98	10.33@10.[illegible]	
Dec.	10.47	10.18	10.20	10.38@10.[illegible]	

Gross Earnings.

Gross for fourth week of April:

	1914.	1915.
Chic. & Ohio	$1,176,942	$1,023,712
Chic. North.	420,000	303,100
Chic. & South.	290,619	277,314
Mo. K. & T.	178,124	614,408
Tex. & Pac.	410,608	424,271
West Maryl'd	230,397	209,900

Gross for month o April:

Chic. & Ohio	$3,620,310	$3,108,980
Chic. & South.	975,323	923,341
Mo. K. & T.	2,383,730	2,204,423
Tex. & Pac.	1,343,031	1,377,052
West Maryl'd	708,263	694,770

Gross from July 1:

Chic. & Ohio	$31,228,310	$31,108,302
Chic. North.	14,830,100	19,403,700
Chic. & South.	12,048,220	11,311,039
Mo. K. & T.	26,160,[illegible]	12,719,[illegible]
Tex. & Pac.	12,307,538	14,144,380
West Maryl'd	6,975,729	6,881,207

MATION (New York)

MAY 6 1915

[Vol. 100, No. 2601

THE REGULATION OF FILMS.

Wherever it goes, the "Birth of a Nation" film arouses widespread indignation. In Boston the excitement has been at white heat, because of a series of hearings before Mayor, Governor, and a committee of the Legislature. A judge has been found with authority and courage enough to cut out the most objectionable scene. The press has been full of arguments for and against the film and the proposed legislation. Many clergymen have preached about the play; and ex-President Eliot, speaking in a Cambridge church, was one of those who protested against its falsification of history. Never before have the colored people of Boston been so united and determined, or appeared to better advantage, and their white friends have rallied in great force to their aid. Gov. Walsh, ex-Congressman McCall, and Lieut.-Gov. Cushing have spoken out emphatically against permitting the play to continue, though the Mayor sided with the producers—as the Mayor of New York has failed to recognize in his utterances the gravity of the situation, or to rise to the emergency, being content with the promise of certain slight excisions, which appear to be of little or no value. The play continues to do its devilish work of misrepresentation and of arousing race hatred.

That Mayor Mitchel has had little legal authority to deal with the play is admitted, though there are differences of opinion as to just what powers were available. But this alleged lack of authority is to be remedied by an ordinance now before the Board of Aldermen to empower the Commissioner of Licenses to revoke, suspend, or annul any moving-picture license "for cause after a trial." The ordinance further reads:

CHICAGO (Ill.) JOURNAL
MAY 15, 1915

20

MAYOR FORBIDS PHOTO PLAY

"The Birth of a Nation" Not to Be Presented Publicly in Chicago

Mayor Thompson has vetoed the photoplay spectacle, "The Birth of a Nation," so far as its public presentation in Chicago is concerned.

The scenes depicting the assassination of President Lincoln and events in the reconstruction period immediately following the civil war are the ones on which the city executive bases his action.

The photoplay is based on "The Clansman," Thomas W. Dixon's novel. The story presents the argument that the south was much imposed upon in the days of the carpet-baggers following the war.

PUBLIC LEDGER
Philadelphia
MAY 4 1915

PHOTOPLAY CONDEMNED

Nearly 200 colored ministers at the concluding general sessions of the Delaware annual conference of the colored Methodist Episcopal Church in the Grace Memorial Church, 19th and Federal streets, yesterday unanimously condemned the photoplay, "The Birth of a Nation," said to deal with immoral phases of negro life. The ministers called upon the city and State authorities to prevent the pictures being shown, on the ground that it would "increase the prejudice of the white man." The conference also heard a strong plea for woman suffrage from Mrs. M. M. Griffin. Bishop B. T. Ruley presided. The conference will close today with an executive session.

RUTLAND (Vt.) HERALD
MAY 4, 1915

Not Designed to Deport Negroes.

With all due regard to the facts, most of the stuff written about the "object" of the bitterly attacked film, "The Birth of a Nation," is rubbish. The latest hectic allegation is that the film was made and designed for the purpose of furthering the deportation of negroes from this country.

This wonderful picture, in the opinion of those nearest the business of making such films for exhibition, is purely a commercial and artistic enterprise by D. W. Griffith, the big figure in the direction of film-making today. Whether it violates historical verity is a matter of opinion.

The exaggeration of the films for theatrical effect and the creation of suspense is admittedly one of their worst faults. A labor film shows an impossibly cruel employer. A war film shows unspeakable atrocities. A political film shows one side of a question only.

So this historical film, the biggest thing ever accomplished in massing large bodies of men and horses in effective battle scenes, for example, makes the negro a trifle worse than he really is. This seems to be inevitable, and the indignation of the black folks is nothing more than one might expect.

At the same time, the fault is dramatic, not political, and there isn't the slightest reason to suppose that it was designed to further any such propaganda as the more excitable press suggests.

CHICAGO (Ill.) POST
MAY 15, 1915

"BIRTH OF NATION" FILM BARRED BY THOMPSON

Mayor Refuses a Permit to Show Picture Dealing With Life in South Following Civil War.

Mayor Thompson, as a film critic, disagrees with Mrs. Carter H. Harrison. This was the chief topic of discussion today in official circles, in movie circles and along the Rialto, following the action of Mayor Thompson in refusing to allow "The Birth of a Nation," a photoplay, to be shown on the screens in Chicago.

The picture depicts life in the South during the reconstruction period in a manner said to be objectionable to the colored race, and for this reason Mayor Thompson acted. Under the administration of his predecessor a permit to show the reels, beginning May 1, at the Illinois Theater, was obtained. At that time Mayor Harrison asked Mrs. Harrison to act as censor. Mrs. Harrison and Charles C. Fitzmorris, the mayor's secretary, viewed the reel production. Afterward Secretary Fitzmorris issued the permit. The theater proprietors, however, thought it best to ask the new administration for a permit. "No," was Mayor Thompson's firm answer.

DUNKIRK (N. Y.) OBSERVER
MAY 6, 1915

[illegible] on what is claimed [illegible] authority that the [illegible] behind the photo-play "The [illegible] of a Nation," which has made [illegible] stir in many parts of the country, was to lead to the deportation of all negroes, leaving this country strictly in the hands of white men. It was indeed an ambitious undertaking and one that will fall very short of its mark. The negro is here to stay.

OAKLAND (Cal.) TRIBUNE 671

COLORED CITIZENS OBJECT TO FILM

Resolutions in Protest of "The Clansman" Adopted at Mass Meeting.

Resolutions adopted at a mass meeting of several thousand of the colored residents of Oakland were forwarded to the city officials today, in protest against the continued production of the photo-film, "The Clansmen," at a local theater. The resolutions call upon the chief of police, members of the city council and the mayor to either stop the production or cause certain alleged objectionable features to be eliminated from the film.

The resolutions were drawn up by a committee consisting of Miss Myra Simmons, Mrs. H. C. Richardson, J. F. Summers, E. Marshall and W. A. Butler. The meeting was held in Hamilton Hall. Another resolution was adopted, commending The Tribune for "the strong, fearless and impartial attitude which it has shown towards our people and things in general."

The resolution of protest is as follows:

"Whereas, a photo-drama, by name, 'The Clansman, or the Birth of a Nation,' is now being shown in this city at the Macdonough Theater against the protest of the colored citizens of Oakland and vicinity in general; not a small number of whom are taxpayers, and also against the voiced protest of many leading members of the dominant race in this city and

"Whereas, 'The Clansman or the Birth of a Nation" motion film is based on the play or book of one Thos. Dixon Jr., a writer whose novels deal with the Negro as being inferior from birth, and questionable as to the possession of a soul, and

"Whereas, 'The Clansman,' photodrama is advertised by its producer among other things, as presenting a problem of race conditions that are still unsolved in the South and to the end that war may be held in abhorrence and universal peace promoted, and

"Where, said 'Clansman' photo-drama through the subtleness of the spirit that characterizes the film and penetrates throughout the entire propoganda, in contradistinction to its alleged plea for universal peace wields a direful influence to the entire community and works an irreparable wrong and injustice to the Negro in particular, by misrepresentations of the true characteristics of the race, therefore be it

"Resolved, that we, the citizens and taxpayers of African or Negro descent throughout Oakland and Alameda county, here assembled in mass meeting, and representing the various religious, civic and fraternal organizations in the county, do hereby most unanimously protest against the continuance of the further production in this city of "The Clansman or the Birth of a Nation" photoplay.

"Resolved, that the play tends to destroy peaceful and harmonious relations now existing between the black and white races. (a) That it incites to contempt race prejudice and hatred of one race toward another. (b) That the principal features of the film pertaining to the Negro are misleading, vicious, a stigma upon the best element of colored people, and an insult to the entire colored community. (c) That no race is fairly judged by holding up as types for reprobation its most illiterate, traitorous and degraded specimens.

"Resolved, that the progress and comparatively unparalled achievements made by the Negro since his emancipation by his ambition, industry, educational attainments, accumulation of property holdings, etc., has more than counteracted the stigma that 'The Clansman' film tends to stamp upon the Negro and

"Resolved, that the citizens of African or Negro descent in this city will use every means and possible influence with those in authority to have 'The Clansman, or the Birth of a Nation' photoplay enjoined from proceeding, and further be it

"Resolved, that a copy of this resolution be sent to the mayor and press, and that a special vote of thanks be herewith extended to the Oakland Tribune for its impartial publications on this subject."

Signed by the committee on resolution.

OAKLAND (Cal.) TRIBUNE
May 14, 1915

BEATRICE McCALL FILES PROTEST ON "CLANSMAN"

To the Editor:—As one of my duties as secretary of the Woman's Protective Bureau of Oakland is to work toward the betterment of conditions in theaters, permit me to protest against "The Clansman."

While it is a beautiful and artistic production, at the same time it is a dreadful portrayal of murder and wrong-doing. Certainly no community can be benefited by fostering hatred between two races that have much to forgive and forget on both sides.

BEATRICE McCALL,
Secretary Woman's Protective Bureau.

Concord (N.H.) Monitor
May 7, 1915.

The feature picture at Conn's, tonight will be "The Mother of Men," in three parts, based on the story of "The Birth of a Nation."

MOVING PICTURE WORLD
New York City
MAY 8 1915

"BIRTH OF A NATION" GREAT SUCCESS.

The facility with which motion pictures can paint history has been graphically shown the past week in the big Griffith epic, "The Birth of a Nation," at the Liberty, New York. It is just fifty years since some of the most memorable events of American history associated with the Civil War took place. In this comprehensive screen drama, Griffith has been able to make these stirring occurrences live as faithfully as if one were participating in the actual events.

The production started Sunday, April 18th, upon its third month, and is going as strong as ever, having aroused more interest than any offering of the current season on the New York stage. Its success here has been duplicated in Boston, Los Angeles and San Francisco and plans are now shaping for a Chicago production. Nearly 125,000 people have seen the picture and the receipts have already passed the $100,000 mark in New York City. This is the biggest record of any theatrical offering in New York for this period.

PHILADELPHIA, (Pa.) TELEGRAPH
MAY 7 - 1915

PROTEST "MOVIE" FILM

Colored Delegation Asks Mayor to Prevent "Birth of a Nation."

A delegation of colored citizens called on Mayor Blankenburg at his office in City Hall today and asked him to prevent moving picture film called "The Birth of a Nation," from being exhibited at a Philadelphia theatre in November next. The delegation consisted of Dr. N. F. Mossell, of the Douglas Hospital; Rev. H. T. Cooper, Rev. N. G. Arnett, former Congressman George H. White, Dr. J. Max Barber, of the Society for the Advancement of Colored People; Rev. Spencer Carpenter and Mrs. N. F. Mossell. Mr. White, who headed the delegation, explained to the Mayor that the picture was a reproduction of the "Clansman," by Rev. Thomas Dixon, the production of which was stopped at a trial playhouse by Mayor Weaver, in 1905. The moving picture had been permitted to be presented in New York City and Boston, after several scenes, which it was thought would cause racial feelings had been eliminated. Mr. White said that the State Board of Censors of Pennsylvania had approved of the film of the production, but he asked the Mayor to prevent the picture being shown in Philadelphia.

The Mayor said that he would look into the matter, and see what authority he possessed in the face of the fact that the film had been approved by the State Board of Censors.

LA PORTE (Ind.) HERALD
MAY 12, 1915

Negroes Protest Against Film.

Special to the LaPorte Herald.

New York, May 12.—D. W. Griffith and H. E. Aitkins, managers of the film play, "The Birth of a Nation," appeared in court today for a hearing to decide whether or not the portrayal of the film may continue. The National Association for the Advancement of the Colored People has invoked the law in an effort to bar the sensational dramatization of "The Clansman."

PITTSBURG (Pa.) GAZETTE-TIMES
MAY 19, 1915

Incidental to a discussion of the photo-play deluge, it is interesting to note the sensational history of D. W. Griffith's now famous film called "The Birth of a Nation." When this photo-play was presented in New York it created all sorts of trouble. The picture uses as a basis Dixon's play, "The Clansman," for some of its scenes, and notwithstanding the fact that this play in vocal drama form had been acted all over the country without serious disturbance, its production on the screen brought a storm of protest from the negro population of New York. A newspaper controversy of great fierceness was carried on and threats were made of securing an injunction, but the excitement died down and the Liberty Theater continues to be crowded at $2 prices for the best seats. On three different occasions the pictures have been announced to go into Chicago for a summer run, but in each instance the announcement has been withcalled, showing that pressure is being brought to bear in that direction from some source.

Now comes the news that the state legislature of Massachusetts has been petitioned by a number of its citizens to pass a law prohibiting the exhibition of the pictures in that state.

Desirable advertising that.

PHILADELPHIA, (Pa.) PRESS
MAY 8 - 1915

COLORED MEN ASK MAYOR TO BAR A PICTURE PLAY

A delegation of colored men waited on Mayor Blankenburg yesterday, and asked him to prevent a movie film, entitled "Birth of A Nation," being shown in this city in November.

The visitors were led by Ex-Congressman George H. White, who told the Mayor that the picture was a reproduction of the "Clansman," the production of which Mayor Weaver stopped in 1905. He said the picture had been shown in New York and Boston after the elimination of several scenes, which it was thought might arouse racial feeling.

The picture, the speakers said, had been approved by the Board of Censors, but it was the wish of the colored people that it be kept from the screens in this city.

The Mayor said he would look into the matter carefully and see what authority he had to prevent the picture being shown after it had been approved by the censors.

Paper: Evening Star
Date .....
5-8-15

The new mayor, Wm. Hale Thompson, will have something to say about the showing of "The Birth of a Nation" in Chicago. Mr. Thompson spoke at the Institutional Church for Colored People on Sunday evening, April 25. Near the close of his address he said: "Two or three days ago two representatives of a motion picture concern came to me informally and said 'The Birth of a Nation' is to be shown at the Illinois theater at $2 prices, beginning May 3. Now, I am going to see that picture as soon as possible. If I find in it anything objectionable to my friends of this race, I cannot see how the film can be shown in Chicago."

MOVING PICTURE WORLD
New York City
MAY 8 1915

Race Prejudice Bill

Massachusetts Negroes Want State to Pass Bill Prohibiting Any Show Tending to Excite Race Prejudice—Neither State Nor Law Courts Had Power to Act Against the Griffith Film and Colored Folk Were Disappointed.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World

DESPITE the strong protestations of the colored gentry of the city of Boston, "The Birth of a Nation" is still playing to capacity houses at the Tremont theater.

A futile appeal was made to Governor David I. Walsh by the colored people, but he was powerless to act, however, he advised the protestants to apply for a warrant for the arrest of the producers of the film and the manager of the theater. These were refused by Judge Thomas H. Dowd after he had witnessed the production. In their dying effort to prevent this film from continuing its successful engagement, the colored people and their supporters are endeavoring to secure the passage of a bill in the Legislature, which would prohibit the performance of "any show or entertainment which tends to excite racial prejudice or tends to a breach of the public peace."

In making their appeal to the governor, the colored protestants stormed the State House 1,000 strong. The governor received them after a conference with the attorney general, police commissioner and police superintendent. After listening to their pleading, he informed them that he was powerless to act and he suggested the request for a warrant on the ground that the entertainment was immoral and obscene. Among those who spoke were Anna Philips Wendell Williams, white, a niece of Wendell Phillips, Joshua Crawford, Alice W. McKane, Mrs. A. Sparrow, Dr. R. L. Roberts, Mrs. Agnes Adams, Mrs. E. Putnam and William D. Brigham. As the governor was leaving the executive chamber, the colored folks called their blessings to him. Several of them shook his hand and others knelt on their knees and exalted the executive.

The following day, the same army of colored folks stormed the municipal court at Boston and were granted a hearing by Judge Dowd. Warrants were asked for Joseph J. McCarthy, general manager for the Griffith Film Company and for John Schoeffel, manager of the Tremont theater. The witnesses heard were Dr. Horace Bumstead, former president of Atlanta University; the Rev. Samuel A. Brown, pastor of St. Mark's Congregational Church, Roxbury, and State Police Officer Harry Atkinson, the official censor of photoplays that are to be exhibited in this state on Sundays.

The colored element was represented by J. Mott Hallowell, while Attorney John F. Cusick represented the theatrical company. At the conclusion of the hearing, Judge Dowd announced that he would witness the film in the evening and announce his decision in the morning.

At the morning's session, the judge gave the film company twenty-four hours to cut out the cliff scene, in which Gus, the renegade negro chases a young girl over the cliff and she jumps to escape his clutches. He steadfastly refused to grant the warrant for the men named, claiming that with the elimination the show could not be classed as immoral or obscene.

With the elimination of this scene, the colored folks were not satisfied, declaring that the whole production ought to be stopped as it is historically incorrect. The bill which is now pending before the legislature was then presented. At the hearing on this bill several negroes and whites were present. Lieut. Governor Grafton D. Cushing and former Congressman Samuel W. McCall, were named among the protestants.

William H. Lewis, one of the leading colored citizens of the country, and assistant U. S. Attorney general under Roosevelt, was loudly applauded for his address in favor of the passage of the bill. He stated that an attempt is being made to degrade and belittle the negro in the eyes of his friends. The play has been brought to Boston to have Massachusetts put its stamp of approval on it. He continued, "We are not satisfied by what has been cut out by order of the court in the deletion of the "rape" scene. The place to cut off a snake's tail is at his neck. You have scenes disgusting and degrading in the play which never happened. Not only that but New England is held up to ridicule by the depiction of Thaddeus Stevens and Charles Sumner. We object to this play for the propaganda which it presents and which tends to raise prejudice against the negro. The bill which may be drawn makes no difference so long as we get relief. Massachusetts has a history to sustain and it lies with the Legislature as to whether it will sustain that history, or whether it will allow those illustrious men who have represented Massachusetts to be held up to ridicule. We do not mind the minstrel or the fun loving negro, but we shall protest forever against such a calumny as this upon the colored race."

Miss Adeline Moffat said that of all the plays she has seen, she had never seen anything so insidiously immoral. She cited two instances of reaction which she had heard. As a Southerner, she said that every family had some pride, but that there was not one which was willing to acknowledge an ancestor who was a member of the Ku Klux Klan, which has been pictured in an absolutely untruthful light.

Frank Hammond, secretary of the executive committee of the Bar Association, said that the present law left the licensing to the discretion of the authorities, and he thought that it might be better to make the laws so specific that there would be no room for such discretion.

Rev. Herbert S. Johnson suggested that all those interested in the question might get together and draw up a satisfactory bill. As to race prejudice, he said that not all of the indignation has come from the negro and that as much harm has been done to the morals of the white man as injustice to the negro. If this was a fight between Catholics and Protestants, that play would not be on the stage a week, he declared.

CHICAGO (Ill.) HERALD
MAY 16, 1915

MAYOR TO CENSOR MOVIES

Will Withhold Permits for Films Showing Race Antagonism.

Mayor Thompson yesterday stated his position as regards the issuance of permits for the production of certain kinds of motion pictures. The mayor was asked [illegible] for refusing a permit for "The Birth of a Nation."

"Whatever power there is in the mayor's office," said Mr. Thompson, "will be used to stop this film or any other films that reflect on any race or nationality. I won't grant any permit for the production of a picture [illegible] to give a theatrical man a chance [illegible] a week.

[illegible]

EMAND CENSORS ACT IMMEDIATELY

olored People to Insist That Board Stop "Birth of a Nation" at Once

he Equal Rights League will lose me in insisting that 'The Birth of ation' be taken off at once," said Monroe Trotter last night, after a -hour's meeting of the local of- in the "Guardian" office.

e organization will have another ing today, and will send a delega- at once to wait upon Mayor Cur-

Bolster, the three censors, are the "neutrals" who are the bone of contention in the conflict.

But the three official censors are saying not a word. They have not yet met, but will do so today and will decide on a policy to be carried out not only as regards the present picture-play, which began the trouble, but as regards all future theatrical productions. Under the provisions of the

Think Photo-Play Is Safe

The theatre men yesterday expressed the belief that, unjust as such legislation as that just passed might be, the three censors named would not interfere with "The Birth of a Nation" since it did not come under the provisions of the statute.

The supporters of the bill, on the other hand, are jubilant over its passage and express the opinion that the censors must immediately suppress "The Birth of a Nation."

It is given out by leaders of the colored people that Mayor Curley has now no longer the excuse that there is "not sufficient law" to back up his prohibition of the movie play. They will ask him to act at once. If he does not the colored people will put the matter publicly up to the censors.

The Equal Rights League met last night at the offices of the newspaper, the Guardian, to discuss precise action in the matter.

The managers of the Tremont Theatre and the film concern are simply waiting for action. They declare, however, that the censors will favor them.

BILL NOW A LAW

ery performance heaps new un- ved ignominy upon the negro race, we think it should be stopped at We hope to let not a day elapse e we request the censors to act," lined Mr. Trotter last night, ing for the Equal Rights League, is a State branch of a national ctive association among the col- people.

"censorship bill" now being a the armies on both sides of the h of a Nation" war are recon- ing and massing their forces, ratory to beginning fresh hostili-

or Curley, Police Commissioner ara and Chief Justice Wilfred

MOTION PICTURE WORLD (N. Y. City)
MAY 22, 1915

THE RACE PREJUDICE BILL.

The so-called "Birth of a Nation" bill, roviding for a board of censors consisting of the Mayor of Boston, the Police Commissioner and the Chief Justice of he Municipal court to pass on theatrical exhibitions has been advanced to a third reading in the Massachusetts House of Representatives after a stormy debate by a vote of 94 to 31.

The opponents of the bill based their argument on the claim that this bill was founded entirely on the protest of he negroes against this certain film play. The members of the Committee on Judiciary, which reported the bill, declared that this was not the case.

Representative Kennard, chairman of the committee, explained that the committee found that the law is different in Boston from any other part of the state.

On other places, the local authorities may stop a film for any reason whatsoever, while in Boston, it may only be stopped when it is found to be obscene or immoral.

Representative Dowse declared that the picture is an insidious attack upon the North. He said, "If my nation was born when the Ku Klux Klan was organized, then I am willing to sell my birthright for a mess of pottage."

Representative Donovan of Boston opposed the bill and criticised the negroes for what he said was an attempt to start a riot in front of the theater the night many arrests were made. He said 80,000 persons have seen the picture and not one has been incited to crime. He said the Jew, the Irish, and the Italian have been ridiculed for years on the stage, but it is left for the negro to register the first complaint.

Representative Washburn of Worcester urged that the bill be not treated as one designed solely to remedy a possible wrong to the colored race, as it gives to properly and fairly constituted authorities power to prevent any production which ought to be prevented.

During the hearing the gallery was filled with colored people who caused the introduction of the bill.

Representative Washburn was loudly applauded when he declared "That the Republican party could not afford to turn its back on the colored people." He spoke for the silent minority he said.

This bill would give the power to the three officials to stop any production, but their vote as to whether a production should be stopped must be unanimous. Representative Rowley of Brookline, intends to submit an amendment which will allow the vote of two of the three members to stop the production.

Frank Brown, formerly of the Beacon theater, Boston, and the Mystic theater, Malden, has been appointed manager of the Allston theater, Allston, Mass.

New York Post. May 28, 1915

PING FROM Mirror
NEW YORK MAIL
MAY 20 1915

CHICAGO AND BOSTON AGAINST GRIFFITH FILM

Windy City Mayor Refuses License to the "Birth of a Nation."

SENATE OF MASS. ACTS

Passes Bill to Permit Boston Officials to Prevent Picture Being Shown.

Chicago has officially barred the film, "The Birth of a Nation," and the Massachusetts Senate has passed an act designed especially to keep the Griffith picture production out of Boston.

The bill adopted by the Bay State Senate makes the mayor and police commissioner of Boston and the chief justice of the municipal court a board to pass on the propriety of all theatrical productions.

This is called "The Birth of a Nation" bill, and, while designed immediately to keep that film out of the effete Hub, the legislation may be of great moment to producers of regular plays.

Mayor Thompson of Chicago personally has interposed an emphatic NO to "The Birth of a Nation" in the Windy City, where it was to have been shown in the Illinois Theatre.

"Not as long as I remain in the mayor's chair," said Mr. Thompson, "will this panorama starting with the importation of African slaves to this country and ending with the distressing tragedies of reconstruction days in the South after the Civil War be shown in a Chicago theatre."

Interesting in this connection is that Carter H. Harrison, Mr. Thompson's predecessor in the mayor's chair of Chicago, issued a license for "The Birth of a Nation" upon the advice of Mrs. Harrison.

When the question of the suitability of the film came up, Mr. Harrison asked his wife and Charles C. Fitzmaurice, his secretary, to see the film and report upon it.

Secretary Fitzmaurice then issued the permit. The theatre proprietors, however, thought it best to ask the new administration for a permit before going ahead and met with the new Mayor's resounding "No!"

Motion Picture World May 15, 1915

MOTION PICTURE WORLD (N. Y. City)
MAY 15, 1915

Mrs. Carter H. Harrison recently requested several Chicago dailies to publish that she did not approve of "The Birth of a Nation." "I do not approve of it and believe it should not be shown," she said. "While it is a great picture from the producer's standpoint, it is the most awful thing I have seen. It would arouse racial feeling. I am a Southerner and you really would expect me to oppose such pictures

DAYTON (O.) JOURNAL
MAY 19, 1915

PROTEST AGAINST FILMS.—In a communication to Mayor Shroyer, Secretary William O. Stokes, of the Dayton branch of the National Association for Advancement of Colored People, protest is made against showing "The Nigger," and "Birth of a Nation," in local picture houses.

(N. Y. City)

No State Censorship

In California, General Public Wants No State Interference with Censoring Films —Public Debate in Berkeley Shows Strong Opinion Against It—Press and Public Agree on Its Dangers—Local Authorities Have Ample Power.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE agitation that has been under way in a number of California cities of late for the establishment of local boards of censorship does not seem to have made much headway, and it is not likely that any legislation will be passed for the formation of such bodies. The public debate on film censorship held recently at the Shattuck Hotel, Berkeley, Cal., a leading suburb of San Francisco, brought forcibly to the front the fact that the general public is not in favor of regulation of this character and practically all of the addresses that were made were against the proposition. That the present police powers in that city are ample to cope with any situation that may arise may be judged from the fact that the chief of police recently informed a leading exhibitor that it would be unwise for him to book "The Clansman" as the presentation of this production would not be allowed.

At Fresno, Cal., the agitation for local censorship has been even stronger than it has been at Berkeley, but from present indications there is no danger of adverse legislation along this line there. The press of that city, scenting in the agitation for film censorship a movement for the censorship of news, threw open the columns of the daily publications to discussions of the subject, and several splendid articles appeared from the pens of leading citizens expressing opposition to the plan. In other localities plans for censorship have been nipped in the bud and invariably the agitation has been stopped when it has been made clear that public opinion has been against the proposition.

CHICAGO (Ill.) TRIBUNE
MAY 16, 1915

'BIRTH OF THE NATION' FILM BARRED TO PREVENT RIOTS.

Mayor Tells Why He Forbid Production in Chicago of Photoplay Based on "The Clansman."

Mayor Thompson yesterday commented on his refusal to allow the exhibition of "The Birth of the Nation," a photoplay founded on Thomas Dixon's novel "The Clansman."

"Whatever power there is in the mayor's office," he said, "will be used to stop this film or any other films that reflect on any race or nationality. I won't grant my permission for the production of a picture just to give a theatrical man a chance to charge $2 a seat. Complaint was made to me that this particular photoplay was the cause of race riots in the east. We want nothing of that in Chicago."

The mayor authorized the auditing of the books in the city collector's office by the firm of Haskins & Sells. City Collector Forsberg made the request for the audit.

Eve. Telegraph, Philadelphia May 7, 1915

PROTEST "MOVIE" FILM

Colored Delegation Asks Mayor to Prevent "Birth of a Nation."

A delegation of colored citizens called upon Mayor Blankenburg at his office in City Hall today and asked him to prevent a moving picture film called "The Birth of a Nation," from being exhibited at a Philadelphia theatre in November next. The delegation consisted of Dr. N. F. Mossell, of the Douglas Hospital; Rev. H. H. Cooper, Rev. N. G. Arnett, former Congressman George H. White, Dr. J. Max Barber, of the Society for the Advancement of Colored People; Rev. Spencer Carpenter and Mrs. N. F. Mossell. Mr. White, who headed the delegation, explained to the Mayor that the picture was a reproduction of the "Clansman," by Rev. Thomas Dixon, the production of which was stopped at a trial playhouse by Mayor Weaver, in 1905. The moving picture had been permitted to be presented in New York City and Boston, after several scenes, which it was thought would cause racial feelings had been eliminated. Mr. White said that the State Board of Censors of Pennsylvania had approved of the film of the production, but he asked the Mayor to prevent the picture being shown in Philadelphia.

The Mayor said that he would look into the matter, and see what authority he possessed in the face of the fact that the film had been approved by the State Board of Censors.

New York Post. May 19, 1915

CENSORSHIP BILL BECOMES LAW.

Municipal Authorities in Massachusetts Can Now Control Film Plays.

The bill giving the power of censorship over moving-picture films to the Chief Magistrate, the Chief of Police, and the Mayor of a city has passed the Massachusetts Legislature and has been signed by the Governor, according to a statement issued to-day by the National Association for the Advancement of Colored People.

An amendment advocated by the Boston branch of the Association was incorporated in the measure after a hard fight and is now a part of the law. It makes a majority instead of a unanimous vote necessary for a decision. The Boston branch will at once start its campaign to stop the film play "The Birth of a Nation."

In Mayor Thompson's unqualified refusal to permit the exhibition of "The Birth of a Nation" in Chicago, the opponents of the notorious photo-play gain a double victory. The promoters had made a barefaced plea that the spectacle has "a note of optimism, brotherly love, and readjustment of racial conditions intended to soothe and brighten," but this the press and the Mayor riddled. The play's exclusion must also assist in defeating a bill pending at Springfield to abolish the Chicago Board of Censorship, which has a reputation for great watchfulness and efficiency, and which is cordially hated by certain manufacturers. The spectacle of Chicago showing greater moral courage than Boston in this matter can scarcely please the sons of New England abolitionists. In Boston, however, Dr. Eliot and his supporters have gained a new success, the Senate having amended the Boston or bill so that two of the three censors may now revoke a license for a public entertainment. The former requirement was that the officers must unanimously agree. It is notable that speakers in Chicago hailed the play as having a "riot-provoking record"; it is beginning to carry a stamp that may yet cut short its career.

PRESIDENT WILSON DID NOT ENDORSE PICTURE

Griffith Picture Shown at White House Merely for Old Acquaintance.

"The Birth of a Nation" has not been given the endorsement of President Wilson, according to a statement issued last week from the White House, and efforts to make it appear that it had the approval of Mr. Wilson were met in a letter directed to Congressman Gallagher, of Massachusetts, by Secretary to the President, J. P. Tumulty, which reads as follows:

My Dear Mr. Gallagher: Replying to your recent letter and enclosures, I beg to say that it is true that "The Birth of a Nation" was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it, the exhibition at the White House being a courtesy to an old acquaintance.

Sincerely yours,
J. P. TUMULTY.

The production was shown before months ago at a private exhibition at the White House, at which only a few members of the Cabinet, aside from the President and his immediate family were present, an account of which appeared in the Washington column of the World, by Thomas Dixon, the author of "The Clansman." Mr. Dixon and the President were classmates during their student days at the Johns Hopkins University in Baltimore, and, as Mr. Tumulty states in his letter, the affair was extended to a friend.

PORTSMOUTH (N. H.) HERALD
MAY 19, 1915

given out on what is claimed to be the best of authority the motive behind the photo-play, "The Birth of a Nation" which has made a decided stir in many parts of the country, was to lead to the deportation of all negroes, leaving the country strictly in the hands of white men. It was indeed

Could Not Interfere

Judge [illegible] Gives Hearing to Mayor on Protesting Against Griffith Film—Has Talk with City Officials, Finds Nothing That Would Give Him Right to Prohibit Its Showing, Said Mr. Jackson.

[illegible] Correspondent of [illegible] Post's Post's World.

[illegible] Chinaman," from [illegible] the play is taken, calling it a [illegible] [illegible] to Ameri[illegible] citizenship [illegible] the colored [illegible] Mr. Joseph Prince [illegible] Boston and [illegible] who claimed to have seen the [illegible] New York. He criticised the [illegible] the activities of the "Ku Klux K[illegible]" and other illicit [illegible] in the South [illegible] the war, which he portrayed in [illegible] pictures.

He was [illegible] the mayor that [illegible] could not be eliminated and that the best way to [illegible] such things would be to stop the [illegible] of histories.

William Monroe Trotter, publisher of a paper devoted to the interests of the colored race, whom President Wilson asserts insulting him in Washington, was the next speaker. In his speech he told how he had supported Curley for mayor and expected that the mayor would put the ban on the film. Dr. Francis H. Rowley, president of the Society for the Prevention of Cruelty to Animals, was the last speaker for the opposition.

Attorney John F. Cusack opened the case for the Griffith interests by stating that out of 200 persons appearing in opposition to the film, but three had seen it. He said the play shows the people what [illegible] are enjoying at the present time in contrast to the past. He also presented the final report of the National Board of Censorship.

[illegible] film was first presented [illegible] East room of the White House, before President Wilson and the members of his cabinet. He claimed that they declared it to be wonderful. At this point [illegible] in the assembly hissed loudly. The [illegible] gavel for order and [illegible] were required to cause [illegible] to continued to tell of the [illegible] personages in public and [illegible] who had witnessed the production and declared it to be superior to [illegible] had ever witnessed. These remarks were also hissed. David Wark Griffith was then introduced. He said that protestations of this kind were [illegible] that the Indians could protest [illegible] for in most Western pictures they are depicted killing white men. He read a letter from a Catholic priest [illegible] with the Columbiad, the official [illegible] of Columbus paper, commending [illegible] the film, also three letters from [illegible] New York wishing to [illegible] their parish schools to [illegible] in New York, also six [illegible] principals of New York educational institutions, who praised the play and wished their scholars to see it. The [illegible] asked him if he would be [illegible] to eliminate the cliff scene and [illegible] stated that he would if the officials thought it advisable after [illegible] the exhibition.

[illegible] then said: "My power is [illegible] matter. I do not want to [illegible] capital out of it and I do not want to hurt a legitimate firm doing [illegible] The people seem to want everything [illegible] to the negro eliminated from the film. Are there not good negroes [illegible] Are there not bad whites as [illegible] Do you want the assassination [illegible] but not? Why, the white [illegible] country would protest that. [illegible] remember that history cannot [illegible]

[illegible] the mayor was interrupted [illegible] William M. Trotter, who stated that [illegible] voters had supported the [illegible] who was elected to office. The [illegible] This photoplay [illegible] produced in this city. I will have [illegible] of the municipality [illegible] and I will notify the police commissioner to have his censor there. If this film violates the law it shall be stopped. I shall not take any hand in the matter. You people have stated your case. You have used no evidence that I could use in stopping at least one performance."

The first performance was given on Friday evening to an invited audience, composed of many public officials, theater men, newspaper men and others. The mayor was present and enjoyed the production immensely.

The official censors reported that the production was neither obscene or immoral. However, the mayor requested that many minor changes be made in the film. The statement which he issued follows:

"With the desire that the fullest possible measure of justice be accorded the colored citizenship of Boston, I attended the production last evening and to-day requested the management to eliminate the prefatory statement thrown on the screen at the opening of the performance, believing it unfair to the colored citizenship. The statement in question is as follows: 'The bringing of the African to America in the seventeenth century planted the first seed of disunion.' This request was complied with.

"I requested the elimination of a portion of the chase of the white girl by Gus. I further requested the management to eliminate at least five exhibitions of the face of Gus, to which objection had been made. I further requested certain scenes, while not immoral or obscene, yet might be offensive to certain of the public, descriptive of the visit of Charles Sumner to the home of Austin Stoneman and his meeting with the mulatto woman there be eliminated. I further requested that certain scenes between the mulatto woman and Austin Stoneman and between the mulatto woman and Silas Lynch be eliminated.

"I further requested that portions of the reels portraying scenes in the South Carolina House of Representatives where a member is shown removing his shoes and the consideration by such assembly of a motion requiring the member to replace his shoes, be eliminated.

"To these requests the management has assented. In addition thereto the changes made in the original films while exhibiting in New York will be in force in Boston."

CHICAGO (Ill.) TRIBUNE
MAY 19, 1915

RACE FILM BILL PASSES IN HOUSE ON NEGRO'S PLEA

Jackson Wins Votes Barring "Nigger," "Clansman," as Inciting to Riot.

[BY A STAFF CORRESPONDENT.]

Springfield, Ill., May 18.—[Special.]—"The Nigger," "The Clansman," and "The Birth of a Nation" movies will be barred from exhibition in Illinois by the terms of Representative Jackson's bill, which passed the house tonight by a vote of 111 to 2.

Representative Jackson is one of the two colored Republican members of the house from Chicago, representing in part the exclusive Kenwood district on the south side.

Speech Fires House.

He made a speech which set the house on fire, brought members to their feet, and won a decisive victory over those who were attempting to defeat the bill he had introduced.

Representative Jackson charged in closing the debate that the moving picture interests were behind the effort to kill his bill. The measure prohibits the exhibition of any film that shows a lynching or unlawful hanging and is based on the theory that presentation of such pictures tends to race hatred and to rioting.

Calls Bill Too Sweeping.

Representative Louis J. Pierson of Winnette led the fight against the bill. He made an extended argument, alleging that the bill as drawn affects much more than the negro race difficulties. He contended in his speech that the bill if it becomes a law prohibits in a religious way the use of any reproduction of the crucifixion in any church, any film which would raise the racial issue in any form, and in effect would put the movies out of business.

SAN FRANCISCO (Cal.) EXAMINER
MAY 19, 1915

Also [illegible] subject to "The Clansman."

In protest against further exhibitions of the motion picture film "The Clansman," being shown at the Bloodgood Theatre in Oakland, a delegation of Oakland negroes appeared before the city council yesterday. Mott explained that inasmuch as no section of the city ordinance governing theatrical or motion picture productions is being violated in the production, it is beyond the power of the censorship board to take any action.

BANGOR (Me.) COMMERCIAL
MAY 1, 1915

engaged in war, and that is not looked for here.

WM. H. LEWIS SEES THE PRESIDENT ABOUT FILM

Washington, May 1.—W. H. Lewis, a Boston negro and former assistant attorney general of the United States, and Bishop Alexander Walters of the African Methodist Episcopal church of New Jersey, called at the White House Friday to inquire about reports that President Wilson had given his endorsement to a moving picture film, depicting scenes during the reconstruction period, in a manner distasteful to negroes.

Secretary Tumulty showed them a letter to H. R. Thatcher of Massachusetts, saying that while the film was once shown at the White House as a courtesy to a former classmate of the President, the President was unaware of its character and has at no time expressed approbation of it.

[illegible] JOURNAL

WOULD BAN MOVIES THAT EXCITE RACES

Hopkins Resolution Makes Police Department Censor of City Pictures

OBJECTS TO TAKING INUNDATED HOUSES

[illegible]

Herald [illegible]

NOT INDORSED BY PRESIDENT.

Has Taken No Stand on "The Birth of a Nation."

HERALD BUREAU,
No. 1,342 H STREET, N. W.,
WASHINGTON, D. C., Friday.

President Wilson is experiencing some annoyance because of an impression which is gaining ground that he endorsed the photoplay, "The Birth of a Nation," which is said to reflect on the negro race. The motion picture was presented at the White House recently at a special performance attended by Mr. Wilson, several members of the Cabinet and their families.

In an effort to put an end to the report that the picture has Mr. Wilson's endorsement, Joseph P. Tumulty, secretary to the President, made public a letter to-day written to Representative Thomas C. Thatcher, of Massachusetts, which said:—

"MY DEAR MR. THATCHER:—Replying to your recent letter and inclosures, I beg to say that it is true that the "Birth of a Nation" was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance. Sincerely yours,

"J. P. TUMULTY."

"The Birth of a Nation" is based on Thomas Dixon's book, "The Clansman." Mr. Dixon was a classmate of Mr. Wilson at Johns Hopkins.

May 24, 1915

...h of Nation Case Dismi...

...ten adjournments, the summons against Harry E. Aitken and D. ...ith, producers of the film play "...th of a Nation," was dismissed ...tate Herbert in Jefferson Mar... ...rt to-day. The National Asso... for the Advancement of Colored ...caused the summons to be is... ...rging that the film was a public ... Some changes were made in ... and it was decided to withdraw ...plaint.

OAKLAND TRIBUNE
MAY 25, 1915

BOOKER T. WASHINGTON AND "THE CLANSMAN."

To the Editor: Kindly allow me space ...your excellent paper to give a state... ...nt from Booker T. Washington, in re... ...rds to "The Clansman." Rev. Camp... ...ll of the Congregational church, Thirty... ...th and Grove streets, delivered a lec... ...re recently as to his opinion as to what ...ooker T. Washington would say in re... ...rd to "The Clansman." Three days ...terwards Dr. Booker T. Washington ...t out a statement to the colored ...pers and the world in general. I quote ...part of it that the public may fully ...ow and feel as we of the colored race ...l towards the film.

"Tuskegee Institute, Alabama,
"May 21, 1915.

Editor of the Defender: I wish to urge ... people everywhere to take time by ... forelock and adopt in advance such ...asures as will prevent the production ...the photoplay "The Birth of a Na..." in any community, north or south. ...n each town where there is a possi... ...y of this play being put on, it would ...well to have a committee of citizens ...presenting the churches, the schools ... the business men take the initiative ...dging a suitable objection. The play ...ndamentally wrong in that it at... ...pts to deal with the development of ...rica since the abolition of slavery ...gnoring the substantial progress of ...negro race and emphasizing the cruel ...nderstandings of the readjustment ...d in which unfortunate individuals ...oth races figured.

...o matter how many other artistic ...historic features the play may have, ...ultimate result will be to intensify ...prejudice and thereby do great and ...g harm to both races.

"BOOKER T. WASHINGTON."

...may be of interest to the reading ... to know that Major R. R. Jackson, ...entative in the Illinois Legislature ... the third district, has just suc... ...d in introducing and have passed by ...e of 110 to 2, a bill to prevent the ...ction of such films. The first sec... ...f the bill reads as follows:

... It enacted by the people of the ... of Illinois, represented in the ...al Assembly, that any corporation, ... or combination of persons who ...advertise, publish, present or ex... ...r cause to be advertised, published, ...ted, or exhibited or cause to be ex... ... to any public place in this State ...tograph, drawing, picture play ... or sketch that tends to incite race ...r race hatred or that shall repre... ... purport to represent any hanging, ...g or burning of any human being ... by race hatred shall be guilty of ...demeanor and fined not less than ...or more than $1000 for each of...

... bill is known as House bill No. 131 ...he last session of the Senate of ... law was passed similar in effect.

D. L. REASU...

...P.GUS
...NY, N. Y.
...MAY 25 1915

...ite opposition from colored men ...y York, "The Birth of a Nation," ...avid Griffith feature film is ...ng the Liberty theatre to the ...every afternoon and night. It is ...lly regarded as the last word in ...m.

SACRAMENTO (Cal.) UNION
MAY 27, 1915

Negroes Ask City to Bar "Clansman"

Announcement of Strong Racial ... in Movies at Clunie Brings Forth Protest.

...'s "Clansman," a strong racial ... may not be shown in the movies at the Clunie theater during the next two weeks, as planned, as a delegation of Sacramento negro residents appeared before Commissioner E. J. Carraghar yesterday and asked that he bar the theater management from producing the work. Governor Johnson, who is credited in advertisements with having indorsed the picture, has told the local negroes that he has never approved the work and has always thought it could be productive of only prejudice and ill-feeling.

The National Board of Moving Picture Censors has approved the "Clansman," although the question causes a breach in its ranks. Carraghar will investigate before taking action.

The negro delegation that called on the commissioner yesterday consisted of R. A. Johnson, E. W. Robinson, F. J. Butler, P. F. O'Reilly, T. D. Walker, J. T. Beasley, F. A. Butler, W. B. Smith, E. D. Johnson, Rev. E. R. Guy, Rev. N. M. Dixon, James Brinson, W. H. De Claybrook, R. J. Fletcher, C. P. Allen, W. F. Taylor, J. T. Buchanan, W. L. Howard, L. F. Quinn, R. F. White, W. B. Kennedy, Mrs. E. W. Robinson, Mrs. F. A. Butler, Mrs. ... M. ...

ASK MAYOR FOR HEARING ON "THE BIRTH OF NATION"

A public hearing on the question of the presentation in Boston of the motion picture play, "The Birth of a Nation," has been asked of Mayor Curley. The request comes from the Boston branch of the Association for the Advancement of Colored People. This association passed resolutions saying that the film engendered race hatred, and was a libel on the negro race.

The resolutions have been signed by prominent Bostonians, including Francis J. Garrison and Rev. Horace Bumstead. The play is based on Rev. Thomas Dixon's "The Clansman," and deals with the reconstruction period after the Civil War.

Among the resolutions passed by the Society for the Advancement of the Colored Race was this one, which was sent to the Mayor:—

"My Dear Sir: At a meeting of the board of directors of Boston branch of the National Association for the Advancement of Colored People, held today, the enclosed resolution was unanimously adopted requesting a hearing for the purpose of opposing the production of "The Birth of a Nation" in Boston. And I respectfully request that such a hearing be granted at some early date prior to April 10, 1915."

BOSTON (Mass.) POST
MAY 31, 1915

NEWTON PASTOR SCORES "BIRTH OF A NATION"

The Rev. Harry Lutz, pastor of the Channing Unitarian Church, Newton, vigorously denounced the photo play "The Birth of a Nation," in his Memorial Day sermon, yesterday morning. He characterized the picture as being an untruthful depiction of history and declared that its motive is toward renewing the racial unequality of former days.

OAKLAND (Cal.) TRIBUNE
MAY 25, 1915

TRUTH ABOUT "THE CLANSMAN."

To the Editor: "The Clansman" presents the horrors of war and its long train of heart-breaking miseries in such striking realism that it almost seems that no argument for peace could equal the force of this play. How anyone can witness its battle scenes and afterward defend that sublimation of all woes and crimes called war is a mystery to the writer. Never before have the people of this generation been so close to the frightful years of our civil strife as in this "movie." If its influence shall be, as it ought to be, to increase our abhorence of all war, we can forgive much that is objectionable, and surely there is much to forgive.

"The Clansman's" distortions of history begin with the rise of the curtain and continue with consistency to the close. The inscriptions are rather worse than the pictures, and these are bad enough. The statement that "sovereignty" of any state was so much as threatened by Lincoln's election is now a universally admitted falsehood. As stated by Lincoln, in his first inaugural, he possessed no power, and felt no inclination to interfere with the domestic institutions of any state. African slavery, abhorent as it was to the mind of the North, was not imperilled in the least where it already existed by the triumph of the Republican party. This is now a known fact of history which no candid man disputes. So far were the Southern leaders masters of the situation that almost every demand made by them as conditional to the preservation of the Union was timidly granted by Congress and the country. No state was forced into secession. This fact should never be forgotten.

The presentation of Charles Sumner given in the play is enough to stir the resentment of all loyal Americans. So far from being the tool of Thaddeus Stevens, known in the play as Austin Stoneman, Sumner's great limitation was that he could never bend in the least to the opinions of others, and his only mistake was, as the distinguished Southerner, Justice Lamar, once said, that he was usually a year ahead of all his colleagues in seeing what must next be done.

The pictures given of the Ku Klux Klan constitute another monstrous perversion of truth and fact. It is not denied that at times these midnight riders defended the weak against the strong, but in the main the clans were a curse to the whole country, North and South. In the reign of terror which the Ku Klux inaugurated, the fact is that the best men often fared the worst. It was not alone the degenerate negro who met just punishment at the hands of these self-appointed guardians of the people, but the colored man whose industry, integrity and ability gave to him a little prominence, such men, wherever found, were the sure victims of the clan. Gentle ladies from the North who were giving their lives to teaching the freed-man to become self-supporting and self-respecting were the especial objects of wrath on the part of these sheeted villains. President Wilson is quoted in the inscriptions as approving the Ku Klux raiders, whereas in the very chapter from which these inscriptions are taken, Woodrow Wilson says: "Brutal crimes were committed; the innocent suffered with the guilty; a reign of terror was brought on, and society was infinitely more disturbed than defended." I respectfully suggest that the managers of "The Clansman" add these words to the misleading quotations they have so adroitly selected.

The worst distortion of the history of that dark time relates to the negro. In the character Gus, the African is misrepresented and cruelly maligned. The impression is given that the negro, above other men, is guilty of the most abominable of all crimes, the brutal treatment of woman. The fact is that all degenerate and ignorant men of all races and colors are liable to this monstrous indulgence of the passions, but that the negro is more guilty than others in this respect has never been proven. During the war the men of the South were often obliged to leave their women and children in the sole care and protection of their black slaves, and to the eternal honor of the negro, there was hardly a case in which that trust was abused.

The notion that the Ku Klux Klan were defenders of Southern civilization and saved southern women from the ravishing negro is abundantly disproved by the thirteen large volumes of sworn testimony, now to be found in the congressional library at Washington, proving conclusively that these supposed chivalrous gentlemen were guilty, again and again, of the worst crimes ever charged against the negro. If the people knew these facts, would they cheer these mounted marauders as they appear upon the screen?

From this review, it is evident that as history "The Clansman" is untrue, and its influence must therefore be evil. Its vivid presentation of the horrors of war to some extent atones for the evil, and for this we are thankful.

WILLIAM DAY SIMONDS.

Oakland, May 24, 1915.

SACRAMENTO (Cal.) UNION
MAY 28, 1915

CLANSMAN WILL BE EXPURGATED BY CENSOR

T. J. Carraghar, commissioner of education, last night gave Peter Wilson, manager of the Clunie theater, permission to run an abbreviated film showing Dixon's "Clansman" in movies for the next two weeks. When the announcement of the coming of the "Clansman" was made local colored people objected to Carraghar and convinced him that certain portions of the picture were objectionable and were liable to cause race hatred. With the objectionable portion of the reel eliminated the plot of the story is not affected, but is picked up at the breaking point and not missed.

MAY 28, 1915
PHOENIX (Ariz.) GAZETTE

OBJECT TO CLANSMAN.

The negro population of the city has decided to take concerted action against the proposed showing of the films illustrating "The Clansman" at a local theater. A petition is to be presented to the city commissioners tomorrow asking that the showing of the films be forbidden in Phoenix. It is claimed by the negro leaders that the book is a distorted and absolutely incorrect statement of facts and that the films exaggerate even the errors of the book.

...COUNCIL

Brooklyn, (N. Y.) Standard-Union

AUG 7 8

COLORED FOLKS OBJECT TO "BIRTH OF A NATION"

A petition signed by three hundred leading colored citizens of New York City was sent to Gov. Whitman last week protesting against the further continuance of "The Birth of a Nation," a moving picture play. The petition says that if continued it will spread a germ of race hatred that will further complicate the negro problem, and will eventually bring on a situation that will result in a riot. The petition was circulated by Cleveland G. Allen, of 252 West Fifty-third street, Manhattan. This protest to the Governor will be followed by one to Mayor Mitchel.

July 24 Eve. Post

PROTEST "BIRTH OF NATION" PICTURE

Complaint Lodged With City Commissioners by Colored League Members.

Protest against the production of "The Birth of a Nation," the motion picture dramatization of Thomas Dixon's "The Clansman," was lodged with the city commission this morning by a committee from the Colored Citizens' league, composed of Thomas A. A. Parrotte, E. C. Burgess and Dr. William J. Parks. The attitude of the colored citizens toward the showing of the picture here was explained by Mayor Clarence E. F. Hetrick, who said the protest would be referred to City Solicitor J. Otto Rhome for an immediate opinion.

"Will that be satisfactory?" the mayor asked of Mr. Parrotte, spokesman for the league committee.

Mr. Parrotte looked a bit puzzled. "Well, I don't know what else you can do unless you suppress the picture."

The commission didn't seem inclined to Trinish the picture from town without opinion from Mr. Rhome.

Mr. Parrotte opposed the picture on the grounds that it tends to degrade rather than elevate the colored race. Prejudice against the colored race is shown thruout the picture he said, and it should not be allowed to be produced either here or anywhere else.

When the question of beach concession advertisements was broached Commissioner William C. Burroughs asked the commission's attitude on the bathing privileges, and whether they should be advertised, inasmuch as the lease with Mitchell and Fry had been extended for another year by the old beach commission. The question will be discussed at Friday's meeting. It is likely at this time also the garbage contract may be awarded.

A petition of protest against the erection of a fence along the west side of the railroad at the main station and barring passage to west Cookman avenue, was presented by property owners of the affected territory, who claimed that the fence was in violation of a city ordinance providing for the extension of Cookman avenue west of the tracks. The petition bore 78 signatures. The commission was not sure that an ordinance extending the avenue had been adopted by the city and referred the matter to the city solicitor for immediate action.

George Bariscillo, acting as spokesman for the residents of west Cookman avenue, said erection of the fence, which is now partly completed, would depreciate the value of property in that section. All the residents there wanted, he said, was what they had had in the past. He questioned the legal right of the railroad company to put up the fence.

Mayor Hetrick informed the protestants the commission would do everything it could to keep the street open.

NEWPORT (R. I.) NEWS
AUG. 30, 1915

NOT TO BE SHOWN HERE.

Says Burlingame Would Oppose the Film, "The Birth of a Nation."

Manager Miller of the Opera House Abandons Plan, Another Theatre May Take It Up.

Manager Miller of the Opera House will not attempt to bring "The Birth of a Nation" to Newport, in consequence of the opposition to showing the film here. Instead, he is calling attention to another house of his circuit, running the picture in Fall River, which permits those Newporters who desire to see it by going there. Mayor Burlingame, after hearing many remonstrances against the display of the picture in Newport, states that he would oppose any effort to show it here, and as Manager Miller has received many protests at the Opera House he considers it poor policy to deal any further with the matter.

On the other hand, there is a possibility that later more may be heard about this picture in Newport, as another theatre manager suggests that it may not be necessary to abide by the agitation of a few objectors. He says the showing of the picture has been made an issue and the courts have approved it, and if he decides to run it he will procure an injunction to prevent interference by the authorities.

This is only prospective and apparently only a dim possibility, for a Providence theatre manager has desired to extend the showing in that city, and because of the bookings of the film in New England it was reported that he secured a continuance only by bringing a new film into New England and that it cost him $5,000 for the week, the largest price ever paid in this part of the country for a week's run of any picture.

BROOKLYN, (N. Y.) EAGLE

Date ..... AUG 8 1915

GRIFFITH FILM CONTINUES.

That arrangements may be made to enable school children of the borough and thousands of Brooklynites returning from their vacations, William H. Kemble of the Brighton Beach Music Hall, where "The Birth of a Nation" is being presented, has decided to keep the playhouse open until October 4. It was the original intention of the management to give the last performance of "The Birth of a Nation" on Labor Day. The heads of several private Brooklyn institutions wrote Mr. Kemble advising that he keep the Brighton Beach Music Hall open until after the schools begin their sessions that they might take their classes to see it in a body.

PITTSBURG (Pa.) POST
AUG. 31, 1915

PLAY IS PERMITTED TO START IN NIXON

Court Allows "The Birth of a Nation" to Open Pending Equity Argument Friday.

Pending a hearing Friday morning on equity proceedings instituted by the Nixon Theater Company to restrain Mayor Joseph G. Armstrong and the police department from interfering with the production of the motion picture play, "The Birth of a Nation," Judge Ambrose B. Reid in common pleas court yesterday gave the theater company permission to open the show, as scheduled, tomorrow evening.

In a bill in equity filed yesterday the theater company points out that the play has been passed and approved by the national board of censorship and contends that it does not engender racial prejudice. The play, it is claimed, is historical and has been shown in New York, Chicago, Brooklyn, Los Angeles, Milwaukee and Spokane without arousing race feeling. A certificate of the Pennsylvania board of censorship approving and licensing the play is attached to the bill.

When the paper was read before the court yesterday afternoon Judge Reid ordered the Nixon Theater Company to give bond in $300 for protection against possible violence which City Solicitor Charles A. O'Brien said might result.

The proceedings are the outcome of a statement made recently by Mayor Armstrong that negro residents of Pittsburgh had complained that the play tended to incite race hatred, therefore he could not permit its production. The show has been booked for six weeks from Septem-

HAVERHILL (Mass.) GAZETTE
AUG. 30, 1915

COLORED FOLKS PROTEST MOVIES

Appear Before Council Claiming Scenes in Birth of Nation are Objectionable

Rev. William L. Cousins and William H. Gundy, representing the colored citizens of Haverhill and members of a committee appointed to protest against the picture "Birth of a Nation" which are scheduled to be shown in the Colonial theatre next week, appeared before the city council this forenoon to voice their objections.

When the subject came before the council in a petition last week signed by the committee that the pictures not be permitted it was referred to Alderman Hoyt. Alderman Hoyt wrote a long letter to the committee stating that Mayor Bartlett and himself had seen the films and that there were no objectionable feature but that these had been cut out of the original production.

Rev. Mr. Cousins and Mr. Gundy both stated in response to questions by Mayor Bartlett that they had neither of them seen the performance but that they voiced their objections from the reported accounts of it. The mayor said that the petitioners could see the performance and that if there was anything objectionable to them that the management would cut it out and he said that this had been agreed to on the part of the managers of the theatre.

Mr. Gundy said that it was a question in his mind whether the judgment of Alderman Hoyt should overrule the 650 colored people in the city. He said he thought the council should have granted a hearing and have the defects in teh play pointed out.

"In my judgment," said Mr. Gundy, "this play is designed to destroy the good name of the colored people not only in this state but throughout the United States. It is doing as much harm or more harm than some books that have been written. It is not the better class of white people we have trouble with. In the south the rich man's child and the poor man's child are raised together. My mother perhaps nursed those children. But there is another element in your ranks coming in contact with them in these theatres which will get somebody into trouble."

Mr. Gundy read an account of the play from a clipping, but Mayor Bartlett and Alderman Hoyt said that the features referred to in the clipping had been cut out.

Mayor Bartlett said: "There is no member of this council who does not feel the greatest friendliness toward all races, yours as well as others. If there is anything in this play, after you have seen it, that is offensive to you, or considered an insult to your race, I think the theatre management will remove it."

Alderman Stickney said that he had not seen the play, but if there was anything in it the colored people object to, it should not be permitted.

Alderman Hoyt said that the management would cut out anything that the committee objected to after it had seen the play.

Rev. Mr. Cousins objected to a portion which depicted the legislature in session and the colored men drinking whiskey and eating peanuts. He said this was not true to history as he had read it.

"As law-abiding citizens of this city," said Rev. Mr. Cousins, "we ask that this play be not allowed to appear here."

It was decided that Rev. Mr. Cousins, Alderman Hoyt and Manager Elliott confer on the subject to decide what should be eliminated.

ST. LOUIS (Mo.) STAR
AUG. 30, 1915

"BIRTH OF A NATION" FILM GETS NEW PERMIT TO RUN

"The Birth of a Nation," the feature film which opened at the Olympic Theater last night under an injunction granted by Judge Kimmel will be shown again tonight and tomorrow night, as the judge today granted a continuance to the defendants in the suit brought by Prosecuting Attorney Howard Sidener to prevent the showing of the picture.

The continuance was granted until 2 p. m. Wednesday on the statement that the defense had not had time to arrange its plea.

Sidener, Associate City Counselor Charles B. Davis and W. R. Hill, a negro associate counselor, were present to prosecute. About fifty negroes were present to protest the showing of the film, which they claim is unfair to their race.

St. Louis Star
Aug. 27-1915

"BIRTH OF NATION," $2-A-SEAT PICTURE, BARRED BY SIDENER

Prosecuting Attorney Issues Order Against Film Following Receipt of Protest.

"The Birth of a Nation," the $2 motion picture which has been widely advertised to be produced at the Olympic Theater for the next five weeks, beginning tomorrow night, has been barred by Prosecuting Attorney Howard Sidener and the police notified today that the film must not be shown.

Protests by negro citizens and by committees of white residents, including the Civic League and other organizations, have been received by Sidener. It is claimed the film is likely to breed and foster race hatred.

The film has been running for a year in New York and has been shown for long periods in Boston and Chicago.

A committee of the St. Louis Branch of the National Association for the Advancement of the Colored People presented a lengthy petition to Sidener, which was signed by George B. Vashon, chairman, Roger N. Baldwin, who is secretary of the Civic League; W. P. Curtis, Paul W. Mosely and Gustavus Tuckerman, who is secretary of the City Club.

Sidener, after announcing the film could not run, issued the following statement:

"The character of the film production known as 'The Birth of a Nation' is, I find after careful investigation, calculated to incite disturbance of the peace and does not in any degree represent the true character of the negro of today. My function as a public official is distinctly that of a peace officer. St. Louis has a great negro citizenry which is law abiding. Delegations of intelligent negroes have waited upon my office and protested the presentation of the film. Delegations of white citizens have done the same, notably a committee representing the Civic League.

"Added to the protests of these representatives of both races in the community is a personal investigation I have made of the character of the film. I am convinced that it is in the interest of public peace and welfare to prohibit the production and shall so notify the police department."

The petition presented by the negroes called the film the "notorious film," and said it has been "labeled as heretical, indecent and nauseous in a score of orderly American cities."

"This play is an attempted glorification of the dastardly and murderous Ku Klux Klan," the petition continues.

The film employs 18,000 people and depicts the Civil War and events afterward.

AUG. 30, 1915
PITTSBURG (Pa.) SUN

Would Enjoin Mayor On Photo Play Order

"Birth of a Nation" Management Takes Court Action.

That the action of the mayor and the superintendent of police in prohibiting the display of the photoplay, "The Birth of a Nation," is arbitrary, and that the play has been passed and approved by both the Pennsylvania state board of censorship and the National board of censorship, are the arguments advanced by the Nixon Theater Company in a bill in equity filed this morning in common pleas court, in which they ask the court to issue an injunction against the mayor to restrain him from prohibiting the showing of the film.

The plaintiff also contends that the play does not engender racial prejudice, but is historical, and that it is licensed. By way of illustration the statement is offered that it has been shown in New York, Chicago, Brooklyn, Los Angeles, Milwaukee and Spokane without any race feeling arising. The certificate of the Pennsylvania board of censorship approving and licensing the play, is attached to the bill in equity.

The mayor and the superintendent of police had notified the company that the display of the film would be prohibited in the Nixon Theater, or any other theater in Pittsburgh. The bill in equity of the theater company then came as a result and for seeking relief from the police

ST. LOUIS (Mo.) STAR
AUG. 23, 1915

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Prosecuting Attorney Issues Order Against Film Following Receipt of Protest.

"The Birth of a Nation," the $2 motion picture which has been widely advertised to be produced at the Olympic Theater for the next five weeks, beginning tomorrow night, has been barred by Prosecuting Attorney Howard Sidener and the police notified today that the film must not be shown. Protests by negro citizens and by committees of white residents, including the Civic League and other organizations, have been received by Sidener. It is claimed the film is likely to breed and foster race hatred.

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"Added to the protests of these representatives of both races in the community is a personal investigation I have made of the character of the film. I am convinced that it is in the interest of public peace and welfare to prohibit the production and shall so notify the police department."

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The film employes 18,000 people and depicts the Civil War and events afterward.

PITTSBURG (Pa.) CHRONICLE
AUG. 30, 1915

SEEK TO RESTRAIN MAYOR STOPPING FILM

Nixon Theater, in Bill of Equity, Claims That Executive's Action Is Arbitrary.

That the action of the mayor and the superintendent of police in prohibiting the display of the photoplay, "The Birth of a Nation," is arbitrary, and that the ordinance has been passed and approved by both the Pennsylvania state board of censorship and the national board of censorship, are the arguments advanced by the Nixon Theater Co., in a bill in equity filed this morning in Common Pleas Court in which they ask the court to issue an injunction against the mayor to restrain him from prohibiting the showing of the film. The plaintiff also contends that the play does not engender racial prejudice, but is historical; that it is licensed, and offers by way of illustration the statement that it has been shown in other cities without any race arising. The certificate of the Pennsylvania board of censorship approving and licensing the play, which certificate was issued to the manufacturer of the film, is attached to the bill in equity.

The theater company advertised that it would produce the play for six weeks beginning September 1. The mayor and the superintendent of police then notified the management that the display of the film would be prohibited in the Nixon Theater, or any other theater in Pittsburgh. The bill in equity from the theater company then came as a means of seeking relief from the police order. The Nixon claims the producing rights for the Pittsburgh territory within a radius of 100 miles.

POLICE CAN'T STOP "BIRTH OF NATION"

Judge Kimmel Annuls Sidener's Order Prohibiting Exhibition of Film at Olympic.

WILL BE SHOWN TO-NIGHT

Prosecutor Must Show Cause To-Morrow Why Picture Should Not Be Presented.

"The Birth of a Nation" moving picture film will be produced at the Olympic Theater to-night as advertised, notwithstanding the order of Prosecuting Attorney Howard Sidener to the contrary, yesterday.

Circuit Judge Karl Kimmel last night issued a restraining order temporarily stopping the police from carrying out Sidener's order prohibiting the production.

Following an order issued late yesterday afternoon by Sidener prohibiting the exhibition of the film in St. Louis, the Epoch Producing Company, producer of the film, brought suit in the Circuit Court against Sidener, the Board of Police Commissioners, Chief of Police William Young and Chief of Detectives Samuel E. Allender, to restrain interference with the production.

Sidener Fears Race Trouble.

Regarding why he issued the order, Sidener said:

"My position in the matter is that the character of the film is such as is calculated to incite a disturbance of the peace nad to arouse racial troubles. It might even cause serious trouble between the whites and negroes of the city.

"I did not want to act arbitrarily, but my investigation has convinced me that the pictures are not in any way representative of the true situation.

"My request that certain portions to which objection was made by delegations of representative negroes and also by a committee from the Civic League, be eliminated, was refused, as was also my request that a private exhibition be given before Mayor Kiel, myself and a committee representing the people who requested that the exhibition be stopped."

Sidener said he was told that the pictures were kept out of Memphis, Tenn., and Pittsburg, Pa. In Chicago and Boston he said he understood the film was put on after the municipalities were enjoined from interfering with its exhibition.

It is stated in the petition of the Epoch Company, which was filed by the law firm of Leahy, Saunders & Barth, shortly before 9 o'clock last night, that the film was approved by the National Board of Censorship, declared it to be "a great step forward in motion-picture productions."

ALAMEDA (Cal.) TIMES-STAR
AUG. 25, 1915

THE CLANSMAN IS FLAYED BY PASTOR

REV. F. K. BAKER DECLARES FILM DRAMA ACTS AS A FIREBRAND

"The Clansman" or "The Birth of a Nation," which has been produced in Oakland and San Francisco, was mercilessly scored yesterday afternoon by Rev. F. K. Baker, pastor of the First Methodist church of this city, when he addressed the International White Slave Society at the First Presbyterian church on "Advancement of Colored People Under the Freedman's Aid Society." Dr. Baker spoke at length on the formation of the society and of the aid that has been given the negro race since the civil war. He also described the schools that have been established and the results that have been obtained.

Speaking of "The Clansman" he said: "As I witnessed this presentation for over three hours and as I watched the picturing of imaginary scenes before, during, and after the civil war, and saw vivid and cold-blooded preachments of racial hatred, and malice, rancor and murder, I could see no good reason why such a firebrand should be permitted night after night to be thrown in the midst of thousands of people of all nationalities and who broke out into uncontrolled applause. The 'Birth of a Nation' should no more be allowed to be presented to American spectators than Emma Goldman, the pronounced anarchist.

"The film drama is a dangerous agitator in these trying days when the unanimous cry of our people is for peace. It preaches and stirs up race hatred. A certain clergyman told me he never saw the face of the Christ in such a frightful, devilish and out-of-place environment as when it was thrown upon the screen at the close.

"We are a people with common interests today. As true American citizens we are interested in the best possible welfare of all our brothers, whether white or black. Our problems are common, but our brothers in the south especially need our friendship and wise aid in working out their problems. They will never be solved by throwing stones and making faces at each other."

LANTIC CITY (N. J.) REVIEW
AUG. 18, 1915

M DISPUTE AY BE SETTLED

Colored Clergy Have Amicable Meeting With Theatre Men

"The Birth of a Nation" dispute may be compromised.

With announcements yesterday that the would defend the injunction suit to prevent its stopping the "Birth Nation" play at the New Nixon and intimation that Mayor Riddle may pose to the City Commission on Thursday an alternative method of preting further production of the much of photo play, objected to by the colored colony, came simultaneously news of an amicable meeting by leaders the colored protestants with Samuel Nixon, lessee of the theatre at which was suggested that the features obted to might be eliminated.

Following a conference with pastors of colored churches in the city yesday, Mr. Nixon sent word to John McCarthy, representative of D. W. Griffith, owner of the "Birth of a Nation" films, telling him of the situation and asking him to get consent to cut certain scenes, and to arrange to here by next Thursday for a conence on the matter. Mr. Nixon believes that he will be able to announce on Thursday that the scenes objected to, such as "Gus, the Renegade," who drives a white maiden to death, and "Lynch," the negro Lieutenant Governor, who tries forcibly to marry the daughter of his benefactor, will be eliminated from the picture during the remainder of their production here.

Both Mr. Nixon and Manager Harry Brown declared last night that the interview with the colored ministers was amicable and satisfactory. These ministers were, Rev. W. W. Langford, Rev. Charles S. Douglas, Dr. Gregory and Dr. E. M. Clark, who all appeared before the City Commission last Thursday. Mr. Nixon said the colored delegates were very reasonable in their arguments, and while praising the play as very fine, declared they were only opposed to the scenes which they thought would excite race hatred. They urged that these be eliminated.

The earnestness of the colored clergymen and their reasonable attitude impressed the theatre men.

City Solicitor Theodore W. Schimpf is preparing an answer to the injunction suit brought by the theatre people to restrain the city from taking action to stop the play from proceeding. Argument will be heard on August 24 by Chancellor Walker at Trenton.

SPOKANE (Wash.) CHRONICLE 85
AUG. 18, 1915

"BIRTH OF NATION" A DANGER, HE SAYS

Robinson Fears Effect of the Play on Public Mind—Accuses Censor.

To the editor of the Chronicle: No negro in this city believes that the council in voting no protest to "The Birth of a Nation" by any means endorsed the sentiments or the point of the author or that of the producer. If negroes believed that, I quite agree with you, and would readily enter every negro home to dissuade him of it. The motion picture business has a very wide field and I believe the day is coming when it will exercise the same freedom as the press. But if the press were to say in words what is conveyed to the mind in "The Birth of a Nation," your protests in one day would make a Sunday edition.

While the police power was exercised in other cities to suppress "The Birth of a Nation," you say "Here in Spokane there appeared no such danger, nor has the result justified any fear of it."

Nevertheless it forms a source of danger and may make mischief. It is incendiary in tendency if not in effect. Because there appears no danger, is its effect thereby mitigated? Can you say of a verity, we have no Holt? Without the Marietta prison, there are thousands of minds as easily affected as the convict's who sought the life of Leo Frank. Why wait for some overt act?

As an appeal to passion and prejudice, "The Birth of a Nation" is a masterpiece. For you to ask a member of my race to come forward and combat it without appeal to passion is like asking the race to produce a Napoleon without permitting it to carry arms.

Negroes like true sportsmanship the same as whites, and they played the game fair.

The council by a unanimous vote ordered "The Birth of a Nation" censored here as it was censored by national board of censorship. From the first exhibition of "The Birth of a Nation" to this day it has not been so run, and the censor knows it.

Somebody hasn't "toted fair," but that's of little moment. Negroes now are trying to prevent "The Birth of a Nation" returning to Spokane, and in order to do so are using every peacable means at their command to effect it.

I am not a politician but my advice to my race has always been to break ranks at all elections. Everywhere in their fight against race calumny I am glad they present a solid phalanx. If the negro is to be chided for using the most effective means at his disposal for its suppression, then God help the negro.

For negroes of Spokane not to begin now to work against a possible return of "The Birth of a Nation" would be self stultification with a vengeance. And we know the council by its failure to protest did not in any way raise the question as to whether the members of the council hate negroes or believe them abused.

E. I. ROBINSON.

N711 Jefferson street.

Philadelphia, (Pa.) Public Ledger
Date 18

'BIRTH OF A NATION' TO BE CENSORED

Part of Film Objected to by Negroes Will Be Cut Out

From Public Ledger Bureau

ATLANTIC CITY, Aug. 17.—"The Birth of a Nation," the thrilling "Clansman" film drama appearing at a Boardwalk theatre, is to be censored.

Parts of the production which have stirred bitter resentment among Atlantic City's 12,000 negro residents, who last week, through a committee, called upon the City Commission to suppress the film play, are almost certain to be cut out. One of these is "Gus, the renegade," who pursues a child to her death; the other "Lynch."

Blocked in their efforts to have the police close the show, through an injunction issued by Chancellor Walker, forbidding city authorities to make any attempt to suppress Public Safety Director Bartlett's suppression order, negro pastors today scored a peaceful victory.

After negotiations for a peaceful settlement had been imperiled for 24 hours by a suggestion from Samuel F. Nixon, lessee of the New Nixon Theatre, where the show is being produced, that they should confer with his manager, heads of four of the largest negro congregations met Mr. Nixon at noon. They were the Rev. J. P. Gregory, Union Baptist Temple; the Rev. Charles D. Douglass, Second Baptist; the Rev. E. M. Clark, Jericho Presbyterian, and the Rev. W. M. Langford, of Zion Church, representing about 2400 parishioners.

After the conference Mr. Nixon said:

"The committee which called upon me was very fair. After hearing their objections to certain features of the "Birth of a Nation," I told them I believed the matter could be settled to their satisfaction. J. J. McCarthy, who represents Mr. Griffith, owner of the picture, has been summoned to come to Atlantic City on Thursday and meet the pastors."

Mr. Gregory, speaking for the Ministerial Committee, said:

"We were led to believe that two features of the film drama which hold up our race to shame and contempt and which cannot fail to incite race hatred are to be cut out. We asked also that the South Carolina Legislature scene, in which a majority of negro members are depicted in the act of passing intermarriage legislation, should also be cut out. We were assured, however, that so much of the production is dependent upon this scene that it could hardly be eliminated without destroying the whole

BIRTH OF A NATION

The Court sitting in Equity has decided that the "Birth of a Nation" shall proceed with its exhibitions in Pittsburgh and Allegheny County. The hearing developed nothing but an opinion from the Court, which, taken in its entirety, suggests to the Film Company that the exhibition is unfair to the Negro in that it fails to show any of the noble deeds performed by the Negroes during the reconstruction period. But this suggestion does not help the Negro.

It is agreed on all sides that the film is not doing the Negroes any good. And since there is no such thing as a statistical agency, the converse must be true. The exhibition is doing harm, and the Negroes are determined to put the matter before the Governor for a final ruling, since Pennsylvania is bigger than Allegheny County. We have been law abiding under the insult of the film; and although we have been told that the exhibition is a compliment to us as a race, we reserve the right to pass upon our compliments ourselves. Not until the last agency has been exhausted will we submit to "The Birth of a Nation" in Pennsylvania.

EXPRESSIONS OF INTEREST

A friend is he who comes to one's aid in time of necessity. Acts count, but expressions of interest and co-operation often clear the skies of the clouds and shadows.

The Allied Civic League in its effort to prevent the production of "The Birth of a Nation" solicited the co-operation of the better element of white people and the various civic organizations in the community. The letters which have been received in response to their appeal demonstrate the fact that every door is not shut to our entreaty and that there is sincere concern for our welfare. These expressions must be taken as an evidence of the fellowship of man, regardless of race or creed.

In another section of this issue will be found a letter from Bishop Canevin of the Pittsburgh Diocese. Expressions such as contained in this letter really make any effort for racial benefit and uplift worth while. It is sad indeed that the daily papers are so adverse to publishing such expressions. One such letter published in the daily press would have more influence with the general public than a thousand printed appeals distributed throughout the community, for it is the spoken word of a man of power and influence.

Such expressions of friendship cannot do other than give us hope that our efforts are not in vain, and must act as a spur to further endeavor.

Aug 30
Pittsburg Leader

"BIRTH OF A NATION" FIGHT NOW IN COURT; NIXON ASKS INJUNCTION

That the action of the mayor and the superintendent of police in prohibiting the display of the photo play, "The Birth of a Nation," is arbitrary, and that the play has been passed and approved by both the Pennsylvania state board of censorship and the national board of censorship, are the arguments advanced by the Nixon Theater company in a bill in equity filed today in common pleas court, in which the company asks the court to issue an injunction against the mayor to restrain him from prohibiting the showing of the film.

The plaintiff also contends that the play does not engender racial prejudice, but is historical; that it is licensed and offers by way of illustration the statement that it has been shown in New York, Chicago, Brooklyn, Los Angeles, Milwaukee and Spokane, without any race feeling arising. The certificate of the Pennsylvania board of censorship approving and licensing the play, which certificate was issued to the manufacturer of the film, is attached to the bill in equity.

The theater company advertised that it would produce the play for six weeks, beginning September 1. The mayor and the superintendent of police then notified the company that the display of the film would be prohibited in the Nixon theater, or any other theater in Pittsburg. The bill in equity from the theater company then came as a means for seeking relief from the police order.

The Nixon claims the producing rights for the Pittsburg territory within a radius of 100 miles.

JUNE 5, 1915
MOTION PICTURE NEWS (New York City)

ILLINOIS BILL AIMED AT RACE PREJUDICE FILMS

Indications are that the Illinois General Assembly will pass the bill introduced in the lower house by Representative Jackson, a negro member from Chicago, which bars from the state all films which tend to "incite race hatred or mob violence."

Representative Jackson's bill has passed the house and now is up for action in the senate. It will hit such photoplays as "The Nigger," "The Birth of a Nation," and other pictures supposed to arouse race prejudice.

NEWPORT (R. I.) NEWS
AUG. 28, 1915

DR. STORER PROTESTS.

Believes "The Birth of the Nation" Would Fan the Flame of Race Prejudice.

Cutting Off of Its Most Demoralizing Features Due to Insistence of White People Everywhere.

In connection with the protest entered before Mayor Burlingame by colored citizens, against the exhibition in this city of the picture play, "The Birth of the Nation," Dr. Horatio R. Storer has sent to the mayor the following open letter, registering his individual protest against the proposed production, with his reasons therefor:

58 Washington street, 27 August, 1915.

His Honor, Mayor Burlingame:

My Dear Sir: Without having in any way been approached upon the subject, permit me to protest against allowing the much discussed and really very objectionable play, "The Birth of the Nation," to be exhibited in this city.

Shorn though it may be of its most demoralizing features, this has only been accomplished through the forcible insistence of the best of our white people, everywhere. The intent of the play, to make money and to fan the flame of race prejudice, which of late years has been rapidly lessening, still remains. That the setting is spectacularly gorgeous, and that it has been installed at great expense, has nothing to do with the main question. This outlay has been re-paid manyfold through the attendance of crowds of careless and ill advised persons, who would equally flock, were it permitted by the law, to a representation of even the Crucifixion itself.

The real author, a peculiar kind of clergyman, is through his reprehensible books, "The Clansman," "The Leopard's Spots," etc., said to have become a millionaire. Who can estimate the harm these have done to us all in a national way? Who can compute the mental suffering and the check to their enlitment they have caused to our colored brethren?

Years ago I publicly protested against the circulation of these books by the Redwood and People's libraries, and years ago I used my best efforts towards preventing license of the similar play that then was striven for. That it was refused by our authorities gained great credit for Newport throughout the country.

That our city was then true to its best sense of public duty was in slight reparation for its old inglorious and most regretable history, of having been the creator and headquarters of the African slave trade. Think of the score of distilleries here before the American Revolution, changing molasses from the West Indian sugar plantations into New England rum and then of this being exchanged in Guinea for nude men and women, of the countless poor creatures brought to our wharves, the best of these forced immigrants, the direct ancestors of many of the present attendants at our four colored churches, retained here for home labor, while the remainder were sold South, or were sent to the Caribbean in purchase of the main staple of that accursed rum, which from a Newport pulpit has been denounced as the chief cause, originally and continuously since, of our city's decadence from its old comparative supremacy.

Think of all this, dear sir, you who best represent the sober-minded, and then encourage, if you can, the entrance here, even for a brief moment, of a virtual firebrand, inciting to dislike, personal affront, and even destruction, were this possible, of a large fraction of our people—no matter how it may be condoned as "now entirely unobjectionable," emasculated of its confessedly evil tendencies, and attractive even to the most refined." Every cent paid for admission would be to further encourage the worst negro hater in this country, and be a tribute to his prolonged defiance of all Christian precept, of every effort towards redeeming our past regarding the colored race, and his inordinate thirst for Northern money. If it be true, as this man insists, that the American nation was born from a womb of tyranny, immorality and most barbaric cruelty, should he be permitted, equally to blame, or it all, as he is, to flaunt under the specious guise of historic interest, miscalled representative of the community that it this odious fact of the "Birth of a Nation," in the very faces of our own white Americans, who at this late period, are not to be held accountable for the deeds of their misguided ancestors.

You will perhaps prevent me to print this letter, as it is to you as the representation and most insulting realism, has been written.

Yours sincerely,
Horatio R. Storer,
(M. D., LL.D.)

JUNE 5, 1915
MOTION PICTURE NEWS (New York City)

"The Colored Gentleman" in the Censorship Woodpile

"THE colored gentleman" is very literally "in the woodpile" in the censorship law the legislature of Massachusetts has just passed.

The history of that law is nothing but the story of the unholy reverence of the white politician for the black ballot.

It is one of the most notorious "studies in black and white" that we have had since the passage of the Levy law in New York State, forbidding discrimination by hotels and boarding houses upon any ground, against creed, race or color.

* * *

THE Levy law had many features to recommend it to fair-minded and broad-thinking people.

The Massachusetts censor law has nothing in its favor —*not even the sincerity of the negroes*—in their official complaint that their race is maligned and outraged by the events portrayed in "The Birth of a Nation," for the present agitation for a censor law and "The Birth of a Nation" made their appearance simultaneously in the Bay State.

* * *

IT is too late, at this time, to do anything but call attention to some facts and phases of the case that ought to be as widely known and understood as possible.

Motion picture censor bills have appeared before this session, and during this session, in Massachusetts. But there was never any immediate, living condition to give direction and impetus to the movement, and they died, one by one, or lapsed into a state of "suspended animation."

But the appearance of "The Birth of a Nation" gave the censorship agitators something to work on, something to rally around—and, worst of all, *a powerful lever to manipulate the politicians with.*

This lever was the negro.

THE "colored brother" was not the one who first took offense at the scenes in the Griffith film.

The ones who started the ball rolling were those members of the white race who love the negro and make his "wrongs (?)" their own, because of the negro's usefulness to them in getting what they want from other members of the white race.

* * *

"THE black man's friends" saw and were offended. So they hunted up the negro and informed him that it was his duty to be offended, too. They assured him that his race was being wronged and calumniated by this picture, and urged him to do his duty and defend his racial honor.

Now the negro knew, by experience, that it usually paid him to take the advice of his professional champions. So, with the faculty of his people for inducing any kind of an emotional state, he worked up a very creditable and impressive indignation in no time.

* * *

AS soon as his "friends" saw that he was full of the spirit of his part, they led him off for exhibition.

"Well, gentlemen, we've come for our censorship law. Our own arguments have failed in the past to convince you, and this time we've brought an eloquent advocate to speak in our behalf." And with these few words, they waited to allow the significance of the negro's presence to sink into the minds of the solons.

Of course, it was not done in exactly that fashion, nor were such words ever spoken. But that was the undercurrent of the movement from start to finish.

* * *

THE censor party and the Legislature had been "playing poker" for more than a year.

The censorites at length drew the "Black Jack" as the winning card, raised the Legislature out of their seats, and won.

So long as there are well-defined stories in circulation regarding the hiring of bands of negroes to create disturbances at the performances of "The Birth of a Nation," we shall refrain from taking any stock in the sincerity of the "colored brother's" racial pride or sensitiveness.

THE SURVEY, NEW YORK
1915

PROGRESSIVE PROTEST AGAINST ANTI-NEGRO FILM

STORMED at by the press, denounced by prominent individuals and public officials, and inveighed against by the whole Negro race, the film play The Birth of a Nation is meeting with almost unprecedented protest wherever it goes.

The story of this play, which is partially based on Thomas's Dixon's anti-Negro book, the Clansman, and which shows Negroes perpetrating one outrage against decency after another, from chasing white girls to voting with both hands on election day, was told in THE SURVEY of April 3, together with an account of the criticism that followed its presentation in New York city.

When the film opened in Boston Negroes threw eggs at the screen and there was some violence in a conflict with the police. The next morning some seven hundred colored people gathered on the steps of the State House and listened to speeches and sang songs. A committee waited upon the governor who promised that he would try to secure legislation to assist their protest.

Continuous newspaper publicity has been given to the protests of prominent New England people. Rolfe Cobleigh, assistant editor of the *Congregationalist*, declared that he had found from conversation with Thomas Dixon that the author's purpose was "the achieving of white supremacy and the getting rid of the colored people."

The law offered a means of attacking the film only on the ground of corruption of morals. On this ground, the scene where "Gus", the Negro, pursues the little white girl was eliminated by court order. The agitation for a law to enable the film to be stopped on account of its alleged stimulation of race hatred went so far that a bill was passed and signed by Governor Walsh, providing that the mayor, the police commissioner and the chief magistrate of the municipal court, or any two of them, might revoke or suspend licenses for public amusements at their pleasure. Meanwhile, public and political utterances are declared to have exaggerated greatly real public opinion in Boston about the film.

PITTSBURG (Pa.) SUN
JULY 4, 1915

MEMBERS OPPOSE FILM

[illegible]

PHOTOPLAY "BIRTH OF A NATION"

[illegible] Protest Meeting [illegible] Episcopal Church.

[illegible]

MOTION PICTURE WORLD (N. Y. City)

JUL 1 0 1915

Protest in Smoky City

Pittsburgh Darkies Determined to Fight Showing of "The Birth of a Nation" Film —Committee Appointed to Take Matter Up with the State Board of Censors—An Excitable City.

Special to Moving Picture World from Pittsburgh News Service.

In view of the information which has reached and been circulated in and about this city that the photoplay, "The Birth of a Nation," will show in Pittsburgh in the near future and for a period of two weeks, the Pittsburgh Courier, a weekly published in the interest of the colored race, immediately sounded warnings and admonished Afro-Americans to be vigilant, to be determined and to see that nothing is offered for public observation which bears even the slightest possibility of injury to the race.

In a recent issue of the Courier an article appeared stating that from a certain source of information they had learned that "The Birth of a Nation" was scheduled to be shown at the Miles theater, and immediately a committee was appointed to take the matter up with the State Board of Censors, in an effort to have the play suppressed in Pennsylvania. It also stated that another committee was appointed to arrange for a mass meeting to be held in the very near future, at which time the matter would be laid before the people generally and a combined effort made to enlist the good offices of the white civic bodies in the city in the plan to prevent the production of "this very injurious play."

Charles H. Miles immediately directed his managing director, William Moore Patch, to write a letter to the editor of the Courier requesting him to make known through his paper that Mr. Miles had made no arrangements whatsoever, for the depicting of "The Birth of a Nation."

Due to the antagonistic efforts of these various movements city council adopted a resolution introduced by Dr. Dillinager requesting the mayor to direct the Public Safety Department director to inaugurate a rigid censorship of all moving pictures in which the negro race is depicted, and to prevent the exhibition of such reels as "The Birth of a Nation" or any similar picture which tends to bring "disgrace, criticism or scorn" on the negroes.

All of this combined with the prohibiting of showing the "Nigger" in this city recently has put the Pittsburgh motion picture men on their toes and it is expected they will soon start some movement in an effort to overthrow the arguments of the colored race and their associates.

The Afro-Americans contend that in their struggle to advance they can ill afford to have anything portraying adversity submitted to the public, while the motion picture men hold that there is nothing of this sort depicted in such productions as "The Birth of a Nation," which would influence the broad-minded public.

Pittsburgh, by reason of its industrial population, is composed of a wide and diverse mass of humanity, a humanity that can be swayed one way or another.

MOTION PICTURE NEWS (New York City)

JUL 3 1915

Kansas City Kills "Race Hatred" Measure

IN Kansas City last week a number of negro politicians caused a bill to be introduced in the city council aimed at the moving pictures pertaining to race problems. Their hope was to suppress any further showing of William Fox's feature, "The Nigger," and the coming exhibition of "The Birth of a Nation," which has not as yet been shown there.

The bill was framed and introduced in the lower house of the city council, where it was passed by a large majority.

Very little publicity was given the bill before its introduction in the house, and but very few persons, except those who planned it, knew that it was coming up. The bill was to go to the upper house on Monday night.

A few of the film men got real busy on the Monday morning following the introduction and passage of the bill in the lower house, and rallied enough of the lawmakers in the upper house to practically kill the bill. The bill was referred to [illegible] which is the same as killing it for good.

Chas. W. Harden, manager of the Mutual Film Corporation, and Marion E. Willis, manager of the Mutual Film Corporation, deserve most of the credit for having this unjust measure suppressed.

The strongest argument against the measure was the fact that the city maintains a board of public welfare whose duty it is to review objectionable projects, and that it was not necessary to have a special ordinance and also maintain the welfare board for the same purpose.

SAN DIEGO (Cal.) UNION
JUNE [illegible]

"CLANSMAN" STIRS PROTEST; MAYOR'S BAN ASKED

Clergymen and Negroes Demand Action to Prevent Presentation.

Objecting to the presentation of "The Clansman," the spectacular motion picture which is scheduled to begin its San Diego engagement on Monday night at the Empress Theatre, a delegation of clergymen and negroes called on Mayor Edwin F. Capps yesterday.

"The Clansman" has met with some opposition wherever it has been shown, particularly in Boston, where an organization of colored people went to Mayor James Curley and nearly succeeded in having it banned because of alleged unfairness to the negro race. Such a rumpus was created that the newspapers printed front page stories day after day, but it finally demonstrated to the censors' satisfaction that the piece was of value, and it is running yet.

Efforts Prove Futile

In New York, much the same took place. In Los Angeles the board of censors saw nothing wrong with the piece, but an organization of negroes appealed to the City Council, which passed a special ordinance forbidding its presentation. The producers, however, got an injunction setting aside this action, and it already has played to 300,000 persons and continues to fill Clune's Auditorium. Chicago has not yet seen the piece.

T. A. Baker, who represents W. H. Clune in San Diego, said last night that he felt sure he could convince Mayor Capps and representative San Diegans that there was nothing objectionable in "The Clansman." Of this he was so sure that he was willing that a committee consisting of the managing editors of San Diego's three daily newspapers, who should in turn appoint four ministers or other citizens of recognized standing in the community, witness the first performance as his guests and make a report to the mayor.

Truths Depicted

"The Clansman," he said, "has nothing objectionable in it. On the other hand, it has much of historical interest. The greatest pains were taken that everything should be staged with accuracy. People cannot object to the truth. The play favors neither the North nor the South. It is absolutely impartial in showing the scenes that took place during the Civil war and in the reconstruction period scenes which follow. They merely are shown as they took place. It teaches history and should be seen by every student of history.

"It has wonderfully spectacular scenes. For instance, Sherman's march to the sea and the burning of Atlanta are amazingly well reproduced.

Prejudiced, Claim

"When the censors of every city where the play has been shown have been in favor of it, I am sure that there will be no real objection in San Diego. Most of the adverse criticism comes from persons who never have seen it, and whose remarks are obviously of little real value."

Opponents of the piece say that while it may be historically accurate it arouses old prejudices that should be forgotten; that it arouses mob spirit and racial feeling against the negroes; that as the North and South are reunited the bitterness of the war and period just after the war should be laid aside.

MILWAUKEE (Wis.) LEADER
JUNE 28, 1915

NEGROES PROTESTING FILM, "BIRTH OF NATION"

A protest against presentation of the moving picture, "The Birth of a Nation" in Milwaukee was made to Mayor Bading Monday by a delegation of negro race.

The committee was referred to the board of moving picture censors.

MOTION PICTURE WORLD (N. Y. City)

JUL 2 0 1915

NEGROES STILL PROTEST.

[illegible] the newly appointed board of [illegible] the city of Boston have refused [illegible] that the production of the photoplay "The Birth of a Nation" [illegible] negro protestants against the [illegible] still continuing their fight. The [illegible] committee of the Boston branch [illegible] National Association for the Advancement of Colored People, have adopted [illegible] protesting the board's refusal [illegible] film from further production [illegible]

CLUNE'S CIVIC LEAGUES OBJECT TO EXHIBITION OF "BIRTH OF A NATION"

[illegible]

BANGOR (Me.) COMMERCIAL
JUNE 12, 1915

PROTESTS ON PHOTO PLAY

New York Mayor Tells Negroes and Others That Films Will Be Cut

A delegation of negroes from the National Association for the Advancement of Colored People, called on Mayor Mitchel of New York, Tuesday, and protested against certain features of the moving picture play, The Birth of a Nation, which was founded upon Thomas Dixon's book, The Clansman. The mayor granted a hearing in the Board of Estimate Chamber and after speeches were made by several negroes and others and by Rabbi Stephen Wise, Frederick C. Rowe, Commissioner of Immigration and Oswald Garrison Villard, the mayor said that at his own request the producers of the play had agreed to eliminate the parts that met with the most objection. He said the censored film would be run [illegible] first time last Tuesday night.

Rabbi Wise said in part:

"If it be true that the mayor has no power to stop this indescribably foul and loathsome libel on a race of human beings, then it is true that government has broken down. The Board of Censors which allowed this exhibition to go is stupid or worse. I regret I am a member."

Mr. Villard, vice-president of the National Association for the Advancement of Colored People, said he thought the production was "improper, immoral and unjust."

Commissioner Howe characterized the portrayal of the negro as a depraved creature as "cruel, vindictive and untrue." Miss Lillian D. Wald said, "It is impossible to measure the potential dangers that threaten us if the production is allowed to go on."

CAGO (Ill.) MOTOGRAPHY
MAY 29, 1915

The Too-Zealous Press Agent

T IS always possible to increase the attendance at any show by spreading a report that the show is not fit to be seen. The certain picture may be objectionable to some, but the fact that it has at least some kind of a public behind it must be worth seeing. Modern press agents are accounted with that style of human nature, and are trained to take advantage of it.

All of which may be legitimate from a business standpoint but in an account so subjected to outside interference as is the motion picture, the press agent's activities in this direction sometimes boomerang upon him and his picture.

By a vote of 111 to 2 the Illinois house of representatives has passed the Graham bill prohibiting the showing of lynchings and other hangings in pictures. The bill is obviously aimed at two or three feature films recently released which touch upon the hypothetical "negro problem."

Representative Jackson is a negro; but while his speech which carried the house was a masterpiece of oratory in which his race are so proficient, it does not appear that he has any personal objection to the films affected. Neither has it been shown that negroes in general, hundreds of whom have seen the pictures, are at all aroused by them. Everyone who has protested or forbidden their showing, including the mayor of Chicago, has been moved to that action by the fear that some one else will be affected or influenced. The attitude is as old as mankind: "It's all right for me, but it's bad for the other fellow."

The present official sentiment against these subjects which involve the "negro question" seems to have been forced into life not by the officials, not by the negro race, but by over zealous press agenting, which has dwelt too much upon a morbid interpretation of the subject. The films themselves could never "incite to riot"; but the press agent has not hesitated to use the suggestion as a crowd puller. It has worked the wrong way.

The Evening World

NEGRO PROGRESS.

THIS summer the Negro Business League of America will gather at Boston, Mass., for the celebration of its fifteenth anniversary.

What it has to celebrate is data found in the Federal Census of 1900 and 1910, with added figures compiled in the last five years.

Since the league was organized land and buildings owned by negroes in this country have increased in value 293 per cent.—from $69,636,420 to $273,501,865. Negro farm property has increased in value 177 per cent.; live stock, 107 per cent.; tools and machinery, 98 per cent.

In 1900 there were 20,000 negro business concerns in the country. The number is now 45,000. There are to-day 51 negro banks where fifteen years ago there were but two. Wholesale businesses owned by negroes have increased from 149 to 240, and retail stores from 10,000 to 25,000.

The above only proves in figures a progress of which everybody is aware in fact. We believe that a nation-wide knowledge of such fact is the best reason why no attempt to stir up race feeling, no exploitation of dark periods of his past, can at this day disturb the foundations the colored man has laid for himself.

It is a mistake to think that book, play or moving picture, dealing with the brutalities of the Reconstruction period, can do him harm. Such resurrections of the past only emphasize the distance he has travelled since then and the certainty that he will go further.

Last year circumstance forced upon Southerners an economic truth: The South can't eat cotton. The wisest thing it can do is to devote more of its land and energies to growing vegetables, grain and fodder. This is one of the most important lessons any section of the country ever had to learn. From what we hear, the negro farmer has been among the first to get it through his head.

PITTSBURG (Pa.) CHRONICLE
JUNE 8, 1915

PROTEST AGAINST SHOWING "BIRTH OF A NATION" HERE

Protesting against the proposed showing here of the "Birth of a Nation," a moving picture spectacle portraying certain conditions during the Civil War and the subsequent reconstruction period, a delegation visited Mayor Joseph G. Armstrong this morning. Mrs. Enoch Rauh, Miss Nannie Oppenheimer, Dr. Rudolph I. Coffee, Attorney William Randolph, the Rev. P. A. Scott, Mrs. L. A. Hamilton, Dr. James A. Page and Nicholas Richmond composed the [illegible]

PORTLAND (Ore.) OREGONIAN
JUNE 20, 1915

NEGROES PROTEST FILM

SHOWING OF "THE BIRTH OF A NATION" IS OPPOSED.

Play Also Known as "The Clansman" and Has Sanction of Most Rigid Censors of United States.

Protests from the colored people are the result of reports that the photoplay "The Birth of a Nation," known also as "The Clansman," is to be shown in Portland soon. Various people who have seen the production, it is said, praise it and managers of several local motion picture houses speak of it as a marvelous production.

A protest in the name of the Portland branch of the National Association for Advancement of Colored People has been made, and the secretary, Mrs. Edward D. Cannady, says: "I wish to make an appeal to the churches and societies of Portland against the showing of the vicious photoplay, 'The Birth of a Nation,' in the city.

"It seeks by false pictures of horrors to incite in the North hostile legislation against the colored man. We should protest against these pictures being shown here because they incite race rancor and prejudice. They offer false and erroneous excuses for discrimination and segregation, and display the worst side of the colored people. They poison the minds of the young, those with whom our young must work out their destinies.

"As citizens of Portland we must protest against this play because the peace and harmony that has existed between the two races may be destroyed. Portland cannot promote progress when 2500 citizens are held up to public shame and ridicule. Such National characters as Jane Addams, Governor Willis, Rabbi Stephen S. Wise and President Eliot call the play untrue and indecent."

The film has passed the most rigid censors of the United States. It is said to be educational.

MILWAUKEE (Wis.) JOURNAL
JUNE 24, 1915

[illegible] enormous values by the addition of labor to make pen knives or other commodities.

Holds Advancement Association.

John A. Hall was elected president of the Milwaukee branch of the National Association for the Advancement of Colored People, at a meeting held Wednesday night in St. Mark's African Methodist Episcopal church. Other officers are: Vice president, S. J. Fountaine; secretary, Marie Burgette; treasurer, R. A. Baylor; executive board, the Rev. J. S. Woods, Miss Jeannette Rueben, H. B. Kuaner, Mr. and Mrs. O. W. Horton. At a special meeting to be held at the church Friday night the members will take some action protesting against the showing of the film, The Birth of a Nation. It will be an open meeting and all interested in the work are invited to attend.

PITTSBURG (Pa.) PRESS
JUNE 8, 1915

PROTEST MADE AGAINST BIG MOVIE SPECTACLE

Protesting against the proposed showing here of the "Birth of a Nation," a big moving picture spectacle portraying certain conditions during the Civil war and the subsequent reconstruction period, a delegation of well-known citizens visited Mayor Armstrong this morning. The mayor said he would give them an answer later.

The pictures, it is alleged, show the worst type of negroes to the alleged detriment of the colored race.

Mrs. Enoch Rauh, Miss Nannie Oppenheimer, Dr. Rudolph I. Coffee, Attorney William Randolph, Rev. P. A. Scott, Mrs. L. A. Hamilton, Dr. James A. Page and Nicholas Richmond composed the delegation.

Mayor Thompson, of Chicago, recently prevented the pictures from showing in that city, following a protest by leading negroes.

OBJECTIONABLE FILMS.

Editor Ohio State Journal:

There have been attempts made lately in several states to exhibit films that are purely prejudice, producing efforts of crack-brained authors, who would inflame the minds of the coming generation. These attempts, with one exception, have been blocked, and we negroes, as a people, sincerely hope that the better-thinking and fairer-minded class of the first nation will stop to consider that we are a young race, practically just freed from the shackles of slavery, that we are human and, more than all, that we have certain inalienable rights that will be respected by those of any race who respect themselves.

It was with gratification and a mingled feeling of joy and optimism that I read the other day of Governor Willis' action in suppressing the exhibition of "The Nigger." This play, with the "The Clansman," and "The Governor's Daughter," and others of a like nature, while the acting is said to be superb, and one must admit that, as objectionable. The plays are ingeniously written, yet the underlying motive marks them fit only for the junk heap. "The Birth of a Nation," another of these worthless plays, is more disgusting than can be told. I was fortunate enough to secure a copy of the synopsis of this play, and, all the way through, the author has kept in mind the "usual crime" against Southern white women. In short, the play consists in advertising the colored man as a burly, cruel brute. Any sound-minded and just American citizen, whether he be black or white, is willing to concede that this is not the case. Every race on the globe has its good and bad citizens, and it is so with the brother in blacks, but it is not as bad as some of these fanatics would have you believe.

One scene in the above-mentioned film is particularly insulting to Afro-American intelligence and integrity; namely, colored Union soldiers are shown doing duty in a Southern city. A reign of terror exists. The soldiers, encouraged by their officers, are clubbing, with the butts of their guns, inoffensive women and children who dare to walk the streets, and if a white man dares to protest, he is summarily shot. This was the excuse for the gathering of the clansmen. From every direction they come, and soon the Union soldiers are driven out of town and many are shot down like dogs. Now, gentle reader, where in this good old America of ours could this occur? Another scene, fully as offensive and insulting, shows a burly colored man chasing a white girl. She runs up the side of a mountain to the top of a cliff; then, turning to her would-be assailant, and says, according to the lines on the screen, "The Southern woman always prefers death to dishonor." She leaps over the cliff. The next scene shows the pursuit and capture of the man, his trial by the clansmen, and it ends with the glowing embers of the fire where he has been burned, shown on the screen.

I condone my action in writing this article by the fact that we might have, right here in Ohio, other writers of this sort, who would try the same trick, and, while we may advertise the play by protesting against it, yet it is better to write against it, preach against it and pray against it than have it exhibited, for the interest in the play would be so plain, its influence for harm so evident. I do not think any colored person or any citizen who feels loyal to American law and order, or any soldier who has fought for the grand old Stars and Stripes could help but resent the insult its production carries with it.

O'CONNELL, TONER.

Columbus, July 13.

NEW YORK WORLD
Date .....

NEGROES SENT A PROTEST AGAINST FILM TO WHITMAN.

A petition containing the names of 30[illegible] negroes of New York was sent last night to Gov. Whitman, as a protest against the continuation of the moving picture spectacle, "The Birth of a Nation," which has been playing for some months at the Liberty Theatre. The petition, which asserts that the spectacle is a misrepresentation of a race and is likely to spread the germ of race hatred, was circulated by Cleveland G. Allen, No. 252 West Fifty-third [illegible]

PITTSBURG (Pa.) GAZETTE-TIMES
JULY 2, 1915

NEGROES PROTEST PLAY.

Allied Organizations Oppose Exhibition of Motion Picture in Pittsburgh.

The Allied Colored Civic League of Pittsburgh, of which John W. Anderson is chairman and Cinda Brown, secretary and treasurer, has issued a call for a community protest against the showing of the photoplay, "The Birth of a Nation," in Pittsburgh. The allied organization includes the Cosmopolitan Civic League, Pittsburgh Courier Publishing Company, Independent Equal Rights League, North Side Civic League, Young Women's Auxiliary, National A. A. C. People, Lucy Stone Suffrage League and the Fifth Ward Progressive [illegible]

CLIPPING FROM
NEW YORK WORLD
Date ..... AUG 8 - 1915

EPOCH CO. WINS

Geo. H. Davis, of San Francisco, has offered $100,000 for the rights of "The Birth of a Nation" for several Western States, but the proposition fell through because he would not bind himself to show the picture at a certain fixed scale of prices.

The case came before Supreme Court Justice Clarence J. Shearn a few days ago, who refused to grant an injunction restraining the Epoch Producing Co. from disposing of the Western rights to anyone except Davis.

[illegible] Universal to produce [illegible] wherever [illegible] the protest [illegible]

[illegible] themselves [illegible] that [illegible] world should still [illegible] among the colored [illegible] cule because of [illegible] was not [illegible]

PORTLAND (Ore.) JOURNAL
JULY 4, 1915

COLORED FOLK MAKE PROTEST AT DISPLAY OF RACE-HATE FILM

"Birth of Nation" Characterized as Vicious Play by Leader of Association.

"INFLAMES PREJUDICE"

Objection Made to Setting Up Reconstruction Period as Typifying the True Negro Character.

To the Editor of The Journal:

I wish to make an appeal through your valuable paper to the civic organizations, churches and societies of Portland to protest against the showing of the vicious photoplay, "The Birth of a Nation," anywhere in this city, which we have been informed is planned to be exhibited here shortly.

The film has been denounced throughout the country by many eminent historians, and in the country's most reliable publications, on the ground that it contains scenes untrue to history, misleading and revolting, especially designed to convict the Union soldier and the colored man of unspeakable crimes.

I think, as American citizens, it should be our highest civic duty to safeguard and protect the history and institutions of this nation. In this play there is a crafty attempt on the part of the author to change the true date of the nation's birth. It was in Independence hall, in Philadelphia, in 1776, where representatives from the thirteen original colonies resolved that America should become a separate and independent nation. This action was not born in the Civil War, nor at the reconstruction period.

Not True to History.

We should protest against this play because it has as its background the period of reconstruction, and by false representations, attempts to justify the cruelty resorted to by the Ku-Klux-Klan in order to intimidate the freedman. It seeks by false h . vivid pictures of the horrors of colored domination and official incapacity to secure the sympathy of the north and incite in the north hostile legislation against the colored man.

We should protest against this play because it stigmatizes that gallant class of men who saved this Union and made possible our freedom.

It places a blot on the character of these men whose deeds and names should ever be kept in fond remembrance. By cunning perversion of the truth, this play represents Union soldiers as aiding and protecting the colored man in their acts of immorality. In one scene it shows soldiers club- inoffensive women and children if dared to walk on the streets; an white man protested, he was m y shot.

Says Negroes Are Loyal.

We colored people honor our old soldiers; we are grateful to them beyond expression. We desire that coming generations will reverently honor them. We fear for their fair names and deeds when in a public place they are held up, as this play holds them up to ridicule and shame.

We should protest against these pictures being shown here because they revive and incite race rancor and prejudice. They offer a false and erroneous excuse for discrimination and segregation. They poison the minds of the young, those with whom our young must live and work out their destiny. They display the worst side of the life of the colored people—not of today, but of the period immediately following the Civil War—and characterize an entire race by the crimes of a few.

Another scene shows a "burly" colored man pursuing an innocent white girl, who jumps off a cliff and kills herself to escape him. The whole play is a grotesque scheme of false impressions, wrought by a master hand bent on prejudicing the public mind against the colored American, and utterly destroying him.

Another scene shows the pursuit and capture of the girl's assailant, his trial by the clansmen, and the scene ends with the glowing embers of the fire where he has been burned.

Womanhood Defamed.

The type of colored woman exhibited pre-eminently through the play is the woman who was acting as "housekeeper" for a northern statesman, and when Charles Sumner comes in contact with her at this man's residence her conduct is so immoral and her position so palpable that he is made to say on the screen, "Although I believe in human liberty, I cannot stand this" and he turns and leaves the house. All the colored men are pictured in pursuit of the women of the opposite race. The play is viciously constructed.

As citizens of Portland, we should protest against this play because the peace and harmony which has existed between the races may be destroyed. I know that you will agree that the perpetuation of amity in community conditions depends entirely on respectful friendliness of one race or group for another; also that you are favorable to the propagation of those things only which tend to strengthen rather than to weaken this feeling of friendliness. Portland cannot promote progress when 2500 of her citizens are held up to public ridicule and shame. We know that we will not be making a selfish protest against these pictures when such national characters as Jane Addams, Governor Willis, Rabbi Stephen S. Wise and President Eliot have characterized them as both untrue and indecent.

Should Voice Protest.

While we may not be successful as some have been in prohibiting the exhibition of these pictures, and while our efforts may help to advertise the play further, I think we as citizens owe it to ourselves to enter a protest and let it be known that the types of colored people shown and the American sentiment expressed do not meet our approval.

In the light of this condemnation, in the light of the very uphill struggle which the millions of colored people in this land are making; in the light of fairness and of equal chance for every man or woman, regardless of race or creed, we feel that our effort to enlist the cooperation of all well-thinking men and women in this city to suppress this play will not be in vain.

May we have your cooperation and aid in the suppression of this vicious photplay?

MRS. EDWARD D. CANNADY,
Secretary Portland Branch of the National Association for the Advancement of Colored People, 520 East Twenty-sixth street North.

NEW YORK WORLD
Date AUG 14 1915

"BIRTH OF A NATION" TABOO IN ATLANTIC CITY.

(Special to The World.)

ATLANTIC CITY, Aug. 13.—Fearing race riots, William Bartlett, Director of Public Safety, to-day issued an order forbidding the presentation of the movie drama "The Birth of a Nation." The film, which has been shown at the Nixon Theatre on the Boardwalk three weeks, caused such a ferment among the negroes that threats of violence were openly made where negroes assembled.

Acting under instructions from the City Commission, Director Bartlett sent to the theatre management notice of his intention to suppress the film after Sunday night by police measures, if necessary.

AUG 14 1915
Date

STOPS "BIRTH OF A NATION" FILM

Atlantic City, Aug. 14.—Fearing race riots William Bartlett, Director of Public Safety, yesterday issued an order forbidding the presentation of the movie drama "The Birth of a Nation." The film, which has been shown at the Nixon Theatre on the Boardwalk for the last three weeks, caused such opposition from negroes here that they threatened violence. Chief of Police Woodruff sent plain-clothes men through the negro belt to sound sentiment there. The detectives said they heard threats to attack the playhouse and destroy the films unless the authorities closed the drama.

TACOMA (Wash.) LEDGER
AUG 6 1915

Tacoma, Wash., August 5, 1915.

Editor Tacoma Ledger: I have never been more [illegible] than now reading your editorial in your issue of the 5th instant headed "Drawing the Half-Crescent," in which you discuss, among other things, "The Birth of a Nation" as a proper picture film. If an honest report of the meeting of the city council on Tuesday morning had been made you, I feel confident that you would not have fallen into such an egregious error. Under the circumstances I crave your indulgence for a few explanatory remarks.

Some time ago I was asked to oppose this outrageously false production in our city. I frankly stated that I knew nothing about it, and that I would not speak about it unless I could see it and judge for myself. I was not asked by the colored people to oppose it, and they did not know how I felt in regard to the matter until I had spoken before the social service board of this city, as I verily believe, nor have I received any fee nor am I to receive any fee for my services in the matter. As has been falsely insinuated, but all has been done freely and gladly in behalf of civic ethics and decency.

I went and witnessed the horrid spectacle, giving the most careful and critical attention. It requires over three hours to see it, and it is like a frightful phantasmagoria or hideous dream, haunting one for weeks after seeing it. I left with feelings of mingled horror and righteous indignation, to think that such a monstrous travesty upon history, truth, right and justice should be tolerated by any part of the American people.

It is a spectacle that should be tolerated only in the detested land of cock fights, bull fights and most frightful anarchy. It exhales anger, hate and other fouled and deadly poisons, like the baneful upas tree. It tears open anew the agonizing wounds of race, class and sectional hatred, which all good people have been trying for over 50 years to heal. It is a much greater insult to every Union soldier than it is to the colored people, and every Union soldier who has seen it and has a modicum of sense knows it.

Having seen it and formed my own opinion, I next begun an investigation to see what other cities, states and critics thought of it. I soon discovered that the legislature of Illinois had just passed a bill against it, by the extraordinary vote of 111 to 1, as a most obnoxious and injurious production. I found that the grand old states of Ohio and Iowa and others had passed rigid laws against it, as a most vicious and unwholesome spectacle.

I found that ex-Gov. Pillsbury and Gov. Walsh of Massachusetts are bitterly opposed to it and are doing everything in their power to suppress it, as a most vicious show. I discovered that Mayor Curley of Boston, George Foster Peabody, the great philanthropist of New York, Jane Addams and Mrs. Carter H. Harrison of Chicago, Rabbi Stephen S. Wise of New York and hundreds of others of the great critical, ethical lights throughout this broad land had arraigned it in as severe terms as those I have used. In fact, I found that it was the consensus of opinion of the competent that the damnable nightmare should be suppressed.

I quoted also from your own immaculate, infallible senator, Senator Wesley L. Jones, to the effect that it was so horrible that he could not sit through it, but "got up and left it at the end of the first act." Will you no longer respect his opinion in ethical matters? Many people said, during the late campaign, that his expressions in behalf of the colored people were nothing but political buncombe. Surely you do not indorse that sentiment, as would seem, from your editorial this morning.

All these names and all this evidence were brought out by me before the council and newspapermen at the public meeting on Tuesday morning. Why were they suppressed in your valuable paper this morning? Why were they not alluded to in your editorial and answered?

Having seen the play and having made all these very exhaustive and careful investigations, I gladly entered the lists against the vicious production. Was this "going off half-cocked" as you say, in your editorial? Was it not rather acting most cautiously, prudently, deliberately and wisely? Let me ask you, please: Have you been the infamous spectacle? Did you know when you were writing your editorial that it had been most bitterly condemned by all good and intelligent people who have seen it?

Suffice it to say that it does give offense to a very large part of our population, to whom it is a gross insult, and the management of no decent playhouse in the country will wish to exhibit it, such being the case, there is so much that is good, elevating, pure, clean, healthful, noble and ennobling in the world to occupy their time and attention.

We have our meat inspectors, our food inspectors, our milk inspectors and our literary critics and censors, and it has long been manifest that we need very badly some live, honest, intelligent censors for our now all too numerous "rotten picture shows." Very truly,

ALBERT E. JOAB.

Tacoma, Wash., August 5, 1915.

PORTLAND (Ore.) JOURNAL
AUG 11, 1915

Tacoma City Council Aims Blow at Film

Tacoma, Wash., Aug. 11.—The Tacoma city council today passed an ordinance directly aimed at the exhibition here of the feature film "The Birth of a Nation," which will be [illegible] ought to Portland in a few weeks.

The council's action [illegible] prompted by the protest of se[illegible] ed negro residents of Tacoma [illegible] med the picture tended to in[illegible] prejudice, and was not historically correct.

CLEMMER FILM STIRS BLACKS

Indignation Meeting Planned for August 15 at Church.

F. A. Stokes, a leader of the colored delegation which visited the city council recently to urge censoring of "The Birth of a Nation," now running at the Clemmer, announced yesterday that an indignation meeting to protest against plays that incur race hatred will be held Sunday night, August 15, at the Bethel A. M. E. church.

"Whites and colored people will be invited to this meeting, and we will ask that some legislation be enacted by the city to prevent future efforts to commercialize race prejudices and stir up race hatred," he said.

"We realize that in the case which we recently took before the council arrangements had previously been made to give that play. But we will ask that the repetition of performances that do an injustice to any one section of people, white or black, be prohibited."

CLIPPING FROM
TACOMA (Wash.) NEWS-HERALD

ABOUT MOVING PICTURES.

Good people generally sympathize with the colored folk in their efforts to elevate the race and prevent public exhibitions that might have a tendency to discredit them. There is large room for argument, however, on their demand for a regulation that would prevent the presentation of such spectacles as "The Birth of a Nation."

The same protests might be made by the white race against "Uncle Tom's Cabin" on the ground that, because it shows some of the slave owners to have been brutes that it is a reflection on the entire race. Down East Yankees, if they were inclined to be finicky, might with equal right, protest against "Shore Acres," because it characterizes them as they were 50 or 100 years ago and not as the Yankee of today. Once started, there is no telling where the thing would stop.

Philadelphia, (Pa.) North American
SEP 7

THREE EJECTED WHEN THEY HISS 'BIRTH OF NATION' FILM

Three negroes were ejected from the Forrest Theater last night and arrested when they refused to leave the vicinity when ordered to do so by Police Captain Tempest. They had shown their objection to certain scenes in "The Birth of a Nation," now being shown in the theater, by hissing.

The men gave their names as Lazarus Lewis, Sixteenth street near South, Richard Williams, Merion avenue, near Fifty-second street, and George Herbert Hocutt, Merion avenue near Fifty-second street. Earlier in the evening, about [illegible] negroes who attempted to organize a parade at Broad and Lombard streets were dispersed.

SPOKANE (Wash.) REVIEW
JULY 20, 1915

"BIRTH OF NATION" BRINGS A PROTEST

Ministers' Alliance, G. A. R. Post and Colored Church Object to Coming Film.

GLASGOW WILL CENSOR

City Commissioners Decide to Send Representative to Seattle to See Discussed Picture.

In response to a petition headed by the Spokane Ministerial Alliance, J. L. Reno Post, G. A. R., and various colored organizations, the city council yesterday afternoon voted to send Commissioner Samuel Glasgow, city amusement censor, to Seattle to see the motion picture, "The Birth of a Nation," which is to open in Spokane August 1, at the Clemmer theater for a three weeks' run. For two hours the city council heard a discussion of the play, in which it was scored by speakers and defended by Dr. H. S. Clemmer, manager of the playhouse to present it here. More than 100 colored people attended the session, and applauded all points by the speakers in opposition to the pictures.

For a time the council seemed undecided as to whether Mayor Fassett or Commissioner Glasgow should see the play. Commissioner Glasgow announced that he stood on the decision of the national board of censors, which had passed the picture, and unless something was wrong he would permit it to be shown here.

Fassett Opposes Exhibition.

Mayor Fassett said that he had heard that eliminations in motion pictures ordered by the national board had not been carried out, and, whether approved or otherwise, he would oppose giving permission to show such pictures as the petitioners alleged the one under discussion. In the vote the motion to send Mayor Fassett was lost, while a subsequent motion to have Commissioner Glasgow make the inspection prevailed.

Dr. H. S. Clemmer invited an inspection by Commissioner Glasgow, and assured the council that if the city censor were sent he would personally provide transportation.

Mayor Fassett frowned on the idea of Dr. Clemmer paying the fare, and said the city should more properly foot the bill.

"In pursuance to a request of my people I went to Seattle to see this play, and feel that I can truthfully tell the city council what it contains," said he. Rev. D. A. Graham, pastor of the Bethel A. M. E. church. "There is powerful influence and money behind it, and I realize, in addressing you, that we have an uphill fight ahead.

"Its chief purpose is to incite further prejudice and racial antipathy for the colored people, who already have a sufficiently hard row to travel. The play is based on 'The Clansman,' a book by Thomas Dixon, the presentation of which in dramatic form was suppressed in most cities of the south.

Claims Race Misrepresented.

"It greatly exaggerates and magnifies a notion that colored men in the south are given to excesses toward white women, thus breeding the spirit of mob violence. It attempts to glorify the spirit of the Ku-Klux Klan, a notorious organization prosecuted by the government in the reconstruction days. The legislature of Illinois, by a vote of 111 to 2, prohibited the showing of these pictures in that state, and some cities have taken similar action. In Spokane the white and colored people get along well together, and it is to be regretted that we now find it necessary to appear before your body to pray for action that may further continue this friendly feeling."

Judge Adolph Munter, who said that he appeared as a citizen rather than as an advocate, condemned the play. "I went through the Ku-Klux Klan period in Alabama," said he. "The acts of these night riders were not based on the outrages of white women by colored men, but upon an unreasoning prejudice toward the colored race. From personal knowledge the so-called historical facts portrayed are untrue."

The speaker said the pictures were "absolutely vicious," and were "the work of reptiles intent on casting slime and calumny against a supposedly defenseless race of people."

Protests for Children.

E. J. Robertson protested on the ground that thousands of children who could not discern between fiction and fact would be given wrong conceptions of the colored race, and that prejudices would be formed or awakened that would take years to wipe out.

Dr. H. S. Clemmer said that no serious protest had been made against the pictures in Seattle, where they have been shown for three weeks, and that the present opposition was fostered by New York, whence it had been carried to different cities. Aside from the two scenes objected to, which formed an incident to the story, he said the production was a masterpiece in the moving picture art.

Commissioner Kraft thinks that the colored people were greatly excited about the picture, and that they should withhold their judgment until it could be seen. By attacking the production at this time, he said, they would play into the hands of the motion picture men. Commissioner Kraft doubted the right of the city to stop the play if it so desired. Commissioner Fleming thought the play should be inspected on behalf of the city before a permit is given.

Commissioner Glasgow commended the support of the motion picture managers since he had acted as censor, and said that any changes ordered had cheerfully been made. He thought in the present case the matter could be adjusted.

Commissioner Kraft thought that the city council was competent to handle the question and that if it were found necessary the two objectionable scenes can be eliminated.

TACOMA (Wash.) TRIBUNE
JULY 22, 1915

ASKS COUNCIL TO BAR FILM PLAY

Branding the picture an erroneous visauization of the reconstruction period in the South, and an open inducement to race prejudice and hatred of the negro classes, Mrs. J. H. Asbery, a prominent colored resident of Tacoma, appealed to the mayor and council Wednesday to prevent "The Birth of a Nation"—a photodrama founded on "The Clansman"—being shown in this city.

ATLANTIC CITY (N. J.) PRESS
JULY 22, 1915

COLORED PEOPLE PROTEST PICTURE

Pastors Sign Petition Objecting to "Birth of a Nation"

Editor Press:

We earnestly protest against the play known as "The Birth of a Nation," being staged and played in Atlantic City, N. J., for the following reasons:

1. It tends to create friction between the races and to distroy the good work of our great government which has been brought about by the sacrificing of so many good and brave white and black men and women.

2. It serves to discourage the Negro race in the United States and to place them before the world as unfit for assimulation or to participate in any part of government under which we live.

3. Because we are striving hard to eliminate the objectionable condition under which we have lived far too long, such condition being chiefly brought about by the Negro being deprived of a fair chance and an equal opportunity in the race of life in America. Now if I read the signs of the times correctly I think it is high time that the people in the United States should pinch themselves and rub their eyes and wake up. And instead of wasting their energy and time in the way of encouraging and applauding the trouble maker it should be the desire of every American to work for a very closely united people as well as the United States; for to be united in name and not in heart and hand woefully fails to form that bulwark which serves to defend, love and serve the home, preserve the state, protect and defend one's country at all hazard whatever the sacrifice may be: for as Jesus prayed the Heavenly Father to make us believers one in Him, as He and the Father are one, even so I pray, if it be the will of God, that this nation should become one united in spirit and work for the uplift of all in order that this nation might perform the work which God has assigned to its hands to do, for a house devided against itself shall not stand. The same thing is true of a nation.

Now, hoping the Mayor and the proper officials will take the necessary steps to prohibit this diabolical play, we remain,

Respectfully yours,
JOHN W. LAND,
S. LeROY MORRIS,
President;
L. V. DOUGLAS,
Secretary;
Rev. EUGENE CLARK,
Rev. J. P. GREGORY,
All members of the N. L. of Equal Rights;
Dr. CHAS. D. DOUGLAS,
Pastor Second Baptist Church.

MOTION PICTURE WORLD (N. Y. City)
AUG 7 1915

GRIFFITH FILM DISCUSSION IN SPOKANE.

By Clark Patchine, Spokane Correspondent of Moving Picture World.

A MEETING of the city council at Spokane, Wash., on Monday afternoon, July 19, was held over the prospective presentation here for three weeks, starting August 1, of "The Birth Of A Nation" at the Clemmer theater.

Spokane being ruled by a commission form of government the matter was taken before the council, composed of five commissioners, by the Rev. D. A. Graham, pastor of the Bethel A. M. E. church, backed by about 100 colored people and an endorsement from the Spokane Ministerial Alliance and the J. L. Reno Post of the G. A. R. In an impassioned plea the Rev. Mr. Graham opposed the presentation, in Spokane, of the production and said that at least two scenes, depicting negro characters in an unfavorable light, should be stricken from the film if it were shown.

Dr. H. S. Clemmer spoke in favor of the presentation and Judge Adolph Munter (white) championed the cause of the colored people and declared that the play would do much to stir up race prejudice in Spokane and that it was the council's place to do all in its power to prevent any such feeling being stirred up.

After more than two hours of the time of the city fathers had been taken up in the discussion of the mammoth production, declared by Dr. Clemmer to be a moving picture masterpiece, the council voted to send the Commission of Public Affairs, Samuel Glasgow, to Seattle to view the production which is being shown in the Clemmer theater, Seattle.

During the discussion Commissioner Glasgow, who is the city censor and was recently made an advisory member of the National Board of Censorship, commended the support of the moving picture exhibitors since he has been censor and said that any changes ordered had been carefully made. He declared that he had been accustomed to allowing moving picture managers to show pictures here which had been passed by the National Board of Censorship, but that he would be quite willing that any part of "The Birth of a Nation" found objectionable should be stricken out.

Commissioner Glasgow announced that he stood on the decision of the National Board of Censors, which had passed the picture, and unless something was wrong he would permit the production to be presented here.

Judge Adolph Munter appeared as a citizen rather than as an advocate and condemned the play. He said: "I went through the Ku-Klux-Klan period in Alabama and the acts of these night riders were not based on the outrages of white women by colored men, but upon an unreasoning prejudice toward the colored race. From personal knowledge the so-called historical facts portrayed are untrue."

E. J. Robertson protested on the ground that thousands of children who could not discern between fiction and facts would be given wrong conceptions of the colored race and that prejudices would be formed or awakened that it would require years to wipe out.

VARIETY (New York City)
AUG 3 - 1915

BATTLING FOR BUSINESS.

For the first time in the history of New York theatricals, a Broadway theatre housing a hit is inviting comparison with a film.

The play is "Common Clay," at the Republic, and the film is "The Birth of a Nation," at the Liberty.

In reviewing the piece one of the critics used the following: "For dramatic intensity the third act of 'Common Clay' outdoes any of the scenes of 'The Birth of a Nation.'" This has been reproduced by paint and oilcloth in sign form and is placed at the corner of 42nd street and Seventh avenue, so as to catch the eye of almost every one who passes.

ATLANTIC CITY BARS "BIRTH OF A NATION"

Director of Public Safety, Fearing Race Riots, Orders Its Exhibition Ceased.

(Special Dispatch to The Morning Telegraph.)

ATLANTIC CITY, Aug. 13.

Fearing race riots Director of Public Safety Bartlett to-day issued an order forbidding the further presentation here of "The Birth of a Nation." The film, which has been shown at the Nixon Theatre on the Boardwalk for the last three weeks, caused a ferment among the negro element that gave rise to threats of violence wherever they gathered.

Acting under instructions from the City Commission, which yesterday listened to protests from more than 100 negro churchmen, who declared the show incited race hatred, Director Bartlett sent the theatre management notice of his intention to suppress the film after Sunday night next.

Director Bartlett's action, regardless of an opinion of City Solicitor Schimpf that he is without power to act, followed a conference with Chief of Police Woodruff who had sent plain clothes men through the neighborhood where nearly 10,000 negroes live to sound sentiment there and ascertain whether it was as represented by the ministers.

Atlantic City Press
July 26-1915

ANOTHER PROTEST AGAINST PICTURE

Editor Press:

The great picture play founded on Thomas Dickson's "Clansman," and entitled the "Birth of a Nation," is in point of scenic beauty all that could be disered, but in attempting to portray the colored man in the character of a brutish beast devoid of the higher and nobler attributes common to intelligent creatures it becomes a flagrant and contemptible exhibition of human depravity, reflecting discredit upon the common sense and decency of those responsible for its production. It is very evident that such pictures create a sentiment against the colored man and this sentiment inspires revenge which in time becomes the fundamental reason—rather excuse—for a continuation of the long-established policy of terrorism against the race in which neither the States nor the Federal Government have the moral right to interfere.

It is hard to believe the [illegible] says; review age of culture and refinement [illegible] of people who have struggled [illegible] to redeem themselves [illegible] that the world should still [illegible] on [illegible] cule because of [illegible]

charge; the *M. P. News* with W. A. Johnston; the *N. Y. Telegraph* with a man in [illegible]. Next was MOTOGRAPHY with copies. N. G. Cawardine in charge. Then the Western Union Telegraph office.

The Art Slide Company, 964 Market street, San Francisco, with Al Williams, president, in charge, assisted by P. Young and Mabel Young, occupying a booth at the east end of the building with a display of slides, motion and still. Also a display of Baloption machines.

Next this was a double booth of American Photoplayers Sales Company, 130 Kearny street, San Francisco, with A. L. Abrams in charge. One big Fotoplayer in operation all day.

Tuesday afternoon a brief session of the convention was held at which the principal address was delivered by Walter Bloeser of the Chicago *Tribune's* advertising department. Mr. Bloeser spoke as follows:

Time does not permit me to say all the good things I would like to have you know—consequently I will try to confine my talk to a few words of cheer.

In this day of disturbed commercialism the question "Is business good?" is heard everywhere. As one exhibitor to another then, it reminds me of a short colloquy I had the pleasure of hearing over the shoulders of two exhibitors the other day. Jones queried of Smith, "Is business good?" And Smith replied curtly, "Even." Jones, somewhat befuddled with his answer inquired, "Just what d'ye mean, even?" And Smith retorted with a deal of surprise mixed with fury, "Why, old man, just this. Night before last I took in $400, and last night I lost $400."

So from this little anecdote, gentlemen, we can extract a nucleus for the exhibition business—a basis for its being, as it were. [illegible] business man, will not allow you to practice it. You would all like to, I know, but somehow it is proven that it can't be done. However, I am going to proclaim patience on your part and fraternalism not on the sleeve or lapel but in your very heart and soul. Rules and regulations never eliminated the crooks in any business. Laws are organized mummery on which a body of lawmakers batten and fatten. The only hope lies in what you yourself think, act and do. Don't worry about the "guy" who is crooked, the outsider who ventures into the business and makes it hard for you. He soon fall on his own sword because men by hard and painful who are untrue to a trust are a menace to themselves, a trial to their neighbors and a burden to their friends just in the proportion that they are crooked. About the business man with some money who ventures into the game and makes things hard for you—he should have no terrors for you. His end begins when he makes the first step into the game. And why worry? Because a man can pack the cards is no indication or proof that he can play. Isn't that true?

Consider, gentlemen, that you are in a business that is newer than any in the world and it is quite natural to assume that there is yet a lot of fixing, rearranging and constructing to be done. For instance, the steel business was not built and made in a day. The world was created in seven days, but you know—and don't you dare deny it—that it is still in a deplorable condition. So be hopeful and happy, gentlemen—get your smiles limbered up—let's have a little more real optimism and a clearer perception of the rosy side of things, for we know where there is one.

Now, gentlemen, I don't feel that I have told you anything new. Probably, though, I did tell you things you already know, but didn't know you knew. I did show you, I hope, how I appreciate what your work is and the hard part you have to play; and knowing this as I do, I can frankly say in a few words: Work on day by day—wear rose-colored spectacles when things look blue—await patiently the day of reconstruction in the film business which we are actually passing through right now and withal look to Truth as your standard and practice it whenever and wherever you can at all times and success is bound to be yours.

David W. Griffith's address on "The Rise and Fall of Free Speech and Personal Liberty in America," was given before one of the most enthusiastic assemblages for which a speaker might hope. Applause upon his arrival in the Civic Center Auditorium convention hall on the morning of July 15 was continued and hearty and when his talk was finished three cheers and a rising vote of thanks were accorded him.

The talk was the feature of the day's business session and was well delivered. President Marion S. Pearce, presiding at the meeting, introduced Mr. Griffith and afterward expressed the League's thanks to him for his presence and talk.

Mr. Griffith had the following to say:

Freedom of speech and publication is guaranteed in the Constitution of the United States and in the constitutions of practically all the states. Unjustifiable speech or publication may be punished, but cannot be forbidden in advance. The Supreme Court of California held that a regular theatrical production could be protected from injunction on the ground that it was a publication. Mayor Gaynor—that great purist who stood out from the ordinary, gallery-playing, hypocritical type of politician, who plays for that hydra-headed monster called "public clamor" in America, as a white rose stands out from a field of sewer-fed weeds, said in vetoing a censorship ordinance in the city of New York:

"Ours is a government of free speech and a free press. That is the corner-stone of free government. The phrase 'the press' includes all methods of expression by writing or pictures * * * if this (moving picture) ordinance be legal, then a similar ordinance in respect of the newspapers and the theaters generally would be legal."

We do not fear censorship, for we have no wish to offend with indecencies or obscenities, but we do demand as a right the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue—the same liberty that is conceded to the art of the written word—that art to which we owe the Bible and the works of Shakespeare.

The rise and fall of free speech in America—add to this the rise and fall of Liberty in America—and when you go home tonight and have your glass of beer, which the long-haired angels of reform, walking through their [illegible]

CLEVELAND (O.) LEADER
AUG. 15, 1915

False reports spread broadcast that D. W. Griffith's great Civil war reconstruction spectacle, "The Birth of a Nation," would not be allowed to [illegible] in Chicago were dissipated when the drama started June 5 a run at the Illinois theater there, which will probably continue for the next six months or a year.

PHILADELPHIA, (PA.) PRE

AUG 1915

Embargo on "Birth of Nation" Off.

Atlantic City, N. J., Aug. 14.—Chancellor Walker, of New Jersey, this afternoon in Trenton granted an injunction prohibiting the city of Atlantic City, the Director of Public Safety and the chief of police from interfering in any way with the presentation of "The Birth of a Nation" at the New Nixon Theater. The Director of Public Safety had issued orders that the picture could not be exhibited after Monday.

Philadelphia, (Pa.) Public Ledger

Date ..... AUG 1 1915

Oppose Birth of a Nation

Special Telegram to Public Ledger

ATLANTIC CITY, Aug. 11.—Every negro pastor and many negro hotel keepers and merchants have signed resolutions calling upon Mayor Riddle to forbid the presentation here of the "Birth of a Nation," on the ground that it incites race hatred.

PROVIDENCE (R. I.) JOURNAL
AUG 11, 1915

COLORED PEOPLE PROTEST PHOTOPLAY

Appear at Hearing Given by Police Commission.

ONE SCENE TO BE ELIMINATED

Private Exhibition to be Given Before Officials and Representatives of the National Association for the Advancement of Colored People.

A hearing was conducted by the Board of Police Commissioners yesterday upon an application of Col. Felix R. Wendelschaefer, manager of the Providence Opera House, for a permit to show the Griffith photoplay, "The Birth of a Nation."

The session resulted in an agreement to produce the picture in this city if the exhibitors eliminate the negro assault scene, which has caused objection on the part of negro residents of other cities.

Col. Wendelschaefer announced yesterday that the film would be brought to this city this morning and a private exhibition of it given before the Police Commissioners and the representatives of the National Association for the Advancement of Colored People.

The office of the board was crowded yesterday forenoon with lawyers, clergymen and doctors, while Col. Wendelschaefer was represented by Col. Frank Tillinghast.

At the close of the hearing Chairman Walter A. Presbrey announced that he would grant a permit for a showing of the picture here if this incident, which has been objected to by the colored representatives and those found not in keeping with the policy of the board are eliminated.

A permit to show the film was requested some weeks ago by the manager of the Providence Opera House, but, acting on information received by it from the National Board of Censorship and the New York Board of Censorship, the Police Board decided to withhold a decision until such time as objectionable portions of the reel were removed.

Chairman Presbrey said that, on the advice of a friend, he had recently seen the play in Boston. After scenes relating to the assault had been removed, he said, he saw nothing objectionable about it, and for that reason had again taken up the application of Col. Wendelschaefer.

Later Col. Wendelschaefer said that there was no reason why those portions of the picture to which the remonstrants objected could not be eliminated without hurting the plot of the story. He assented his willingness to do this to the approval of the board.

MOTION PICTURE NEWS (New York City

ATLANTA (Ga.) JOURNAL
AUG. 15, 1915

AGITATION in Philadelphia over the showing of "The Birth of a Nation" has reached the point where candidates in municipal elections must say they are in favor of it or not to get the votes of one side or another. This tremendous Griffith spectacle is booked for the Atlanta theater in December.

Spo[illegible]ane Is Hit by Agitation Stirred Up by Col[illegible] People Over "Birth of a Nation"

SPOKANE'S storm of protest over "The Birth of a Nation" small, has [illegible] echo of the [illegible] made in other cities in which the Griffith spectacle has been [illegible]

[illegible] film, signed by the Clemmer brothers, of Seattle and Spokane, for a run of two weeks in the former city and three weeks in the latter, has been running since late in June in the Clemmer theatre in Seattle, without objection. It is due in Spokane August 2.

The local [illegible] officers of colored [illegible] Graham of the African [illegible] to Seattle to witness a performance [illegible] back with a report [illegible] in moral and calculated to stir [illegible] He went before the Spokane [illegible] Association and [illegible] request to be permitted [illegible] against having the [illegible] show here. [illegible] Pastor [illegible] and by [illegible] declared they had lived in [illegible] Klan was operating [illegible] were [illegible] the work [illegible]

[illegible] to Seattle [illegible] Glasgow to Seattle [illegible] long back a report [illegible] official censor [illegible]

amusements. He stated before the council that his policy always had been to O. K. all films which bore the stamp of the National Board of Censorship and that he probably would report favorably on "The Birth of a Nation" if he found the official approval of the board upon it.

Manager [illegible] Clemmer of the Clemmer theatre [illegible] to pay the expenses of the censor to the east and back, but this was declined by the council and the cost of the trip will come out of the municipal coffers.

"Base my protest upon four points," said the old pastor; "First, it is false history; second, it is calculated to create race prejudice; third, it shows the negro as an irresponsible degenerate; fourth, some of its scenes are certainly grossly immoral."

Manager Clemmer told the council that the scenes objected to were mere incidents and had little to do with the main theme of the picture.

TO GIVE NEGROES' SIDE.

Elaine Sterne Has Written Answer to "Birth of a Nation."

"Lincoln's Dream," which was written by Elaine Sterne as an answer to "The Birth of a Nation," will soon make its appearance. It is being produced with the backing and support of the National Association for the Advancement of the Colored People and will present their side of the reconstruction period.

This picture is intended to offset the effect of "The Birth of a Nation," which the negroes and their friends assert is against their best interests and derogatory to their ideals and traditions. Among those who are interested in the new film are Oswald Villard and Rabbi Stephen Wise.

NEW YORK TIMES

AUG 15 1915

Film on Trial Lifted.

Special to THE NEW YORK TIMES.

TRENTON, N. J., Aug. 14.—By an order made tonight by Chancellor Walker, City Commissioner William H. Bartlett, Director of Public Safety of Atlantic City, N. J., and other officials of that resort are restrained from interfering with the motion picture drama "The Birth of a Nation," being exhibited at the New Nixon Theatre. A rule to show cause why an injunction should not issue prohibiting the Atlantic City authorities from interfering with the production has been allowed. It is returnable Aug. 21. Mr. [illegible] has given notice that on and after Aug. 16 the exhibition will [illegible]

AUG. 16, 1915
SPOKANE (Wash.) REVIEW

TO WATCH FUTURE FILM

Colored Citizens Will Oppose Any Pictures With Race Prejudice.

With F. A. Stokes presiding and practically every seat in the Bethel A. M. E. church taken, members of the colored business men's league last night held a protest meeting regarding the moving picture film, "The Birth of a Nation."

After considerable discussion of "The Birth of a Nation" and an address by I. E. Robinson it was decided to request the city council to pass an ordinance prohibiting in the future any pictures that may incite race hatred or prejudice.

Mr. Stokes said that the main fight of the colored people was against Commissioner Samuel Glasgow, working film censor, for allowing the picture to be shown. He further said that it was the opinion of the colored people that if Mayor Fassett and some other member of the council had been interested the picture would not have been shown. W. R. Moten acted as secretary.

"If Germans, Jews or Gentiles were reflected upon by the film as the black race in The Birth of a Nation it would not be shown in Spokane," declared I. E. Robinson at the meeting.

The Crisis - 7/15

National Ass'n for the Advancement of Colored People

MEMBERS

During the month of May 465 new members were added to the Association, making a total enrollment of over 7,500. Of the many contributions which have recently come to the Association none is more eloquent of the spirit which animates the organization than a contribution from the colored sailors of the U. S. Steamship "Nebraska:"

U. S. S. NEBRASKA,
SOUTHERN DRILL GROUNDS,
April 25, 1915.

GENTLEMEN:

Enclosed you will find fourteen dollars which we the members of The Nebraska Social Club contribute to the N. A. A. C. P. to be used as you see fit. We are interested in the work of the N. A. A. C. P. and trust this mite will be a help to the cause. We represent the full number of the Negroes attached to this ship.

With best wishes for success in your work.

Respectfully,
THE NEBRASKA SOCIAL CLUB

BRANCHES

Ten new branches in the Middle West have been chartered by the N. A. A. C. P.: In Illinois, Cairo, Carbondale, Evansville, Jacksonville and Peoria; and Champaign and Urbana, forming the Twin City Branch; Columbus and Dayton, Ohio; and Terre Haute and Vincennes, Indiana.

Our branches continue to work to suppress the photoplay based on Dixon's "Clansman." From a reliable source we hear that protests against Sheldon's play "The Nigger," made by our Ohio branches, Mr. Harry C. Smith of the *Cleveland Gazette*, and the Ministers' Alliances, not only prevented the production of the play but discouraged the owners of the "Clansman" film from continuing their preparations to produce the latter in Ohio.

Boston was victorious in its effort in the Legislature which finally passed the bill creating a Board of Censorship consisting of the Mayor, the Chief of Police and the Chief Magistrate. A bitter fight was made over an amendment which the Branch and other friends finally succeeded in adding to the bill and which provided that a majority rather than a unanimous vote of the Board was necessary for a decision. The moving picture interests made desperate efforts to kill this amendment.

Immediately upon its appointment the new Board was petitioned for a public hearing against further production of the play in Boston. The Board decided that the license of the theatre should not be revoked or suspended but gave no reason and declined to state whether all three of its members agreed or whether there was a dissent. The Board rendered its decision without having given any public hearing except to hear arguments relating to the scope of its power and the rules which should govern its determination in cases which might come before it under this new act.

It is reported that the management is losing money on the production and that the attendance represents largely paper houses. That the Abolition spirit, however, is not dead in New England is indicated by the decision of the Mayor of Springfield who said he would license the play for that city only when the colored people had consented. It has been barred by the District Police in every city in Massachusetts for Sunday performance.

In Wilmington, Del., City Councilman John O. Hopkins, the only Negro member of that body, introduced an ordinance to prohibit the exhibition of any

SPOKANE (Wash.) REVIEW
AUG 11 1915

903 First avenue, Spokane.

EXPLAINS WHY NEGROES OBJECT

Resent "Birth of Nation" as Slur on Dark-Skinned Citizens of America.

To the Editor of The Spokesman-Review: Now that the people of Spokane have had more than a week in which to view the "Birth of a Nation," it is probable that they can better appreciate the protest of the negroes here and elsewhere.

The protest of the negroes of Spokane was not drawn in a moment of hysteria and undue excitement, as was said by one of the commissioners. It was made only after a calm and careful study of the effect it would produce and was intended to produce upon the minds of thousands of men, women and children likely to view it.

While we were prepared to hear the censor's favorable recommendation of the film, we were wholly unprepared for these, his views: "The colored people have the same grounds for objection to one or two parts or scenes in the 'Birth of a Nation' that the Irish and Jews ~~of Spokane have~~ had for objecting to shows and films that portrayed members of their races in ridiculous or unfavorable light."

We fail to see the analogy, unless, of course, one Jew scorned or one Irishman ridiculed equals the entire negro race slandered and made to appear beastly, vicious and irredeemable. We do not doubt his candor; his analysis is perfectly clear to himself and others but no negro agrees in his conclusion that the "scenes react to no detriment to the negro."

Mr. Dixon, in an interview with one of the editors of the Congregationalist, Boston, Mass., emphasized these three purposes of the "Birth of a Nation:"

He expressed his desire to teach his version of the reconstruction period, and urged at considerable length the virtues of the Ku Klux Klan, which, he said, was made up of the best white men of the south, including his father, a Baptist minister of North Carolina. Fancy that "secret, black and midnight" horde of lawless ruffians whose career of crime and outrage is part of the history of our country now clothed in the garb of crusaders!

To create a feeling of abhorrance for colored men in the hearts of white people, especially white women, in order to stop intermarriage.

He proceeds from his inference of white supremacy to argue his desire to secure the removal of all negroes from the United States. This as a solution of the race problem is so monstrous as to be almost inconceivable. He may as well attempt the colonization of the negroes on the planet of Mars, and if they were so colonized these ubiquitous Aryans would hunt him out just as he sought him from the sunny climes of Africa.

The negroes rightly protested against these false pictures, made to mislead those ignorant of the facts, to excite a feeling of hate against the negro and to strengthen an already strong band of prejudice.

NEW YORK SUN

AUG 10 1915

FILM GIVES NEGROES' SIDE.

Movie to Be Shown in Opposition to "Birth of Nation."

With the backing and support of the National Association for the Advancement of Colored People an opposition film to "The Birth of a Nation" is soon to make its appearance on the screen. It is written by Elaine Sterne and is called "Lincoln's Dream."

This picture is intended as an answer to the Nation film, which the negroes and their friends assert is against their best interests and derogatory to their ideals and traditions. Among those who are interested in the new film are Oswald Villard and Rabbi Stephen Wise.

CLIPPING FROM
NEW YORK TIMES
AUG 15

The National Association for the Advancement of Colored People is going to answer "The Birth of a Nation" in its own coin. When the film, based on Thomas Dixon's story of the South, was first produced the association carried on an agitation against it, which resulted in the elimination of some scenes considered objectionable, but which failed to accomplish its aim, since the picture was not placed under the censorial ban.

Elaine Sterne, who has won fame as a writer of scenarios, conceived the idea of answering "The Birth of a Nation" with a film in which the development of the colored race should be set forth. After interesting the association in her scheme, Miss Sterne went South to study the subject. "Lincoln's Dream" is the title she has given the scenario based on the material gathered. The Universal Film Company has arranged to produce the [illegible] which will be sent wherever there is [illegible] for the protest [illegible]

SPOKANE (Wash.) CHRONICLE
AUG 6, 1915 85

[illegible] commendation.

BOWLAND

TACOMA ASKED TO BAR GRIFFITH FILM

Ordinance Before City Council to Prevent Showing in Coast Community.

The city council of Tacoma is the latest to be forced into wrestling with the problem of whether the Griffith-Dixon spectacle, "The Birth of a Nation," should be exhibited.

An ordinance, drafted by Colonel A. E. Joab, has been laid before the city council here, aimed at prohibiting films that "tend to excite race prejudice." Final action on it has been postponed until next week.

Proponents of the ordinance admitted at a public hearing that it was intended chiefly to keep out "The Birth of a Nation," for the booking of which the Tacoma theater is negotiating.

Colored People to Protest.

Colored people of Spokane have arranged a meeting to protest against further booking of films or shows founded upon race hatred. It will be held at the Bethel A. M. E. church Sunday night, August 15.

"BIRTH OF NATION" IS BANNED

Director Bartlett Hearkens To Protests Of Colored Citizens

On the heels of the protest of a large delegation of the colored race in this city to the City Commission against "The Birth of a Nation" on Thursday and indications that disorder might be precipitated if the photo play were continued longer at the New Nixon, Director of Public Safety Bartlett last night notified the management of the New Nixon theatre to withdraw the production after Monday next.

It has been running here for four or five weeks and has created strong feelings of resentment among the colored population in this city.

This feeling came to a head on Thursday afternoon when about 200 colored men and women appeared before the City Commission and told the "rulers" the play was an insult and a false travesty of their race and was certain to provoke race hostility. They urged the Commissioners to prohibit the further production of the much talked of moving picture drama of past times. Mayor [illegible] moved a resolution requesting Director of Public Safety W. H. Bartlett to order its discontinuance.

Director Bartlett said he had not seen the show and asked that the matter be referred to him with power to act. Finally the Mayor withdrew his resolution and on Commissioner Bacharach's motion the matter was left with Bartlett.

Yesterday Director Bartlett attended performance of the show himself, [illegible] decided, in view of the [illegible] storm brewing among the colored [illegible] that the play was not [illegible]

Philadelphia, (Pa.) Public Ledger

Date AUG 14 1915

NEGRO PROTEST STOPS FILM PLAY

Atlantic City Director of Public Safety Suppresses "Birth of Nation"

THREATS OF VIOLENCE LEAD HIM TO ACT

Detectives Report That Racial Trouble Was Likely to Result

From Public Ledger Bureau

ATLANTIC CITY, Aug. 13.—Fearing race violence on the Boardwalk, William H. Bartlett, Director of Public Safety, late today issued an order forbidding the presentation of the "Birth of a Nation," a film drama, in Atlantic City.

The production, which has been shown for several weeks at the New Nixon, a Boardwalk playhouse owned and conducted by Philadelphians, deals with reconstruction times in the South and the Ku Klux Klan.

Acting under instructions from the City Commission, which yesterday heard burning protests from more than 100 negro churchmen, who declared the play incited race hatred, Director Bartlett sent to the Nixon Theatre management tonight notice of his intention to suppress the film drama after Sunday night next by police measures if necessary.

Director Bartlett's summary action, regardless of an informal opinion from City Solicitor Schimpf that he is without power to act, followed a conference with Chief of Police Woodruff. Woodruff early today sent plain-clothes men through the black belt of the city, where nearly 10,000 negroes have their homes, to sound sentiment and ascertain whether it is so bitter as colored pastors and laymen represented to the City Commission yesterday.

Detectives Hear Threats

Woodruff's men reported that they found sections of the back town in a ferment, with men, women and children congregating in the streets to talk about the film and the attack upon their race they claim it carries. Threats of violence were made freely in the saloons patronized by colored men. The detectives heard proposals to attack the Boardwalk playhouse.

Woodruff's reports reached Director Bartlett at 6 o'clock this evening and his order of suppression was drawn and signed 20 minutes later.

Earlier in the day Bartlett intimated the belief that agitators were seeking to make political capital out of the matter, and endeavoring to align the colored vote against him unless he took action without precedent in the city.

Reports of Woodruff's men changed the whole phase of the situation for him. "This matter is evidently serious," the Director said. "Whether police action is justified under a strict interpretation of law or not, we are going to do our utmost to suppress this cause of contention. We cannot afford to have violence in Atlantic City if it is possible to avert it, and that is the attitude we shall pursue."

There is much division of opinion among visitors here as to the film. Many believe that it teaches a lesson and should be shown as widely as possible. Others believe just as strongly that there is no reason for recalling the fearful conditions following the Rebellion in the Southland and arousing race prejudice.

Support Director's Action

One of the strongest scenes in the film drama shows a negro vagabond pursuing a small white girl through the woods. She finally leaps from a cliff and is killed. Then the Ku Klux Klan gathers by night and carries its death and destruction among the negroes.

Hotel men here indorsed Bartlett's action tonight. Nothing could be worse, many of them said, than to have any serious racial disturbance in Atlantic City with the midsummer season near its height. There are probably 20,000 Southern people in the city. Most of them have seen the Ku Klux pictures and declare them an educational achievement.

The fact that conditions in the negro sections should be sufficiently serious to call for the suppression order caused no little uneasiness. It was declared tonight that threats to start a stampede in the Boardwalk theatre were made in front of it yesterday while the Protest [illegible] demanding that the City

Philadelphia, (Pa.) Public Ledger

Date AUG 15 1915

COURT SUSTAINS FILM OWNERS

Production of "Birth of Nation" to Continue at Atlantic City

ORDER SHORE OFFICIALS NOT TO INTERFERE

Petition for Permanent Injunction to Be Argued on August 24

Special Telegram to Public Ledger

TRENTON, Aug. 14. — The Court of Chancery, through an injunction issued by Chancellor Walker at his home here tonight, temporarily restrained City Commissioner William H. Bartlett, Director of Public Safety of Atlantic City, and the Police Department of that city from interfering with the moving picture production, "The Birth of a Nation," now playing at the New Nixon Theatre.

Representing the Esplanade Amusement Company, owners of the theatre and the Epoch Producing Corporation, owners of the picture, ex-Assemblyman Emerson L. Richards and Ulysses G. Stryon appeared before the Chancellor and petitioned that the officials of Atlantic City be restrained from their contemplated action of stopping the exhibition of the picture.

Chancellor Walker allowed a rule to show cause, returnable Tuesday, August 24, why a permanent injunction should not be granted, and in the meantime the temporary restraint was allowed. The management of the theatre was notified yesterday by Commissioner Bartlett that on Monday the picture would be closed and no reason was assigned for the action.

The petition presented to the court called particular attention to the magnitude of the production; that it had cost a sum in excess of $100,000; that it had taken a year's time to produce it; that 18,000 persons and 3000 horses were used in the production; that there had been no attempt to engender racial or religious prejudices, but that, on the contrary, it is wholesome and elevating.

Another contention made by the complainants is that at present the picture is being exhibited in all parts of the country and that it was witnessed in February of this year by most distinguished persons in official life at the National Press Club in Washington, and the universal verdict was that it was a wonderful production.

PICTURE IS DELETED.

Objectionable Scenes Cut Out of "The Birth of a Nation."

(Special Dispatch to The Morning Telegraph.)

ATLANTIC CITY, Aug. 17.—The opposition to certain scenes in the photo-play spectacle, "The Birth of a Nation," showing here at the New Nixon Theatre, has been successful. After conferring with pastors of the four largest negro congregations of the resort, Samuel Nixon, lessee of the playhouse, agreed to delete the scene in which "Gus the Renegade" drives a white girl to death, and the one in which "Lynch," the negro Lieutenant Governor, tries to marry his benefactor's daughter. The pastors are understood to have mentioned the lynching of Leo Frank at the interview.

"What stronger argument could we have at this time than the terrible thing which happened in Georgia," said Rev. E. M. Clark of Jericho Presbyterian Church; "these same people lynch our people in the South on the flimsiest evidence."

[illegible] PICTURE NEWS (New York City)

COURT REFUSES BAN ON "NATION"

The injunction to prohibit the showing of "The Birth of a Nation" in Atlantic City, which was sought by Mayor Riddle has been refused by Chancellor Walker.

The reason for the request was that the great number of negroes in Atlantic City might be offended. Chancellor Walker said he saw nothing in the production could lead to harm.

N (Me.) JOURNAL AUG 20, 1915 467

MUCH OVERDONE

A Lewiston Man's Comments on Race Problems and "Birth of a Nation."

A Lewiston man, L. B. Morrell, thinks that if there hadn't been a "race-war" over the "The Birth of a Nation," it would never have been such a popular hit. He gives his impressions as follows:

About a month ago I went into the Tremont Theatre in Boston; shelled out a dollar and took a back seat in the rear of the house to see the war play, "The Birth of a Nation." The house was full to the doors. I had read a previous editorial from a New York newspaper and I was anxious to see the play. Two Colonial dames of 1860 period at the door dropped a courtesy and handed me a program. Before I had time to observe them closely I was pushed ahead and I only got a fair rubber at the low-necked dames. A general (presumably under Grant) seated your humble servant next to the door in the rear. The entire make-up was military—decided so. The orchestra played patriotic airs and even before the picture was shown I was way down in Ole Alabama.

Now it is not for me to criticise this play but looking at it as a stranger on the bleachers at a baseball game, I was a very unbiased person that sat in the back row, at a $1 per seat.

At eight sharp the picture commenced and lasted 3½ hours with a ten minute wait between the first and second part. It began by showing the life on a southern plantation with the Negroes playing the banjos, the ladies in pantalettes, birds in the trees, flowers and all the peace harmony in fact a good place to live. In fact it was overdone, staged to the minute. As a handicap they had it 4 ways for Sunday over the Garden of Eden. In comes the chariot from the train with Northern friends the hand shaking was overdone. The really and truly colonel was there to greet his guests, the robust matron the two daughters and two sons were there also. The daughters I noticed were remarkably good looking and with their looks never should have hailed from that place.

One of the Northerners falls madly in love with the oldest daughter. The youngest was the better looking. Of course these friends were to meet on the battlefield and refuse to shoot each other. I had that doped out before it happened.

Now clouds are gathering, and Lincoln is elected. We see Lincoln signing the declaration, the surroundings were supposed to be exact. Lincoln made a hit. His assassination at the Ford Theatre was an exact reproduction. The audience was spell bound it was so wonderfully carried out.

The end of the war comes, the Negroes in power with armed rifles. Negro officials and their abuse of the power they held was the cause of the Ku Klux Klan or night riders that afterward scare the niggers back to their original stalls. One direct cause of the night riders was the assault of a young girl and was the cause of her untimely death, of course by a Negro, who was found, punished by death and has so been punished that way ever since. So much for a rough outline of the story.

Now, the picture was beautiful and instructive. The battles were very realistic; but the real lesson is what I want to speak of. The Negroes at that time had no education at all. Who was to blame. They were ignorant and kept so by their owners.

Ignorance of the law is no excuse with the judge but it is some times with the jury. Thousands of the black race could not read, write or converse intelligently on any subject that our primary school boy could understand, and when the blacks were in power they knew not how to use it. They had been owned body and soul subject to their masters' bidding for generations, to slave in the fields and all at once were liberated. Salem witchcraft was more of a crime then than the outrage of the girl; because they were men from England with an education that taught them the difference between right and wrong. They persecuted when they knew they were persecu-

After the picture [illegible] the audience is shown [illegible] of the international institution, [illegible] and other authors, as a sort of a reputation for the mud thrown during the picture. The effect is to make the audience go looking for negroes after the show with a shot gun. The negro today as a class, is not the negro of Lincoln's day. The negro was what his master made him, and was not half as bad before his maker as the men who knew better.

This picture will eventually be shown here as soon as it gets away from its $.50 to $2 a seat capacity. It was modified before leaving New York. Puritanic Boston looked at it indifferently. It did a good business; is a masterpiece of stage technique, but if that scene I have spoken of had been eliminated it would have been better, for I will venture to say that the newspaper comments and the trouble it stirred up among the colored people were the cause in a great measure for its high prices and crowded houses. Idle curiosity must be satisfied. Anything that is talked about is a winner for the box office and this play would be at the regular ten cent houses now if it had not been for shrewdness on the part of the producers in starting something unusual. The ruse is transparent and as I have said before, much overdone.

MARINETTE (Wis.) EAGLE STAR AUG. 21, 1915

charge of Dr. Rosenbluth.

MEETS "BIRTH OF NATION"

National Association Preparing Answer to Dixon's Infamous Play

The National Association for the Advancement of Colored People, which objected to the presentation of "The Birth of a Nation" on the ground that scenes in which white girls were attacked cast a reflection on the colored race, now is preparing a motion picture of Civil War times that will act as an answer to "The Birth of a Nation," and defend the colored race.

Charles M. Studin, one of the directors of the association, said yesterday that the association had conceived the project several weeks ago and had engaged Miss Elaine Sterne, a professional movie writer, to prepare a scenario. This is now ready, he said, and the association is trying to interest capital to back the venture.

PORTLAND (Ore.) OREGONIAN AUG. 21, 1915

'BIRTH OF NATION' OPPOSED

Veterans Oppose Showing of Film Scheduled to Appear Soon.

Not until a lively fuss is settled will Portland motion-picture theatergoers see the film, "The Birth of a Nation," to be shown in Portland in the near future.

The impending opposition to the film echoed yesterday before the Council, when a committee representing George Wright Post, No. 1, of the Grand Army of the Republic, entered a protest against its being shown. The committee comprised Rev. C. S. Cline, J. L. Atkinson and D. W. Butler. A protest has been made also by Mayor Alber by negroes of the city. They allege the film is of a character [illegible] race prejudice and stirs up [illegible] feeling against the negro in the northern states. This is emphatically [illegible] by the members of the Post. They [illegible] such a character that [illegible] to arouse [illegible]

Philadelphia, (Pa.) Public Ledger

Date [illegible]

PROTEST AGAINST "BIRTH OF A NATION"

"Dr." Moses Stern and Colored Pastor Address Mass Meeting on City Hall Plaza

The protest meeting on the City Hall plaza last night against the much-discussed film drama of the Civil War, "The Birth of a Nation," almost went up in smoke; that is, the theme of the discussion became clouded by the arguments of "Dr." Moses Stern—he of the "Ith." Sunday laws—against the particular brand of tobacco used by one of his auditors.

"Doctor" Stern's sympathies are broad, and he appeared last night to champion the cause of the colored population of the city who object to alleged misrepresentation of their race in "The Birth of a Nation." He had scarcely begun to speak, however, before the powerful aroma of a nearby pipe penetrated his nostrils. That was too much for "Doctor" Stern. He lost his temper and launched into a vigorous arraignment of smoking and smokers in general, and the tall individual in front of him, puffing at the noxious pipe, in particular.

Meanwhile the gentleman in question continued to smoke, and "Doctor" Stern relinquished the floor, or rather the soapbox, to his colleague, the picturesque colored orator, Dr. Caesar A. A. F. Taylor, who assailed "The Birth of a Nation" on the ground that it would arouse race prejudice and give all who witnessed it a false impression of the negro character. The crowd of several hundred persons assembled about the improvised platform was in good humor, so it appeared, with him and cheered warmly. But the point raised by "Doctor" Stern seemed to be of more general interest, for several impromptu speakers after Doctor Taylor expanded upon the merits and demerits of smoking.

The meeting was held under the auspices of the International Brotherhood Welfare Association, which plans a series of gatherings to protest against the showing of the Civil War photo-play. A [illegible] has been planned for next Sunday [illegible] Opponents of "The Birth of a Nation"

PORTLAND (Ore.) OREGONIAN
AUG. 20, 1915

CIVIL WAR FILM CONTROVERSY

Grand Army Post Opposes Exhibition of "Birth of a Nation."

PORTLAND, Or., Aug. 19.—(To the Editor.)—The following resolution were passed unanimously by George Wright Post, No. 1, Grand Army of the Republic, at a regular meeting Wednesday evening, August 18: "'The Clansman,' or 'The Birth of a Nation,' almost from beginning to end is a misrepresentation of facts and is presented in a manner so utterly exaggerated and misleading as to create in the minds of the young and of others thoroughly informed wrong impressions regarding the strife which once existed between the people of the Northern states and those of the Southern states and which finally resulted in the Civil War.

"Because of these misrepresentations and exaggerations the play can hardly fail to arouse to some extent the feelings of hatred which once existed between these peoples, but which in later years had largely died away, bringing peace and contentment to a once distracted Nation. We disapprove of all such exhibitions and believe they ought to be suppressed by the municipal authorities everywhere.

"'The Clansman' begins with a picture which conveys the idea that the New England people were responsible for the introduction of slavery into this country; whereas the truth is, according to any reputable history of the United States, that the first negro slaves brought to America were brought by a Dutch vessel in 1619 and landed at Jamestown, Va., where they were put to work on the tobacco plantations.

"The picture of the so-called burning of Atlanta is a misrepresentation, as it carries the idea that the whole city was destroyed, whereas only the buildings and their contents used by the Confederate government in the manufacture of things necessary for its armies, were destroyed.

"The character Stoneman, which claims to show the spirit of the United States Congress during the reconstruction period, is a vile misrepresentation, as no such period as that portrayed did exist in that Congress. It only sought to give the emancipated slaves their rights, as was already anticipated in the emancipation proclamation of Abraham Lincoln and which rights were first violently resisted by the whites of the former slave states themselves.

"The scene which represents the negro men armed to a man and shooting down the whole of the white population, unarmed and unprotected, is a shocking misrepresentation, as it conveys the idea that such a state of affairs existed wherever the former slaves had been given their liberty. Equally untrue is the idea conveyed that the so-called carpet-baggers' were generally looked upon approvingly by the people of the free states and also by the United States Government. They were simply adventurers, who on their own responsibility arrived to take advantage of the unsettled condition of affairs in the South, to feather, each for himself, their nests as best they could.

"The representation that the 'Ku Klux Klan' was organized especially to suppress certain outrages upon white women by negroes, and that they went in large bodies to carry out their intention, is false. The fact is that the Ku Klux Klan was organized before the close of the Civil War and for the purpose of suppressing the Union sentiment which was shown in certain portions of the South, especially in some of the border states; and further, that they even extended their infamous work into the states of Ohio, Indiana and Illinois. Union men were forcibly taken from their homes in the night and murdered in cold blood because they were loyal to their country and its flag, and instead of going in large bodies, as is represented in 'The Clansman,' they always went in small bodies, in order that they might accomplish their cowardly deeds as secretly as possible.

"One of the worst features of 'The Clansman' is that in which our martyred Lincoln is represented in the act of granting pardon to a Confederate officer who had been condemned to death by the military authorities; that is for the purpose of giving an air of truth and respectability to the rest of the play and thus to cause its pernicious influence to be more deeply impressed upon the minds of the uninformed.

"And now, let us ask why it is that in all this play of 'The Clansman' there is not even a hint of the awful massacre of the United States colored troops at Port Pillow nor of the villainous treatment of Union prisoners at Andersonville and other prisons nor of any other abhorrent acts of Southerners before, during and after the rebellion? Is it because to exaggerate them would be impossible?"

THOMAS A. JORDAN,
Commander George Wright Post.
A. C. SLOAN, Adjutant.

ALBANS (Vt.) MESSENGER
AUG. 24, 1915

ROW OVER MOVIE FILM.

Atlantic City Stages Battle in Court for "Birth of a Nation".

Atlantic City, N. J., Aug. 24.—The "Birth of a Nation", which stirred up old Boston into theater riots and legislative action last spring, has Atlantic City by the ears. Through a temporary injunction the city officials are restrained from stopping the film. To-day a hearing is under way before the court of chancery as to whether the injunction will be made permanent.

The colored population resent the portrayal of the negro in the manner which the film producers chose, particularly objecting to the scene where the vicious negro chases the white girl, who jumps to death from a cliff rather than fall into his hands. When the objection was vojced vigorously at Boston, that scene was cut out. It is possible that a similar agreement will be reached here.

NEWARK (N. J.) NEWS
AUG. 24, 1915

ATLANTIC CITY CAN'T STOP "BIRTH OF A NATION" SHOW

Staff Correspondence.

TRENTON, Aug. 24.—The commissioners of Atlantic City were permanently enjoined by Chancellor Walker today from further interfering with the production of the moving picture film, known as "The Birth of a Nation," which is being shown at the new Nixon Theater in that city. A temporary injunction was granted by the court August 14 restraining the commissioners from prohibiting the production.

In an affidavit of William F. Hanstein, president of the Hotel Men's Association, read before the chancellor today, it was alleged that the action of the commissioners in prohibiting the production was an effort to corral the colored vote of Atlantic City. Mayor Riddle was credited in the affidavit as being chiefly responsible for the resolution adopted by the commissioners.

Mr. Hanstein stated that the picture was an object lesson, beneficial to the colored race as showing what might befall them in the hands of unscrupulous politicians.

Emerson L. Richards, who appeared for the managers of the theater read several affidavits from business men and colored preachers of Atlantic City commending the production and disclaiming that it was likely to create riot and disorder on the part of colored persons. In these affidavits it was denied that the picture had been productive of racial prejudice.

After hearing the testimony Chancellor Walker said it seemed peculair that the city commissioners should seek to restrain the production because they anticipated it might create disorder or riot. He pointed out that the position of the commissioners was in effect asking the court to censure a play without showing that the sense of propriety of the community had been outraged and without establishing legal grounds for judicial action.

PROVIDENCE (R. I.) EVE. TRIBUNE 726
AUG. 24, 1915

Still Protesting "The Birth of a Nation"

Continuing their protest against the photoplay, "The Birth of a Nation," some Providence colored people have issued "a statement of facts" urging prayer twice a day and a dignified protest. The statement, in part as follows, is fathered by the Providence branch of the National Association for the Advancement of Colored people:

"The photoplay is a dramatization of Thomas Dixon's book, the 'Clansman,' the avowed intentions of which are to create a condition in the North that will in a short time so strain the friendly relations of the colored and white races that it will be impossible to live side by side without violent friction.

"The leading reason why all self-respecting negroes should object to the play is that it is historically false, is a reflection on negro morals, honesty and loyalty, an insult to negro womanhood, a reflection on negro patriotism, an insult to the white man of the North who stood loyally by the negro in both anti-slavery days and during the reconstruction period, one more impediment to industrial advancement, and a menace to peaceful race relations."

The Police Board's action here is recited and the statement concludes:

"What shall we do about it? Continue to protest by letter, word and act. Make our attitude clear by handing one of the circulars to uninformed friends. Request your pastor to make some mention of this important matter every Sunday. Let our protest be dignified, uncompromising and unyielding. At the hours of 2 and 4, whether at home or work, lift your hearts in prayer to the Father of us all that He will interpose that justice may be accorded a people who from the real birth of the nation to the present day have been loyal and law-abiding citizens."

BIRTH OF A NATION

The unreasonable opposition to "The Birth of a Nation" has almost entirely disappeared. It is recognized that it depicts good as well as the bad characters of both the white and negro races. The showing of the carpet-bagger and negro excesses during the reconstruction period is counter-balanced by the marvelous depiction of the colored man's progress since reconstruction, particularly by the film showing scenes at the Hampton Institute.

TRENTON (N. J.) TIMES
AUG. 24, 1915

"BIRTH OF NATION" CAN'T BE STOPPED

Chancellor Walker Permanently Restrains Atlantic City Commission From Action

Chancellor Walker today granted a permanent injunction to restrain the City Commission of Atlantic City, through Director of Public Safety Bartlett, from interfering with the performances of the "Birth of a Nation," now being shown in moving pictures at the Nixon Theatre on the Boardwalk. The temporary injunction was allowed several weeks ago and the city was required to show cause today why it should not be made permanent.

The direct charge was made, in an affidavit by William F. Hanstein, president of the Hotel Men's Association, that the agitation against the picture was promoted by Mayor Riddle for the purpose of getting the colored vote at the next campaign. Hanstein said that he employed several hundred colored persons at the Royal Palace Hotel and he knew of a certainty that there was no disorder or ill-feeling caused by the picture. He said the picture should not be restrained for political reasons.

Theodore W. Schimpf appeared for the Atlantic City Commission and read an affidavit joined in by Mayor Riddle and Commissioner Bartlett. In this affidavit the commissioners said the picture "might likely create a disturbance." Chancellor Walker asked of Mr. Schimpf if he was not asking the court to sit as censor on the picture rather than of deliberating on the propriety of continuing the picture.

Affidavits were presented from the Rev. Robert A. Elwood, a colored minister and lecturer, and the Rev. William E. Allen, colored pastor of the Church of the Good Shepherd. They saw no reason to close the picture.

Former Assemblyman Emerson L. Richards appeared for the theatre and the owners of the picture. The hearing in court was attended by a number of colored persons from Atlantic City. The show will close in that city Labor Day.

ELIZABETH (N. J.) JOURNAL
AUG. 24, 1915

WON'T STOP MOVIES.

Court Refuses Atlantic City Injunction Against "Birth of the Nation."

(By Telegraph to the Journal.)

Trenton, Aug. 24.—Chancellor Walker to-day refused to act as a moving picture censor and stop the presentation of "The Birth of The Nation," a photo drama being displayed at Atlantic City. The chancellor recently issued a temporary injunction restraining the city commission of Atlantic City from prohibiting the Esplanade Amusement Company and the Epoch Producing Company from offering the photo-drama to the public. To-day he made the restraining order permanent.

City Solicitor Schimpf, of Atlantic City, contended that the picture which portrays the reconstruction days following the Civil War, shows incidents prejudicial to the negro race and is liable to incite race riots. Emerson L. Richards, counsel for the amusement company, contended that there had been no disturbances and that the proceedings were a political ruse of Mayor W. Riddle to capture the negro vote.

NEW YORK TRIBUNE
AUG 25 1915

...ate .....

Senator Francis G. Newlands is a close friend of Mr. Wilson and has the latter as his guest every time he comes to Reno from San Francisco.

Court O. K.'s 'Birth of Nation.'

Trenton, N. J., Aug. 24.—The injunction to prohibit the showing of "The Birth of a Nation" in Atlantic City, which was sought by Mayor Riddle, was refused to-day by Chancellor Walker. The reason for the request was that the great number of negroes in Atlantic City might be offended. Chancellor Walker said he saw nothing in the production which could lead to harm.

NEWARK (N. J.) NEWS
AUG. 24, 1915

ATLANTIC CITY CAN'T STOP "BIRTH OF A NATION" SHOW

Staff Correspondence.

TRENTON, Aug. 24.—The commissioners of Atlantic City were permanently enjoined by Chancellor Walker today from further interfering with the production of the moving picture film, known as "The Birth of a Nation," which is being shown at the new Nixon Theater in that city. A temporary injunction was granted by the court August 14 restraining the commissioners from prohibiting the production.

In an affidavit of William F. Hanstein, president of the Hotel Men's Association, read before the chancellor today, it was alleged that the action of the commissioners in prohibiting the production was an effort to corral the colored vote of Atlantic City. Mayor Riddle was credited in the affidavit as being chiefly responsible for the resolution adopted by the commissioners.

Mr. Hanstein stated that the picture was an object lesson, beneficial to the colored race as showing what might befall them in the hands of unscrupulous politicians.

Emerson L. Richards, who appeared for the managers of the theater read several affidavits from business men and colored preachers of Atlantic City commending the production and disclaiming that it was likely to create riot and disorder on the part of colored persons. In these affidavits it was denied that the picture had been productive of racial prejudice.

After hearing the testimony Chancellor Walker said it seemed peculair seek to restrain the production because they anticipated it might create disorder or riot. He pointed out that the position of the commissioners was in effect asking the court to censure a play without showing that the sense of propriety of the community had been outraged and without establishing legal grounds for judicial action.

AUG. 25, 1915
PITTSBURGH (Pa.) CHRONICLE

"BIRTH OF A NATION" BANNED BY MAYOR

Production of Race Strife Pictures in Theater Prohibited.

Mayor Joseph G. Armstrong today instructed Superintendent of Police Noble W. Matthews not to allow the moving pictures of "The Birth of a Nation" to be exhibited in this city, the pictures having been scheduled for a five weeks' run at the Nixon Theater. The mayor took this action following a protest by over a score of negro citizens who visited his office this morning. The mayor issued the following statement:

I have notified the superintendent of police that the moving picture, "The Birth of a Nation," will not be permitted to exhibit in Pittsburgh. I take this stand for the reason that I do not think that this picture or any other picture which tends to stir up racial feelings and to rehash events in history, the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city. I am satisfied, from statements made to me by prominent citizens, and by a delegation which called on me this morning, that this picture is of the nature described. I have been besieged on all sides for some weeks by those who are opposed to the exhibition of the picture.

MOTION PICTURE NEWS (New York City)

AGITATION AGAINST "NATION" IN PHILADELPHIA

Already agitation is being started by the colored people of Philadelphia against the showing of "The Birth of a Nation" in the Quaker City. Though the famous picture is not scheduled to appear there until next October.

The fight in this particular instance is taking a rather unique form. Claiming that this photoplay is derogatory to the colored race, independent colored voters have decided to fight it at the polls. To this end they will refuse to support in the coming election for municipal office any candidate who will not declare himself against the showing of the film.

To ascertain the stand of each candidate, a canvass will be made in all wards.

The St. Silenia Association, a civic organization for the uplift of the race, numbering in its membership many prominent colored people, will

AUG. 25, 1915
PITTSBURG (Pa.) PRESS

MAYOR BARS "BIRTH OF A NATION" PICTURE FROM EXHIBITION IN PITTSBURG THEATER

Issues Order to Police Supt. Matthews in the Presence of a Big Delegation of Colored Citizens—Theater to Fight

Mayor Armstrong issued orders today to the police authorities to prevent the exhibition of the motion picture "The Birth of a Nation," in the Nixon theater.

The theater management had announced that the exhibition of the picture would begin next Wednesday.

The mayor made the statement that the theater would have to make a fight in the courts, if not disposed to obey the police order. This, it is supposed, means that the mayor is prepared to take drastic steps to prevent the exhibition of the picture. Thomas F. Kirk, Jr., manager of the theater, declined to make any statement when told of the announcement of the mayor. From another source it was learned that the theater management has planned to fight the mayor's order in the courts.

CALL FROM DELEGATION.

The action of the mayor was taken this morning during a visit of a delegation of about 75 colored men and women. When the delegation was announced the mayor telephoned for Police Superintendent Matthews. After hearing addresses by two members of the delegation and short remarks by two or three others, the mayor called Supt. Matthews before him and asked:

"Has any permit been issued for the exhibition of the picture, 'The Birth of a Nation'?"

"No," replied the superintendent, "and I find that there is no question of a permit involved. The Nixon theater proposes to exhibit the picture under its regular theater license."

"You tell the theater people," the mayor then said, "and any others interested in the showing of the picture that we will not permit it to be shown here and that if they insist on trying to show it they will have to make a fight in the courts."

When the mayor concluded the delegation broke into cheers and many pressed forward and shook hands with him. After the delegation had left the mayor issued the following statement:

"I have notified the superintendent of police that the moving picture, 'The Birth of a Nation,' will not be permitted to exhibit in Pittsburg. I take this stand for the reason that I do not think that this picture or any other picture which tends to stir up racial feelings, and to rehash events in history, the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city. I am satisfied, from statements made to me by various prominent citizens, and by a delegation which called on me this morning that this picture is of the nature described. I have been besieged on all sides for some weeks by those who are opposed to the exhibition of the picture."

Rev. P. A. Scott, pastor of the Bethel A. M. E. church and S. R. Morsell, secretary of the colored Y. M. C. A., made the principal addresses on behalf of the delegation. They argued that the exhibition of the picture "tends to mar the peace and harmony of a united people in any community." They said that the picture does not give a correct impression of the scenes in the south during the reconstruction period and is designed, deliberately, they said to place the colored people in a bad light. They said that the scenes depicting the great progress made by the colored people since the reconstruction period do not offset other scenes in the picture.

AS TO CENSOR.

Mayor Armstrong asked if the picture had been approved by the state board of censors and the answer was that it had not been approved in its entirety. Several in the delegation said that some scenes had been stricken out but that some of the most objectionable had been allowed to remain. The mayor was told that the picture has been barred from a number of cities and that the governor of Ohio has said that he will do all in his power to prevent its being shown in that state.

Some time ago a move was made in the direction of having the picture shown here and protest was filed with the mayor by Rev. Dr. Rudolph I. Coffee, Mrs. Enoch Rauh and others. The city council, on June 15, also passed a resolution requesting the mayor to instruct the director of public safety not to allow the picture to be exhibited here.

AUG. 25, 1915
PITTSBURG (Pa.) LEADER

BIRTH OF A NATION BANNED BY MAYOR; CANNOT SHOW HERE

Mayor Joseph G. Armstrong today instructed Superintendent of Police W. Noble Matthews not to allow "The Birth of a Nation" moving pictures to be exhibited in this city, the pictures having been scheduled for a five weeks' run at the Nixon theater. The mayor took this action following a protest by over a score of prominent negro citizens who visited his office this morning.

Taking the stand that the pictures should not be shown here because they are derogatory to the colored race, the mayor issued the following statement:

"I have notified the superintendent of police that the moving picture 'The Birth of a Nation,' will not be permitted to exhibit in Pittsburg. I take this stand for the reason that I do not think that this picture or any other picture which tends to stir up racial feelings and to rehash events in history the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city.

"I am satisfied, from statements made to me by various prominent citizens, and by a delegation which called on me this morning that this picture is of the nature described. I have been besieged on all sides for some weeks by those who are opposed to the exhibition of the picture."

Aug 26

CANNOT STOP BIRTH PICTURES

Jersey Chancellor Rules So; Mayor Armstrong Says He Will

Instructions were given yesterday by Mayor Armstrong to Police Superintendent W Noble Matthews to stop any attempt made here to show the moving picture film, "The Birth of a Nation," which is scheduled for a five weeks' run at the Nixon Theater. The Mayor said yesterday afternoon:

"The picture tends to excite racial discord and I am satisfied, from statements made to me by various residents of this city and by a delegation which called upon me this morning, that the picture is of a regrettable nature."

This situation in Pittsburg relative to the picture is of peculiar interest because of the action yesterday of Chancellor Walker of Trenton, N J, in insuring the continuance of the same film in Atlantic City, where it is now in the midst of an all-summer run. The chancellor granted a permanent injunction restraining the City Commission of Atlantic City from interfering with the performance, this replacing a temporary injunction granted August 14.

Among the affidavits presented in the case at Atlantic City was one by William F Hanselin, president of the Hotel Men's Association, that the agitation against the picture was prompted by Mayor Riddle for the purpose of securing to himself the Negro vote. Hanselin swore that he employed several hundred Negroes at his hotel and that he knew there was no disorder or ill-feeling caused by the picture. He stated that it should not be stopped simply for political reasons.

An affidavit also was presented by Rev William E Allen, the Negro pastor of the Church of the Good Shepherd, that he saw no reason why the picture should be stopped. "The Birth of a Nation," is now running in New York, Boston, Chicago, Milwaukee, San Francisco, Los Angeles and Atlantic City.

TRENTON (N. J.) GAZETTE
AUG. 25, 1915

BIRTH OF A NATION NOT TO BE BARRED

CHANCERY COURT RESTRAINS ATLANTIC CITY FROM INTERFERING.

WILL CLOSE ON LABOR DAY

The stupendous film production, "The Birth of a Nation," will be continued at the Nixon theatre, Atlantic City, despite the desires of the city commissioners of that resort, a permanent injunction restraining the officials from interfering being allowed yesterday in the court of chancery here by Chancellor Edwin Robert Walker. The production will be closed in Atlantic City on Labor day.

The action of yesterday followed the issuing of a temporary injunction about two weeks ago by the chancellor following a hearing in this city, when an application to prevent Director of Public Safety Bartlett, of Atlantic City, from closing the house in question was made by counsel for the owners of the film and the theatre. The chancellor at that time also signed an order to show cause returnable yesterday why the performance should not be continued.

It was claimed in an affidavit by William F. Hanselin, president of the Atlantic City Hotel Men's association, that Mayor William Riddle had started a protest against the production of the film in order to obtain the votes of the colored residents of the resort at the coming fall election, while he also stated in the papers to the court, that while he was the employer of a large number of colored people at the Royal Palace hotel, Atlantic City, he was positive that there was no ill-feeling or disorder created by that element against the showing of "The Birth of a Nation." He closed by declaring that the performance should not be prevented because of political agitation. It was shown in affidavits from Rev. William E. Allen, pastor of the colored Church of the Good Shepherd, and Rev. Robert A. Elwood, a colored clergyman and lecturer, that no good reason could be made against the film.

Mayor Riddle and Director Bartlett presented an affidavit to the court through Theodore Schimpf, counsel for Atlantic City, in which they said that the presentation of the picture might likely create a disturbance. The lawyer was then asked by the chancellor, if he were not asking the court to sit as censor rather than of deliberating on the propriety of continuing the film.

Counsel for the owners of the film and theatre was ex-Assemblyman Emerson L. Richards, of Atlantic City.

PPING FROM
NEWARK, (N. J.) STAR
AUG 27 1915

PERMITS BIRTH OF NATION

Chancellor Walker Refuses to Prevent Exhibition of Film.

TRENTON, Aug. 26.—Chancellor Walker today refused to act as moving picture censor and stop the presentation of "The Birth of a Nation," a photo-drama being displayed at Atlantic City. The chancellor recently issued a temporary injunction restraining the City Commission of Atlantic City from prohibiting the Esplanade Amusement Company and the Epoch Producing Company from offering the photo-drama to the public. Today he made the restraining order permanent.

City Solicitor Schimpf, of Atlantic City, contended that the picture, which portrays the reconstruction days following the Civil War, shows incidents prejudicial to the negro race and is liable to incite riots. Emerson L. Richards, counsel for the amusement company, contended that there had been no disturbances and that the proceedings were a political ruse of Mayor William Riddle to capture the negro vote.

NEW YORK MAIL
AUG 26 1915

"The Birth of a Nation" [illegible] scored another victory against what is thought to be secret influences that are said to interfere with the presentations of Griffith's spectacle. Yesterday Chancellor Walker, the highest judicial officer in the state of New Jersey, issued a permanent injunction against Mayor [illegible] and commissioner of public safety [illegible] Atlantic City from in any way interfering with the production of the [illegible]

Philadelphia, (Pa.) Public Ledger

Date ..... AUG 25 1915 .....

'BIRTH OF NATION' WRIT PERMANENT

Atlantic City Commissioners Cannot Close Film Show, Chancellor Rules

RIDDLE IS ACCUSED OF PLAYING POLITICS

Affidavits Say He Tried to Influence Colored Voters—Court Declines to Be Censor

Special Telegram to Public Ledger

TRENTON, Aug. 24.—Allegations to the effect that for political reasons officials of Atlantic City had ordered the closing of the moving-picture film "The Birth of a Nation" at the New Nixon Theatre were argued before Chancellor Walker today by Emerson L. Richards, counsel for the Esplanade Amusement Company and the Epoch Producing Corporation, owners, respectively, of the theatre and the picture.

At the conclusion of the hearing the Chancellor made permanent the injunction restraining the Atlantic City Commission from interfering with the production. The temporary injunction was granted by the Chancellor, Saturday, August 14.

Several affidavits were read to the Court by Richards from prominent business men and colored ministers of the resort which commended the picture and argued that its production was a moral lesson. The men also thought it would not create disorder or disturbance nor tend to engender race prejudice. These affidavits were made by William F. Hanstein, president of the Hotelmen's Association, and one of the owners of the Royal Palace Hotel; the Rev. William E. Allen, pastor of the Church of the Good Shepherd, and the Rev. Robert A. Lockwood, a lecturer of Atlantic City.

Hanstein charged that the action of the City Commissioners in ordering the closing of the show was promoted by Mayor Riddle for the purpose of securing the support of the colored voters. The agitation on the part of the Commissioners was forced, he added, and was an object lesson of what might be done to colored persons at the hands of politicians. He said the picture should not be stopped for political reasons.

Hanstein said that the picture did not create any disorder or disturbance, and that he had several hundred colored persons in his employ who had witnessed the play, and from their attitude it did not cause racial prejudice.

Attorney Richards informed the court that Harry Brown, manager of the New Nixon Theatre, was in court, and if it cared to hear his testimony was ready to take the stand. At the time counsel made the suggestion the Court intimated that it was not necessary. It was also stated to the Court that the Commissioners of Atlantic City had issued a license to the theatre while the picture was in course of production, and that no move was made at that time to restrain the theatre from showing the play.

Theodore W. Schimpf, who appeared for the Atlantic City Commissioners, read a joint affidavit made by Mayor Riddle and William H. Bartlett, Director of Public Safety. After citing the various scenes in the picture the affidavit anticipated that the production of the picture would likely cause a riot or disturbance and therefore create a public nuisance. Here Schimpf was interrupted by the Chancellor, who asked if there was any actual disorder alleged in the affidavits of the two Commissioners, to which counsel replied in the negative.

Court Declined to Be Censor

When he had finished reading the affidavit, Chancellor Walker said that inasmuch as it was admitted by counsel for the commissioners that there was no disorder of any kind, it had been proved by the other side that no disturbance of any kind had taken place. Chancellor Walker characterized the attitude of the commissioners coming into court in support of its action as rather strange in anticipating what might happen as a result of the production of the picture play. He asked the attorney if his clients were not asking him to act as censor rather than in the capacity of a Judge.

"The proof of the pudding is the eating thereof," said the Chancellor. "You have not shown me that the sense of propriety of the community has been outraged, but that it might naturally arise. It may be that the scenes are reprehensive, but I don't think I ought to censor the play, and I should not restrain the show as a matter of law. The dire calamities which you anticipate have not occurred, and I am forced to make the injunction permanent."

The action of the commission, Schimpf continued, was the outcome of a protest filed with the officials by certain representative colored clergymen protesting against the picture.

PORTLAND (Me.) ... 7.2

horse feed and bedding are to be rejected and new bids sought.

The prices received today were from three local dealers and were lower than Purchasing Agent Wood expected, but it is believed better prices still can be secured.

Want Film Suppressed.

A writ of mandamus to require Municipal Judge Stevenson to issue a warrant for the arrest of the exhibitors of the motion picture, "The Birth of a Nation," being shown at the Heilig theatre, is to be sought in the circuit court by Attorney Walter Wolf as result of the judge's actions this morning in refusing to issue a warrant for the arrest and suppress the picture. Attorney Wolf is representing a number of colored people who find the picture obnoxious to them.

In his complaint to Judge Stevenson this morning Wolf said that the picture was libelous to the colored people, that it was obscene, immoral and was not true to history.

In declining to take action Judge Stevenson said that officials of the city, members of the local board of censors, had passed the picture and as they had made no complaint it was not incumbent on him to suppress the picture or issue warrants for the arrest of the exhibitors.

AUG. 26, 1915
PITTSBURG (Pa.) PRESS

THEATER MAY MAKE FIGHT ON ORDER BANNING PICTURE

Thomas F. Kirk, Jr., manager of the Nixon theater, said this morning that the theater management is conferring with attorneys relative to the action of Mayor Armstrong in ordering the police not to allow the picture, "The Birth of a Nation," to be exhibited in the theater, beginning next Wednesday. Manager Kirk would make no further statement but the fact that he has said that the theater would continue to advertise the picture has been accepted as a strong indication of a disposition on the part of the theater to make a fight.

Manager Kirk cited the decision of Chancellor Walker of New Jersey, handed down yesterday, in the form of a permanent injunction restraining the Atlantic City commission from interfering with the film's appearance in Atlantic City. The picture was being shown there under a temporary injunction against the city authorities. Affidavits presented in that proceeding according to Mr. Kirk, showed no disorder or ill-feeling was caused by the picture among the negroes employed at the coast resort.

NEW YORK (N. Y.) TELEGRAPH

AUG 26 1915

and which are given not alone for their protection but in the public interest."

BARS "BIRTH OF A NATION."

Pittsburg's Mayor Prohibits Presentation of Famous Films.

(Special Dispatch to The Morning Telegraph.)

PITTSBURG, Aug. 25. — Mayor Joseph G. Armstrong to-day instructed Superintendent of Police Matthews not allow "The Birth of a Nation" moving picture to be exhibited in this city, the pictures having been scheduled for a five-weeks' run at the Nixon Theatre. The mayor took this action following a protest by a score of negro citizens who visited his office this morning.

Mayor Armstrong takes the stand that the pictures should not be shown here because they are derogatory to the colored race and tend to stir up racial feelings and rehash events in history the unpleasant features of which have been forgotten.

CLIPPING FROM
NEW YORK PRESS

Date .....

FILM MEN GET WRIT.

Atlantic City Must Keep Hands Off "Birth of a Nation."

Chancellor Walker of New Jersey yesterday issued a permanent injunction against the Mayor and Committee of Public Safety of Atlantic City prohibiting them from interfering in any way with the production of "The Birth of a Nation" in the Jersey resort.

A temporary injunction was issued August 14, and it was made permanent yesterday. This is the third action of the kind in which the now famous film has been given a clean bill.

Date .....

"THE BIRTH OF A NATION" INJUNCTION IS DISSOLVED.

Supreme Court Justice Shearn yesterday dissolved the temporary injunction obtained by George H. Davis of California restraining the Epoch Producing Company from exhibiting a motion picture play called "The Birth of a Nation" in seventeen Western States. Davis claimed he entered into an oral agreement with the Epoch Company for rights in the seventeen Western States and that the company sold the rights to others before he could obtain a written contract. The defense of the producers was that Davis would not consent to give a bond insuring against the duplication of the original film.

THEATER MANAGER WILL DEFY MAYOR

Announces "Birth of a Nation" Film Will Be Shown Despite Prohibitive Order.

Although Mayor Joseph G. Armstrong yesterday declared the "Birth of a Nation," billed for a five-weeks' run in the Nixon Theater, would not be permitted to be shown in Pittsburgh, Thomas F. Kirk, Jr., manager of the theater, asserted the picture would be shown despite the mayor's ban, and a legal controversy is anticipated.

The mayor, acting in response to overtures made to him by representatives of negroes and others, directed Police Superintendent W. N. Matthews to notify the theater management the police would not permit the presentation of the film, which is based largely on the story of "The Clansman." In his statement the mayor said in part: "I take this stand for the reason that I do not think this picture or any other picture which tends to stir up racial feelings and rehash events in history, the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city." He continues that representations made to him by various "prominent citizens and a delegation" satisfied him the picture was of the character mentioned.

Manager Kirk in response to the mayor's decision, said the film would be presented as advertised. He cited the decision of Chancellor Walker of New Jersey, handed down yesterday, in the form of a permanent injunction restraining the Atlantic City commission from interfering with the film's appearance in Atlantic City. The picture was being shown there under a temporary injunction against the city authorities. Affidavits presented in that proceeding, according to Mr. Kirk, showed no disorder or ill-feeling was caused by the picture among the negroes employed at the coast resort.

ENTER A PROTEST.

Negro Pastors and Church Members Object to "Birth of the Nation."

The pastors of the local negro churches and prominent members of their congregations, about 30 in number, called upon Mayor Burlingame today to protest against the showing of the picture, "The Birth of the Nation," in Newport. Manager Miller of the Opera House has had the refusal of the picture for a week or two, but has been undecided whether to book it or not. This noon, when informed that a protest was being made, he said the picture went into his company's Fall River house Monday for a two weeks' run, and while he does not desire to make any difficulty, he wishes to show the people of Newport what they want, and had been trying to determine this question. He has been led to believe that a considerable number of Newporters desire to see the picture, and that it is better to let them see it here than make them go to Fall River. He does not think the picture would be so offensive as the objectors believe, as it is agreed by critics that it has now been so thoroughly censored that it has been shorn of all the objectionable parts.

NEW YORK (N. Y.) TELEGRAPH

AUG 4 1915

"Birth of a Nation" Wins Again.

Score another victory for "The Birth of a Nation" against the influences that are trying to interfere with the exhibition of the great photo-spectacle. Yesterday Chancellor Walker, of New Jersey, issued a permanent injunction against the Mayor and the Commissioner of Public Safety, of Atlantic City, from in any way obstructing the presentation of the picture in that city.

The action grew out of a peremptory order issued by the Director of Public Safety Bartlett that the picture be suppressed. Chancellor Walker granted a temporary injunction on August 14.

This is the third action of the kind in which "The Birth of a Nation" has come forth triumphant. Similar decisions have been rendered in the California and Illinois courts.

"The opposition in Atlantic City was political and manufactured by office holders, with the connivance of small motion picture people," explained one of D. W. Griffith's representatives yesterday. "The attack was an effort to arouse race antipathy."

MOTION PICTURE WORLD (N. Y. City)

A state-wide fight on "The Birth of a Nation" is urged by Col. J. M. Snyder, of Canton, Ill., who is department commander of the Grand Army of the Republic in Illinois. Three reasons are offered for its suppression, one of which is that it is not fair to the Union soldiers.

A copy of a resolution passed by a Chicago post has been sent to every post in Illinois with a request from the state commander that a similar resolution be adopted. The resolution is as follows:

"The George H. Thomas Post, No. 5, Department of Illinois, G. A. R., protests against the exhibition called 'The Birth of a Nation.'

"First. Because it contains slanderous representations as to the soldiers who fought to preserve the Union and caricatures the history of the war.

"Second. It represents the infamous Ku Klux Klan as a society of patriotic and chivalrous men.

"Third. Its whole intent is to excite and intensify hatred of the negro race and to perpetuate sectional bitterness."

AUG. 30, 1915
PITTSBURG (Pa.) LEADER

"BIRTH OF A NATION" FIGHT NOW IN COURT; NIXON ASKS INJUNCTION

That the action of the mayor and the superintendent of police in prohibiting the display of the photo-play "The Birth of a Nation," is arbitrary and that the play has been passed and approved by both the Pennsylvania state board of censorship and the national board of censorship, are the arguments advanced by the Nixon Theater company in a bill in equity filed today in common pleas court, in which the company asks the court to issue an injunction against the mayor to restrain him from prohibiting the showing of the film.

The plaintiff also contends that the play does not engender racial prejudice, but is historical; that it is censed and offers by way of illustration the statement that it has been shown in New York, Chicago, Brooklyn, Los Angeles, Milwaukee and Kansas, without any race feeling arising. The certificate of the Pennsylvania board of censorship approving and censing the play, which certificate was issued to the manufacturer of the film, is attached to the bill in equity.

The theater company advertised it would produce the play for two weeks, beginning September [illegible] mayor and the superintendent of police then notified the company that the display of the film would be [illegible] in the Nixon theater, or any other theater in Pittsburg. The injunction in equity from the theater company came as a [illegible] from the police [illegible]

The Nixon [illegible] rights for [illegible] be shown in a re[illegible]

AUG. 25, 1915
PITTSBURG (Pa.) PRESS

MAYOR BARS "BIRTH OF A NATION" PICTURE FROM EXHIBITION IN PITTSBURG THEATER

Issues Order to Police Supt. Matthews in the Presence of a Big Delegation of Colored Citizens—Theater to Fight

Mayor Armstrong issued orders today to the police authorities to prevent the exhibition of the motion picture "The Birth of a Nation," in the Nixon theater.

The theater management had announced that the exhibition of the picture would begin next Wednesday.

The mayor made the statement that the theater would have to make a fight in the courts, if not disposed to obey the police order. This, it is supposed, means that the mayor is prepared to take drastic steps to prevent the exhibition of the picture. Thomas F. Kirk, Jr., manager of the theater, declined to make any statement when told of the announcement of the mayor. From another source it was learned that the theater management has planned to fight the mayor's order in the courts.

CALL FROM DELEGATION.

The action of the mayor was taken this morning during a visit of a delegation of about 75 colored men and women. When the delegation was announced the mayor telephoned for Police Superintendent Matthews. After hearing addresses by two members of the delegation and short remarks by two or three others, the mayor called Supt. Matthews before him and asked: "Has any permit been issued for the exhibition of the picture, 'The Birth of a Nation'?"

"No," replied the superintendent, "but to-day alone, there is no [illegible] permit involved. The Nixon theater proposes to exhibit the picture under its regular theater license."

"You tell the theater people," the mayor then said, "and any others interested in the showing of the picture that we will not permit it to be shown here and that if they insist on trying to show it they will have to make a fight in the courts."

When the mayor concluded the delegation broke into cheers and many pressed forward and shook hands with him. After the delegation had left the mayor issued the following statement:

"I have notified the superintendent of police that the moving picture, 'The Birth of a Nation,' will not be permitted to exhibit in Pittsburg. I take this stand for the reason that I do not think that this picture or any other picture which tends to stir up racial feelings, and to rehash events in history, the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city. I am satisfied, from statements made to me by various prominent citizens, and by a delegation which called on me this morning that this picture is of the nature described. I have been besieged on all sides for some weeks by those who are opposed to the exhibition of the picture."

Rev. P. A. Scott, pastor of the Bethel A. M. E. church and S. R. Morsell, secretary of the colored Y. M. C. A., made the principal addresses on behalf of the delegation. They argued that the exhibition of the picture "tends to mar the peace and harmony of a united people in any community." They said that the picture does not give a correct impression of the scenes in the south during the reconstruction period and is designed, deliberately, they said to place the colored people in a bad light. They said that the scenes depicting the great progress made by the colored people since the reconstruction period do not offset other scenes in the picture.

AS TO CENSOR.

Mayor Armstrong asked if the picture had been approved by the state board of censors and the answer was that it had not been approved in its entirety. Several in the delegation said that some scenes had been stricken out but that some of the most objectionable had been allowed to remain. The mayor was told that the picture has been barred from a number of cities and that the governor of Ohio has said that he will do all in his power to prevent its being shown in that state.

Some time ago a move was made in the direction of having the picture shown here and protest was filed with the mayor by Rev. Dr. Rudolph I. Coffee, Mrs. Enoch Rauh and others. The city council, on June 15, also passed a resolution requesting the mayor to instruct the director of public safety not to allow the picture to be exhibited here.

Philadelphia, (Pa.) Public Ledger

Date .....

Ban on Nixon Picture Show To Be Fought

Management to Oppose Mayor's Attempt to Prevent Exhibition of "Birth of a Nation."

WILL KEEP ON WITH PLANS

The management of the Nixon Theater will oppose any attempt by Mayor Joseph G. Armstrong or other city officials to prohibit the exhibition of "The Birth of a Nation," [illegible] the Nixon Theater. This was indicated yesterday by T. F. Kirke, Jr., local manager of the theater, when he said that, notwithstanding instructions yesterday by Mayor Armstrong to Superintendent W. Noble Matthews of the Police Bureau not to permit the exhibition of the picture, he would continue to advertise a five weeks' engagement of the offering, scheduled to open September 1. Mr. Kirke would not make any other comment on the matter yesterday.

The Mayor's notification to Supt. Matthews followed a protest of the presentation of the picture by more than a score of negro residents who visited the Mayor's office yesterday. Mr. Armstrong issued the following statement:

"I have notified the superintendent of police that the moving picture, 'The Birth of a Nation,' will not be permitted to exhibit in Pittsburgh. I take this stand for the reason that I do not think that this picture or any other picture which tends to stir up racial feelings and to rehash events in history, the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city. I am satisfied from statements made to me by prominent citizens, and by a delegation which called on me this morning, that the picture is of the nature described. I have been besieged on all sides for some weeks by those who are opposed to the exhibition of the picture."

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new advisory board, [illegible] foremost inventors and [illegible], is organized the [illegible] will be [illegible]ed before it.

PROTEST AGAINST FILM

Negroes Object to "The Birth of a Nation"

Negroes of this city will hold a mass-meeting on September 22 to protest against the production of "The Birth of a Nation," now showing in Atlantic City, it was decided on at a meeting of the Emancipation and Civic Rights League yesterday afternoon at Spring Street Settlement, 122-25 Spring street.

A committee, of which Charles Fred White is chairman and Clarence Davis is secretary, was appointed by the chairman, A. P. Caldwell, to arrange for the mass-meeting. This action was taken upon the report of the latter, who went to Atlantic City on Saturday with Ellwood Heacock as a special committee of the National Association for the Advancement of Colored People to witness the picture play.

Philadelphia, (Pa.) North American

FORBIDS ATLANTIC CITY TO STOP 'BIRTH OF NATION' FILM

[illegible] Being Shown in The New American

ATLANTIC CITY, Aug. 24.—[illegible] Mayor of New Jersey this afternoon [illegible] Theatre against its production [illegible] Bureau of Public Safety [illegible] in connection with the presentation of "The Birth of a Nation" at the New Nixon Theater.

This action was taken after efforts made to [illegible] theater and City Hall officials [illegible] the public safety [illegible] the New [illegible]

Philadelphia, (Pa.) Public Ledger

"Birth of a Nation" Opposed

The Emancipation and Civic Rights League, the Socialist Party, labor unions and churches, through a joint committee, have appealed to Director Porter for a permit to use the City Hall plaza for a meeting to-night against the showing of the picture, "The Birth of a Nation."

ST. LOUIS (Mo.) REPUBLIC
AUG. 27, 1915

NEGROES ASK MAYOR TO STOP FILM SHOW

Blacks Declare "The Birth of a Nation" Portrays Habits of Race Unfairly.

A delegation of 50 negroes this morning will confer with Mayor Kiel to protest against the exhibition next week at a St. Louis theater of a motion picture film entitled "The Birth of a Nation."

Formal protests were filed yesterday by the negroes with the mayor, Park Commissioner Cunliff and Chief of Police Young. The conference then was arranged with the mayor so the negroes could explain personally their attitude toward the exhibition.

The negroes declare in their protest that the film distorts the habits and customs of negroes, presents a false portrayal of the intermarriage of blacks and whites, and inaccurately depict the alleged brutality of negroes and the treatment of negroes by whites in the South.

Mayor Kiel has asked City Counselor Danes whether he has power to prohibit the exhibition of films which are objectionable to any element of residents. If the pictures were obscene or immoral, the mayor believes the police and prosecuting attorney would have ample power to suppress them.

The mayor says he doubts whether any city law authorizes him to prohibit the presentation of pictures or theatrical performances which are objectionable to some persons, but which are neither immoral or obscene.

Phila. Ledger Aug 14 1915

NEGRO PROTEST STOPS FILM PLAY

Atlantic City Director of Public Safety Suppresses "Birth of Nation"

THREATS OF VIOLENCE LEAD HIM TO ACT

Detectives Report That Racial Trouble Was Likely to Result

From Public Ledger Bureau

ATLANTIC CITY, Aug. 13.—Fearing race violence on the Boardwalk, William H. Bartlett, Director of Public Safety, late today issued an order forbidding the presentation of the "Birth of a Nation," a film drama, in Atlantic City.

The production, which has been shown for several weeks at the New Nixon, a Boardwalk playhouse owned and conducted by Philadelphians, deals with reconstruction times in the South and the Ku Klux Klan.

Acting under instructions from the City Commission, which yesterday heard burning protests from more than 100 negro churchmen, who declared the play incited race hatred, Director Bartlett sent to the Nixon Theatre management tonight notice of his intention to suppress the film drama after Sunday night next by police measures if necessary.

Director Bartlett's summary action, regardless of an informal opinion from City Solicitor Schimpf that he is without power to act, followed a conference with Chief of Police Woodruff. Woodruff early today sent plain-clothes men through the black belt of the city, where nearly 10,000 negroes have their homes, to sound sentiment and ascertain whether it is so bitter as colored pastors and laymen represented to the City Commission yesterday.

Detectives Hear Threats

Woodruff's men reported that they found sections of the back town in a ferment, with men, women and children congregating in the streets to talk about the film and the attack upon their race they claim it carries. Threats of violence were made freely in the saloons patronized by colored men. The detectives heard proposals to attack the Boardwalk playhouse.

Woodruff's reports reached Director Bartlett at 6 o'clock this evening and his order of suppression was drawn and signed 20 minutes later.

Earlier in the day Bartlett intimated the belief that agitators were seeking to make political capital out of the matter, and endeavoring to align the colored vote against him unless he took action without precedent in the city.

Reports of Woodruff's men changed the whole phase of the situation for him. "This matter is evidently serious," the Director said. "Whether police action is justified under a strict interpretation of law or not, we are going to do our utmost to suppress this cause of contention. We cannot afford to have violence in Atlantic City if it is possible to avert it, and that is the attitude we shall pursue."

There is much division of opinion among visitors here as to the film. Many believe that it teaches a lesson and should be shown as widely as possible. Others believe just as strongly that there is no reason for recalling the fearful conditions following the Rebellion in the Southland and arousing race prejudice.

Support Director's Action

One of the strongest scenes in the film drama shows a negro vagabond pursuing a small white girl through the woods. She finally leaps from a cliff and is killed. Then the Ku Klux Klan gathers by night and carries its death and destruction among the negroes.

Hotel men here indorsed Bartlett's action tonight. Nothing could be worse, many of them said, than to have any serious racial disturbance in Atlantic City with the midsummer season near its height. There are probably 20,000 Southern people in the city. Most of them have seen the Ku Klux pictures and declare them an educational achievement.

The fact that conditions in the negro sections should be sufficiently serious to call for the suppression order caused no little uneasiness. It was declared tonight that threats to start a stampede in the Boardwalk theatre were made in front of City Hall yesterday while the Protest Committee was demanding that the City Committee take action to avert possible violence.

ATLANTIC CITY (N. J.) GAZETTE
AUG. 15, 1915

PHOTO-PLAY AT NEW NIXON TO BE CONTINUED

Injunction Secured Restraining Director Bartlett From Enforcing His Order to Discontinue the Great Photo-Play, "The Birth of a Nation."

Following the receipt of a peremptory order from Director of Public Safety William H. Bartlett, that the photo-drama, "The Birth of a Nation," must be discontinued after next Monday at the New Nixon Theatre, because of a mighty protest lodged by negroes of the resort before the City Commissioners, counsel for Samuel F. Nixon, owner of the playhouse, hurried to Trenton, yesterday morning and applied to Chancellor Walker for an injunction restraining the police from enforcing the closing order.

Chancellor Walker granted the injunction prohibiting the City of Atlantic City, the Director of Public Safety and the Chief of Police from interfering in any way with the presentation of "The Birth of a Nation" at the New Nixon Theatre.

This action of the Chancellor puts a stop to the efforts made to close the New Nixon Theatre, and renders null and void the order sent by Director of Public Safety William H. Bartlett, to Manager Harry Brown, Manager of the New Nixon, which read:

"Dear Sir: You are hereby notified that on and after Monday, August 16, you must discontinue exhibiting the picture called 'The Birth of a Nation.'"

The order sent by Director Bartlett gave no reasons for his action. "The Birth of a Nation" is now being shown in New York, Brighton Beach, Boston, Chicago, Milwaukee, San Francisco, Los Angeles, Seattle, and Spokane, and it has never been barred from any theatre in any state of the United States. It was passed by the National Board of Censors. Mayor Mitchell of New York, and by the Board of Censors of Boston, of which Mayor Curley, Chief Justice Bolster and Police Commissioner O'Meara were the members. "The Birth of a Nation" will continue at the New Nixon Theatre.

Fears of "race violence" expressed by Director Bartlett are ridiculed by local amusement interests. It is charged on the contrary that the sudden decision to wind up the performance which has now run four

Continued on Page Two

PHOTO-PLAY AT NIXON TO BE CONTINUED

(Continued from Page One)

weeks without the slightest semblance of disorder, is designed solely as a political vote catching move. The photo-drama is advertised for matinee and evening performance today, and will enter upon its fifth week tomorrow at the New Nixon according to a statement issued by Manager Harry Brown last night.

"Founded on "The Clansman," "Birth of a Nation," the protest negroes declare, incites to race hatred, and the delgation that visited the City Commissioners at Thursday's meeting was composed principally of colored clergymen and members of their congregation.

Mr. Nixon had assembled a distinguished array of lawyers to give the City Commissioners battle. His fighting force included former Judge Gordon of Philadelphia; former Attorney General McCarter, of Newark; former Judge Robert Ingersoll, and former Assemblyman Emerson Richards, of Atlantic City.

"Talk about suppressing this production is absurd," Mr. Nixon said yesterday morning. "Why, it has not only been passed by J. Louis Breitinger, of the Pennsylvania Board of Censorship, but school authorities have been advised to make arrangements for as many children as possible to see it. Claims that it incites race hatred, and for that reason should be supressed, are ridiculous. It deals with nothing but historical facts."

Harry Brown, Manager of the New Nixon Theatre, says that certain newspaper statements to the effect that Chief of Police Woodruff sent plain clothes men through the back section of the city and found that threats of violence were being manufactured out of the whole cloth. "I had a talk with Chief Woodruff and he said that he had not sent out detectives and that there had not been either any disorder or threats of disorder among the colored people of Atlantic City. He authorized me to make this statement in his behalf.

"I also had a talk with William F. Hainstein, President of the Atlantic City Hotel Men's Association, and he told me that neither he nor the association had indorsed Director Bartlett's attempt to stop "The Birth of a Nation," but that on the contrary they endorsed the picture and think that the management ought to be thanked for bringing a splendid picture to this city. He said that every man, woman and child, white

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Date ..... AUG 1 6 1915 .....

CHANCELLOR AIDS PICTURE DRAMA

Restrains Atlantic City Official From Interfering With Its Production There

RULE IS RETURNABLE TUESDAY

Trenton, N. J., Aug. 14.—(Special.)—City Commissioner William H. Bartlett, Director of Public Safety of Atlantic City, and all other authorities of that place are restrained from in any way interfering with the moving picture drama, "The Birth of a Nation," now being exhibited at the New Nixon Theater, by an order made to-night by Chancellor Walker. The Chancellor has allowed a rule to show cause why an injunction should not issue to prohibit the Atlantic City officials from interfering with this production. This rule is made returnable Tuesday, August 24, and in the meantime the temporary restraint is granted.

The application for the injunction was made to Chancellor Walker at his home here to-night by Emerson L. Richards, former Assemblyman, and Ulysses G. Stryon, as counsel for the Esplanade Amusement Company, owners of the Nixon Theater, and the Epoch Producing Corporation, owners of the film. In the petition to the court it was set out that "The Birth of a Nation" has been exhibiting daily at the Nixon Theater for the last four weeks and without any reason being offered Commissioner Bartlett yesterday notified the management of the theater that on and after Monday, August 16, the exhibition of the picture would be prohibited.

It was set out to the court that "The Birth of a Nation" was produced at a cost far exceeding $100,000; that 18,000 persons and 3,000 horses were used in the roduction; that it occupied a year of time; that it faithfully reproduced interesting and important epochs in American history; that it is highly moral in its character and tone; that it is educational as well as emotional; that the play in no wise appeals to or tends to excite or engender racial or religious prejudice or animosities, but, on the contrary, is clean, wholesome and elevating.

It is further claimed by the complainants that at present the picture is being exhibited in all parts of the country, and that it was witnessed in February of the present year by most distinguished persons in official life at the National Press Club in Washington, and the universal verdict was that it was a wonderful production. It is claimed that there were only two instances in which the propriety of the play has been questioned. One of these was in Chicago and the other in the city of Los Angeles, but in both cities the police departments were restrained by the higher courts from interfering.

The Court of Chancery was asked to restrain the Director of Public Safety of Atlantic City from his contemplated action because of the effect that it would have not only upon the profits of the Nixon Theater, but because of the irreparable damage that the production would sustain.

CHAMBERSBURG (Pa.) REPOSITOR
AUG. 17, 1915

"BIRTH OF A NATION"

One of the greatest photoplays, possibly, ever placed on canvas is the "Birth of a Nation." At Atlantic City where it has been running most successfully, following a great success in New York last winter, the ban has been placed upon it and with Sunday's performance the entertainments will cease in that city unless the Court disagrees with the city authorities.

The play is a defense of the position of the South during the Civil War and the danger to be feared in that class hatred will be engendered to such an extent as to possibly cause trouble. This is what the Atlantic City authorities feared. In the films appear scenes of General Sherman's march to the Sea in which towns and villages are laid waste by the torch and other scenes of a similar nature are presented. No Chambersburger can view the wonderful production, for wonderful it is, without being impressed with the thought that a scene from his home town on that eventful morning of July 30th, 1864, should have been included.

But it is such things that make the production objectionable. The many scenes are calculated to not only engender race hatred but to revive a sectional feeling that is rapidly passing away and which the sooner it is forgotten the better for our entire country.

Ever since that little contest with Cuba a few years ago Mason and Dixon's line has been gradually obliterated until it remains practically only in history. While "The Birth of a Nation" is a wonderful production, possibly one of the most remarkable moving picture shows ever presented, it is not calculated to bind up old sores nor is it likely to accomplish a great deal of good in the South where other efforts are being made to educate the black man and make of him a better citizen than he is pictured in this production, which, however, was no doubt true of him in the days following the war the time when the scene is laid.

PHILADELPHIA, (PA.) PRESS

...old num... the city of Cincinnati ... and of the State of Ohio.

Objections in Picture Play.

To the Editor of "The Press":

Sir:—The critics who see nothing objectionable in the "Birth of a Nation" contend that the play reflects no more upon the colored people than it does upon the Southern whites, whose revenge it portrays, or upon the Northern "carpet-bagger," whose policy of humiliation is the center from which it radiates. Accepting this for the sake of argument there is yet another question of higher and more vital importance. Does this reflection operate adversely upon the future of white and colored alike? It does not.

In the first place, the feeling of antipathy which is the underlying cause of the estrangement between members of the human family is less in proportion, as racial conditions are equal or nearly so. For instance, two white men may meet on the common ground of racial equality and discuss their differences, whereas the wide racial difference between white and colored would act as a barrier to the exchange of those courtesies which are fundamental to an equitable adjustment of any differences between them. We seldom hear of a white man's family paying the penalty for his crime with their lives, while on the other hand, we are told that whole neighborhoods have been wiped out in atonement for a colored man's crime. From this point of view the fact is established that a white man's sins are the sooner forgiven.

A white man may look on the pictures with no other feeling than that of revenge, while the colored man sees himself in the character of a human vulture preying upon the virtue and morals of society. Is this debauchery necessary to the social and moral uplift of the race, or does it point to a studied and approved design to justify lynching? It is the vile and brutal sentiment that finds its highest expression in "The Clansman" and "The Leopard's Spots" that has kept the races from assuming their rightful relation to each other where it would be easier to understand that "a man is but a man after all."

The colored man is not responsible for the problem which his coming has forced upon the world. It is a part of God's universal plan, and it will require higher examples of the white man's wisdom to solve it than are to be found in "The Birth of a Nation."

ELIAS ...

MOTION PICTURE WORLD (N. Y. City)

"THE CLANSMAN" STOPPED

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PITTSBURGH DISPATCH

CANNOT STOP BIRTH PICTURES

Jersey Chancellor Rules So; Mayor Armstrong Says He Will

Instructions were given yesterday by Mayor Armstrong to Police Superintendent W Noble Matthews to stop any attempt made here to show the moving picture film, "The Birth of a Nation," which is scheduled for a five weeks' run at the Nixon Theater. The Mayor said yesterday afternoon:

"The picture tends to excite racial discord and I am satisfied, from statements made to me by various residents of this city and by a delegation which called upon me this morning, that the picture is of a regrettable nature."

This situation in Pittsburg relative to the picture is of peculiar interest because of the action yesterday of Chancellor Walker of Trenton, N J, in insuring the continuance of the same film in Atlantic City, where it is now in the midst of an all-summer run. The chancellor granted a permanent injunction restraining the City Commission of Atlantic City from interfering with the performance, this replacing a temporary injunction granted August 14.

Among the affidavits presented in the case at Atlantic City was one by William F Hanstein, president of the Hotel Men's Association, that the agitation against the picture was prompted by Mayor Riddle for the purpose of securing to himself the Negro vote. Hanstein swore that he employed several hundred Negroes at his hotel and that he knew there was no disorder or ill-feeling caused by the picture. He stated that it should not be stopped simply for political reasons.

An affidavit also was presented by Rev William E Allen, the Negro pastor of the church of the Good Shepherd, that he saw no reason why the picture should be stopped. "The Birth of a Nation" ... in New York, Boston ...

PORTLAND (Ore.) OREGONIAN
AUG. ...

PROTEST IS MADE

Mayor Bears Veterans and Negroes on "The Birth of a Nation."

Members of the Grand Army and Portland's negro population lined up in a crusade against the exhibition here of the film, "The Birth of a Nation," slated for Portland soon. Mayor Albee spent several hours yesterday listening to arguments of veterans and negroes against the film.

One official Grand Army delegation comprising H. H. Northup and T. B. McDevitt, appeared in the Mayor's office to protest officially for the Grand Army. Later a delegation of negroes headed by E. D. Cannaday appeared on a similar mission. During the day the Mayor had a long list of others bent on adding their influence toward keeping the film from Portland. The Mayor made no promise, saying merely that he has not seen the film as yet, nor has the picture censor board, which has the deciding voice in the matter.

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PROVIDENCE
SEPT

SOLUTIONS AGAINST MOVING PICTURE PASSED AT MEETING

A. M. E. Church Boston New England Conference Ends.

Resolutions opposing the showing of the "Birth of a Nation" in this city were passed last night at the final meeting of the annual District Conference of the Boston New England A. M. E. Church held in the Allen Chapel on A street. It was voted to send a copy of the resolutions to the Mayor. H. H. Pinckney, presiding elder, and D. Ormonde Walker were the committee on resolutions.

Reports of the various church auxiliaries were presented and the evening concluded with an entertainment programme which was as follows: Piano solo, Miss Bertha Minton; reading, Mrs. Henry McCoy; solo, Miss Eva Brown; recitation, Mrs. Florence Englehart; piano solo, Miss Annie Elston; recitation, Miss Mazie Timberlake; vocal solo, Miss Ida Applegate; piano solo, Augustus Johnson; solo, Miss Florence Englehart; violin solo, Brister Glasscock; reading, Mrs. Lottie McClain; vocal solo, Miss Jeanette Johnson; reading, Mrs. Ida Bliss. Address, Rev. Dr. W. O. Walker; benediction by the pastor, Rev. Dr. J. H. Wilson.

At the morning session Rev. Dr. M. F. Coles of the Bethel A. M. E. Church, Reading street, read a paper, "Will the Present European War Help or Hinder the Progress of Christianity?" which was followed by a discussion participated in by Rev. Messrs. Walker, Hartley, Pinckney and J. H. Jordan. The afternoon session was taken up mostly in discussing the needs of domestic and foreign missions associated with the A. M. E. Church. Rev. Thomas Screen, the singing evangelist, gave several vocal selections. Rev. H. H. Pinckney presided at the meetings.

Raw Facts on a Nation

Below are a few facts that may interest our sensitive chief executive; and likewise interest local theatre managers:

A legal permit for the Chicago production of "The Birth of a Nation" was granted early last spring by the then Mayor Carter Harrison and the Censor board, under his direction. Through political influence or otherwise, this permit was subsequently "revoked" by the new mayor William Hale Thompson and Chief of Police Healey, immediately following the new mayor's election.

Joseph J. McCarthy, general manager of the production, then took the matter to the courts. His prayer for an injunction to restrain Mayor Thompson and Chief of Police Healey from interference, came up before Judge William Fennimore Cooper of the superior court.

Much testimony was given and much argument adduced on both sides. The result of the court proceedings was a complete victory for "The Birth of a Nation."

Judge Cooper said: "This ground that it will engender race animosity is based purely on assumption. To find that this is a good objection to the allowing of the injunction this court will have to assume that our white citizens will not know or appreciate the fact that the days as presented in the play were early in the first years of the last half century. This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the films were of two or three generations ago. And that they do not, and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably. This court is satisfied from the evidence that in this photoplay the good black man and the bad black man are equally prominent figures. No one race nor nationality has greater rights under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters as presented by continuing to conduct themselves as law-abiding citizens. I am obliged to find under the law and the evidence in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the mayor, chief of police and the city of Chicago from interfering with the introduction of the play."

Phil. Public Ledger Sep 7

HISTORY UNDER FALSE PRETENSES

To the Editor of Public Ledger:

Sir—Your editorial page is, as a rule, fair and constructive. I'm wondering whether or not you've seen the "Birth of a Nation" playing here after being produced on the Pacific coast at 25 cents for the best seat and $2 here for the best seat.

It could more properly be called the "Death of the Negro," for of all the travesties on history and tawdry slapstick falsities—except for a few mitigating features, one of which was the, as usual, splendid work of Henry Warwhall—this over-advertised film is the worst that I've sat through. It has the effrontery to exploit a crazy-brained ex-actor (sometime a clumsy spy for the Confederate army) and the murder of our most sombre and human Chief Executive. Most certainly the most lurid bacchanalian scenes that our Board of Censors has—and no doubt properly—declared unshowable can in no way compare with the main theme of this film.

It purports to be history. It isn't anything of the sort. It is false pretense from the start. And it's a mighty bad thing for women to witness. The Frank case would be a far legitimate story to film. As photography it is, though decidedly trick photography in the conflagration scenes. As an epic

A READER

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er mayor. The state primaries are due on Sept. 21.

Getting the Colored Vote

Lowell cannot see the historic movie, "The Birth of a Nation," because Mayor Murphy has decided that the picture is "prejudical to the colored race."

Down in Boston where the picture has been running for a long time, in response to objections by the colored people of Boston, the picture was somewhat revised so as to remove the main objection. Yet the revised picture which has been made satisfactory to the thousands of colored people of Boston cannot be shown in Lowell lest it offend the local colored population; for nobody is to be offended during these campaign days.

Some time ago when an objectionable play was presented at the Merrimack Square theatre The Sun, in response to the complaint of a number of women, raised objections to it and called Mayor Murphy's attention to it. Everybody who saw the play knew that it was unfit to be presented, as it was given on the opening day. But the mayor said the play was all right and allowed it to go on though the manager, more sensitive to newspaper criticism subsequently called on the editor of The Sun and stated that he would eliminate certain features of it. There is little doubt that had anyone else but The Sun protested, His Honor would have stopped the play, yet Mayor Murphy announced as soon as he took office that his secretary would be the censor of plays in order to bar everything objectionable, but the secretary failed to act and the mayor personally pronounced the play all right.

It is unfortunate, under the circumstances, that The Sun didn't roast "The Birth of a Nation," for had it done so, in all probability, His Honor would have pronounced the picture a model of artistic realism, and permitted its production in this city. "The Birth of a Nation," now finishing its run in Boston is to be produced in a number of Massachusetts cities, and Lowell stands alone in its objection to it.

Holyoke

PROTEST PLAY.

Holyoke Mayor Receives Letter Regarding "The Birth of a Nation."

Mayor John H. Wolohan today received a letter from Butler R. Wilson, secretary of the Boston branch of the National Association for the advancement of colored people, protesting against the issuing of permits for the showing of the motion picture play, "The Birth of a Nation," in this city. Two local theaters have announced that the picture would be shown here this month, but no definite dates have been received.

Rev. W. N. Doherty, pastor of St. John's Congregational Church in Springfield, will institute vigorous opposition if the picture is shown here. Secretary Wilson has sent the Mayor pamphlets containing evidence against the play and asks that its production be prevented "on the ground that the play arouses race hatred and tends to a breach of the peace."

St. Louis Republic Sep 1/15

FILM COMPANY AGAIN WINS

Owners of "Birth of a Nation" Granted Pittsburg Production Rights.

After a legal fight, duplicating the St. Louis battle, "The Birth of a Nation" opened at the Nixon Theater in Pittsburg last night, according to a telegram received at the Olympic. The city authorities in Pittsburg threatened to stop the production, but, as here, an injunction was obtained and the engagement of the Griffith spectacle started on scheduled time.

This is the fifth of five legal fights in which the owners of the film have won. Difficulties were encountered in Boston, Chicago and Atlantic City similar to those in St. Louis and Pittsburg. In every case the court rulings have been favorable to the film, and not once has an engagement been stopped.

The arguments for making permanent the temporary injunction granted by Judge Kinamel in St. Louis last Saturday night will be heard this afternoon.

St. Louis Daily Globe Sep 1/15

...m Owners Win Suit.

...legal fight duplicating the St. ... battle, "The Birth of a Nation" ...ened at the Nixon Theater in Pittsburgh last night, according to a telegram received at the Olympic Theater. The city authorities in Pittsburgh threatened to interfere in the same manner ... Attorney Sidener did here.

...elphia, (Pa.) Public Ledger

SEP 4 - 1915

ORDER POLICE TO STOP RACE FILM

Director Porter Says He Will Prevent Production of "Birth of a Nation"

MANAGEMENT DEENDS ON COURT INJUNCTION

Negroes of City Threaten Trouble if Much-discussed Picture Is Shown

Director Porter is going to do his best to stop the production of "The Birth of a Nation." By his orders police tonight will be drawn up in front of the Forrest Theatre.

Unless the Director is enjoined by the courts, the police will not allow the film to be shown. The Director last night said that he feared serious disturbances at the initial production of the much-discussed picture.

It is understood that the management of the Forrest Theatre and the producers of the picture play today will ask the courts to enjoin the Director from preventing the showing of the film.

In that event, said the Director, he had not yet decided what course he would pursue. Certainly, he said, he would station police in the theatre with instructions to quell any disturbance.

Director Porter said that, to his knowledge, a large number of negroes had purchased tickets. He surmised that it was their intention to protest while the picture was being shown. Such protests in a crowded theatre, he said, inevitably would cause a disturbance.

"Under my police powers," he said, "I believe it my duty to protect the public by stopping the production. Of course, if the courts enjoin me from interfering, I will have to take every precaution to quell disturbances.

"Before learning of the great number of tickets purchased by negroes, I was overwhelmed with protests from negro organizations. These included a protest from 20,000 colored Knights of Pythias."

The Director said that, at the request of J. Louis Breitinger, Chief of the Board of Censors, he had seen "The Birth of a Nation" at Atlantic City, and that it was his personal opinion that it should not be produced in Philadelphia, a city with a negro population larger than any other Northern city. The picture had been condemned, said the Director, by representative Philadelphia negroes, including the Rev. Dr. Henry L. Phillips, the Rev. J. M. Palmer and Mrs. Madeline H. Layton.

While the Director yesterday was completing his plans to prevent the production, Judge Amorose B. Reid, of Pittsburgh, continued an injunction restraining Mayor Armstrong and the city of Pittsburgh from interfering with performances in that city.

This made the fourth time that courts have enjoined Mayors and city officials from stopping the film on the grounds of race prejudice. Other instances have been in Chicago, Los Angeles and Atlantic City.

Judge Reid, in his opinion, said:

"The Legislature has, in its wisdom, established a State Board of Censors to control and direct the presentation of moving pictures, and it is a body established by law, and unless it has acted fraudulently, or from improper motives, its decision is entitled to respect, and we must support it.

"In the case at bar the evidence discloses that 'The Birth of a Nation' has been approved by the State Board of Censors, and no attempt has been made to say it was improperly approved. The result is that the burden is put upon those who oppose it to show that it tends to cause a breach of the peace.

"In my opinion, it has not been shown that such a result is at all improbable, because the consensus of opinion seems to be, and the fact proven, that it has produced a breach of the peace, although exhibited before ... persons."

Pittsburg Press Sep 3/

NIXON'S INJUNCTION MADE PERMANENT BY JUDGE REID

To a crowded court room today, after a long and argumentative hearing, Judge Reid made permanent the injunction which restrains the mayor and police from interfering with the production of the photo play, "The Birth of a Nation," at the Nixon theater, for the full period of its time scheduled here.

In the court room were a number of colored people, represented by Attorney Robert Vann. About 10 witnesses were heard, testimony being interrupted frequently by objections and by opinions of the judge. In giving his decision Judge Reid said: "An effort should not be made to stop any public production unless reasonable grounds and cause be given to have it stopped. I do not consider that reasonable grounds have been presented here. It has not been proven that this film ever was the means of inciting a riot or any disorder. As to its effect on the minds of the persons who saw it, the court has nothing to do. I am in sympathy with the colored race in that it often has been misrepresented and that, in this play, at times the worst side of it is shown.

"I think it would have been better if, with showing the rioting of colored troops in a supposed South Carolina town, the producers of the film had shown also the bravery of men, perhaps descended from those same troops, in conflicts of the United States with her enemies. The film perhaps should have shown the splendid monument erected for the colored soldiers of the United States, which speaks louder than anything else of the esteem in which they are held. But it has not been established that this play causes rioting or a disturbance of the public peace, therefore, the injunction is continued."

In court today were Supt. of Police Noble Matthews, Councilman W. Y. English and Enoch Rauh and a number of other prominent persons. Mayor Armstrong was not present.

Mrs. Alice Dunbar, the widow of Paul Laurence Dunbar, the noted colored poet, was the principal witness for the objectors. She witnessed the performance at the Nixon theater. After witnessing it she said she could not but help feeling that it would tend to create a less kindly feeling towards the negroes by the white people, and destroy that amity which now exists.

St Louis Times Sep 1

Antibusybody Victory.

The busybodies of Pittsburg filed serious objection to the presentation in that city of "The Birth of a Nation." Yesterday their protests were overruled and the picture was shown. Pittsburg woke up and joined New York and Chicago. St. Louis has several precedents upon which to ponder in the matter of snooping, self-constituted guardians of public morals and safety. It is to be hoped that the courts will see the wisdom of setting enterprise and progress above pernicious meddling in a field where stimulation is greatly needed.

Press Sep 5

JUDGE ENJOINS POLICE INTERFERING WITH PLAY

That the photo-play, "The Birth of a Nation," is a perfectly proper production, and one which will in no manner produce rioting upon the part of colored people who might object to an adverse characterization of their race, were the points sustained by Judge Ferguson yesterday in Common Pleas Court No. 3. The Court granted a five days' restraining order to prevent the police department from interfering with the production of the picture at the Forrest Theater, and the production can be shown until the expiration of that time. Judge Ferguson said that when the five days' time expires either party to the proceeding can go before a Judge with a motion to have the injunction vacated or made permanent.

Director Porter, who had given orders to stop the production of the picture, contended yesterday in court that he had good cause to expect a riot if the picture was produced.

Lawyer McCullen, who appeared for the Forrest Theater, said that the picture had been submitted to the Board of Censors and they had approved it. This, he said, took the matter out of the jurisdiction of the court, inasmuch as the Board of Censors was appointed for the very purpose of passing on all pictures to be shown in this State. The Court held that this view was logical.

MOTION PICTURE WORLD (N. Y. City)

SEP 1 1915

TO BE EXPECTED.

Heralding "The Birth of a Nation," billed to show at the Heilig theater three weeks, commencing August 29, comes the usual protest by the negro population of Portland and the G. A. R., the colored people having petitioned to the Mayor and a committee from the George Wright Post, G. A. R., are contemplating like action. Mrs. Edward D. Cannady, secretary of one of the leading colored people's clubs advises that the members of her organization have made a continuous fight against the picture ever since there was any possibility of its showing in Portland.

MOTION PICTURE WORLD (N. Y. City)

The unprecedented success of "The Birth of a Nation" at the Illinois theater is now being repeated at the Colonial, on Randolph street. Henry Savage's stage production of "Sari" at the Illinois was the cause of the transfer of the Griffith production to the Colonial.

MOTION PICTURE NEWS (New York City)

TACOMA ORDINANCE BARS "RACE HATRED" FILMS

Adopting the precedent set by the censors of other Pacific Coast cities with regard to the production "Birth of a Nation," Albert E. Joab, an attorney at Tacoma, representing the colored populace, made such a strong plea to the city council that under date of August 12 they passed the following ordinance:

"It shall be unlawful for any person, firm or corporation to publicly show or exhibit in any place in the City of Tacoma, any picture or series of pictures by any device known as a mutescope, kinetoscope, cinematograph, kinemacolor, penny arcade, a moving picture theatre or any vaudeville act, drama, play, theatrical song or stage or platform performance or any advertisement or billboard display which is or tends to be immoral, obscene, lewd, lascicious or of any indecent character, or which portrays brutality, or which tends to incite race riot, or race hatred or that shall represent or purport to represent any hanging, lynching, burning or placing in a position of ignominy of any human being, the same being incited by race hatred."

Somewhat similar and stringent action has been taken in other cities where this picture was eventually shown, and undoubtedly one of the Tacoma exhibitors will get around the ordinance and run the picture.

MOTION PICTURE WORLD (N. Y. City)

ATLANTIC CITY MUST PERMIT GRIFFITH FILM.

By Jacob J. Kaiser, Newark Correspondent of Moving Picture World.

CHANCELLOR WALKER permanently enjoined the City Commission of Atlantic City from further interfering with the production of Griffith's feature, "The Birth of a Nation." The order was signed by the Chancellor Tuesday at Trenton. The act is regarded by Jersey moving picture exhibitors as a great victory.

The Esplanade Amusement Company and the Epoch Producing Company were offering the photodrama at the New Nixon theater, and when objection was made to the film by the colored population, the management of the show house obtained a temporary restraining order on Aug. 14. Chancellor Walker said that the commissioners had no ground whatever for restraining the film.

Pittsburg Gazette Sep 3/15

COURT DECISION FAVORS "BIRTH OF A NATION."

(Continued From Page One.)

by City Solicitor Charles A. O'Brien, Assistant City Solicitors Benjamin J. Jarrett and Peter Glick. The interest of the negroes were represented by Attorney R. L. Vann, a negro member of the bar. Attorney George E. Shaw of the firm of Reed, Smith, Shaw & Beal represented the owners of the picture film and the theater management.

Pittsburg Chronicle Telegraph Sep 3/15

COURT REFUSES TO STOP "BIRTH OF NATION" PICTURES

Injunction Restraining City Officials From Interfering Is Continued.

JUDGE HAD SEEN SHOW

State Censors Having Approved Film, He Refuses to Override Them.

The injunction granted last Monday restraining Mayor Joseph G. Armstrong and the city officials from interfering with the performance of "The Birth of a Nation," a moving picture drama now being exhibited at the Nixon Theater, was continued this morning following a hearing held by Judge Ambrose B. Reid.

The city officials, following a complaint made by negroes of the city, who objected to the picture being exhibited here on the ground that it might create race hatred and prejudice, ordered the theater management not to show the motion drama. A restraining order was then asked for, which was granted by the court.

Judge Reid, in continuing the injunction, declared that he was in sympathy with the motives of the negroes in objecting to the play, but declared that the law has placed the regulation of the moving pictures in the hands of a board of censors, and that it would not be prudent for the court to interfere with that body's operations. The stated board passed favorably upon

Continued on Page Twelve.

COURT REFUSES TO STOP "BIRTH OF NATION" PICTURES

(Continued from Page One.)

the pictures in question and unless it could be shown that the board had failed to do its duty the court would not interpose, Judge Reid said.

The courtroom was crowded this morning, with a large proportion of negroes in the throng.

City Councilmen Enoch Rauh and W. Y. English, called as witnesses, testified that they were of the opinion that there were some portions of the film which might create racial prejudice and hatred and possibly a breach of the peace. There were some portions of the performance, they declared, which were edifying and exalted the negro race, and showed the wonderful advancement it has made since emancipation. Nevertheless they thought the preponderance of the scenes might have the effect of creating race hatred and prejudice.

Judge Reid Had Seen Picture.

Judge Reid himself witnessed the performance at the Nixon Theater and was well versed in the scenes to which objection was made. Men of prominence in the affairs of the city were called as witnesses for the theater management and they declared they were of the opinion that the motion drama was of a highly historical and educative nature, and that there was no cause for alarm that disorder would accompany the showing of the pictures. Under cross-examination they admitted that there were some portions which the negroes might object to, but they said history very often is distasteful. As a whole, however, the witnesses said, it gave a portrayal of the strides and advancements which the negro race has made since the Civil War.

The city authorities were represented by City Solicitor Charles A. O'Brien, Assistant City Solicitors Benjamin J. Jarrett and Peter Glick. The interests of the objectors were represented by Attorney R. L. Vann. Attorney George E. Shaw, of the firm of Reed, Smith, Shaw & Beal, represented the owners of the picture film and the theater management.

Thomas F. Kirk, the manager of the Nixon Theater, was the first witness called. He said that three performances of "The Birth of a Nation" already had been given and that they had not been accompanied by any disorder. He was followed by Howard Herrick, the business manager of the film company. He said the film had already been viewed by over 1,500,000 people from all portions of the United States. There have been protests at times, but he declared the picture has been passed upon favorably by every censor board before which it was exhibited. He exhibited the permit to show the film from the state board of censors and also that of the national board. Mr. Herrick said that nowhere has there been any trouble where the picture has been shown.

Poet's Widow Is Witness.

Mrs. Alice Dunbar, the widow of Paul Laurence Dunbar, the noted colored poet, was the principal witness for the objectors.

Mrs. Dunbar said she had witnessed the performance at the Nixon and could not help feeling that it would tend to create a less kindly feeling toward the negroes by the white people. The worse side of the negro was featured conspicuously, she said, and while she admitted that there were some colored characters that were ennobled, nevertheless the preponderance of the scenes placed the negro in an objectionable attitude. A number of other negroes testified along the same lines as Mrs. Dunbar.

Charles M. Bregg, dramatic editor of the Gazette Times, who witnessed the performance at the Nixon, said he did not think scenes of disorder or a breach of the peace would be attendant on the showing of the pictures. He said he was born in Virginia and knows traits of the negroes.

At the conclusion of the hearing Attorney Vann made an argument in which he asked the court to prohibit the showing of the pictures. He said negroes were not alone in this fight but their protests had the indorsement of white people, as was attested by their presence in court this morning.

Judge Reid said that unfortunately the court was powerless to cope with the spreading and sowing of the seed of prejudice and hatred and referred to the spread of religious prejudice, saying the court could act only where there was a breach of the peace. This, he said, was not shown in the case at bar.

Attorney Shaw declared that if every drama or motion picture that referred to or depicted a race unkindly were to be stopped, then our dramatic art would be interfered with. He declared that the Jews then could object to the performance of "The Merchant of Venice" and other kindred shows.

Pittsburg Press Sep 2

PHOTOPLAY WINS HEARTY APPLAUSE

All unconscious of the passing of time, the large audience which attended the opening performance of "The Birth of a Nation," D. W. Griffith's photodrama masterpiece, at the Nixon theater last night, sat enthralled for almost three hours, and at the conclusion of the display adjudged it the most tremendous and thrilling ever thrown upon the screen.

From the start to the finish the audience seemed spellbound, and the story portrayed did not allow the attention of those present to lag for one single moment. Bursts of applause were frequent, while at other periods the spectacular effects gave a feeling of awe. The settings for the large scenes are so tremendous that they are well nigh beyond description. The reproductions of places, scenes and events made as historically correct as possible, were so real and convincing that they were greeted with spontaneous applause. The piece is also admirably cast and the part of each performer is so splendidly played that the audience soon forgot that all was posed.

The photo-drama is divided into two parts, the first is historical and the second an elaboration of Rev. Dixon's play, "The Clansman." There is a story running through the film that is gripping to say the least. There is a blend of pathos and tragedy that stirs one's emotions to the highest point of intensity and then there is a touch of natural comedy which relieves the strain. Some of the biggest scenes are the battles waged between Union and Confederate soldiers, Lincoln's assassination, the rides of the Ku-Klux, the surrender of Gen. Lee to Gen. Grant and Sherman's march to the sea. The burning of Atlanta produces light effects which are vivid and ghastly, as are also the scenes of battles waged in the night. "The Birth of a Nation" is a film-drama that has to be seen to be appreciated. An adequate description of this greatest of all moving picture productions is almost impossible.

Inquirer Sep 8

SEEK AGAIN TO BAN "BIRTH OF A NATION"

Objectors Will Ask to Have Certain Scenes Eliminated If Photoplay Is Not Suppressed

Several colored people visited Court of Common Pleas No. 3 yesterday morning for the purpose of protesting to Judge Ferguson because of his action in permitting the photoplay, "The Birth of a Nation," to be shown at the Forrest Theatre.

At the end of the preliminary injunction period the court stated either side might go before the Court of Common Pleas No. 4 and ask for the vacation or continuance of the injunction. The colored delegation awaited an hour for its counsel, M. Luther Nicholas. Before he put in an appearance Judge Ferguson had finished the day's calendar in his court.

The representatives of the colored people then visited Court of Common Pleas No. 4 and City Solicitor Ryan. The result of their visits was that on Wednesday or Thursday the delegation, with counsel, will appear before Judge Finletter in Court No. 4 and ask that the injunction be vacated and the police allowed to order the suppression of the picture.

They also purpose to ask for the elimination from the picture of certain alleged objectionable scenes if the picture, as a whole, is not enjoined or stopped by the police.

Phila. Press Sep 8/15

COLORED MEN HISS "BIRTH OF NATION"

Nine Ejected from Playhouse and Three Arrested—Plenty of Police on Hand.

Nine colored men were ejected from the Forrest Theater last night when they hissed certain parts of the picture play, "The Birth of a Nation." Three of the men afterwards were arrested upon the orders of police Captain Tempest, who charged them with having disturbed the peace. There was little or no excitement in the theater when the men were taken out by detectives.

Those arrested had seats in the last row on the left side of the house and were accompanied to the theater by an equal number who sat in the last row on the right side while a few had taken seats in the gallery. When the trouble began and the detectives and plain clothes men scattered through the audience closed in on those on the left side of the house their friends kept very quiet.

Early in the evening Captain Tempest was notified that certain colored men might make trouble and so he stationed twenty-five uniformed patrolmen outside the house, while Lieutenant of Detectives Theodore Wood was inside the theater with thirty picked men from the Detective Bureau. When the colored men began to hiss each was grabbed by a detective, pulled over the back of the last aisle and hurried from the theater. When the detectives and their prisoners reached the street the uniformed men, under Captain Tempest, kept them moving and refused to allow any speeches, which some of the men seemed to think they should deliver.

The trouble came in the second episode of the play. The formation of the Ku Klux Klan had just been shown when the hissing started. The rest of the audience applauded. While the colored men did not seem to know it a detective was standing behind each one. At a signal from Lieutenant Wood, Detective Souder grabbed the ringleader, and Dick Doyle took the man next to him. Detectives Frank O'Connor, Benz, Sullivan and eight or ten others, took a man each just as every light in the house was turned on.

The trouble inside the theater was not unexpected by the police. Earlier in the evening about forty or fifty men had tried to parade from Broad and Lombard Streets to the theater. The parade was stopped by the police, and then the men continued to the theater on the sidewalk, in a less spectacular manner.

Those arrested described themselves as Lazarus Lewis, thirty-eight years old, of 624 South Sixteenth Street; Richard Williams, thirty-four, of 5148 Merion Avenue, and Herbert Hocutt, thirty-four, of 5146 Merion Avenue.

Phila. Public Ledger Sep 7

NEGRO FILM CRITICS DISPERSED BY POLICE

Parade on Broad Street Is Broken Up Without Rioting

Policemen dispersed a crowd of about 200 negroes who were marching north in Broad street last night as a protest against the presentation of "The Birth of a Nation" at the Forrest Theatre.

Lieutenant Bausewine, of the 12th and Pine streets station, and a detail of police, took up a line across Pine street. As the marchers approached, Bausewine told them they did not have a permit to parade, and that they would have to disperse. They obeyed him quickly, without comment or confusion.

The negroes had assembled at Broad and South streets. A plain clothes man, stationed there to give a warning if a demonstration were attempted, telephoned to the station house. Meanwhile news of the march had reached the theatre, and the management asked Captain Davis that the police guard be increased.

Three negroes were arrested in the theatre when they hissed a scene they said was objectionable. The prisoners were charged with disorderly conduct. They are: Lazarus Lewis, 28 years old, 624 South 16th street; Richard Williams, 34 years old, 5148 Merion street, and Herbert Holcutt, 32 years old, 5146 Merion street.

Lewis was arrested by Captain Tempest and the latter two by Detective Souder.

Between 50 and 75 negroes bought tickets for the night performance. They were seated by twos and threes, the ticket sellers apparently following instructions to keep them from securing seats together in large numbers. City Hall detectives were assigned to seats near them.

During the performance there were groups of negroes scattered along Broad street from Sansom to Walnut, discussing the pictures. Captain Davis, who went to the theatre when he heard of the parade, gave orders to the police to prevent more than three men from forming groups. The police also stopped discussions between whites and negroes.

Public Ledger Sep 5

POLICE HALTED IN FILM FIGHT

Courts Enjoin Porter From Interfering With "Birth of a Nation"

PICTURE IS SHOWN WITHOUT INTERRUPTION

Few Negroes in Theatre and Expected Disturbance Fails to Materialize

Judge Ferguson granted a preliminary injunction yesterday restraining Director Porter from interfering for five days with the exhibition of the moving picture, "The Birth of a Nation," which was exhibited here for the first time last night at the Forrest Theatre. The restraining order was granted after a hearing of a suit brought by the Nixon & Zimmerman Theatre Company to enjoin the Police Department from stopping the picture under orders from Director Porter.

Threats made by negroes led Director Porter to fear there might be trouble if the film was shown, it having been reported that more than 200 negroes had purchased tickets for the opening night. The fears were unfounded, however, as only a few negroes were in the house.

Headed by Captain Cameron, a detail of 15 detectives from City Hall remained in the theatre throughout the performance. Police Captains Tempest and Davis also were present, and scattered throughout the house, for the purpose of quelling any incipient disturbance that might arise, were 25 private detectives. In front of the theatre six patrolmen were stationed.

Either the measures taken by the police to prevent trouble intimidated all prospective protests, or Director Porter's estimate of the number of colored persons in this city angered by the production of the play was excessive.

Judge Ferguson said that after the five days' time expires, as the suit was brought in Court No. 4, either party to the proceeding can go before a Judge of that court with a motion to have the injunction vacated or made permanent.

Joseph P. McCullen, representing the producers of the film and the theatre management, insisted that Director Porter acted prematurely in his conclusions that the photoplay would create racial feeling because the picture suggested scenes in "The Clansman."

Judge Ferguson said that he had seen the production and found it very interesting. While there might be some colored people, he added, inclined to be captious and critical, their judgment should not be the rule, as the same thing could be said of other productions which reflected on other races and nationalities. He mentioned "The Irish Players," as an illustration, but said that in this and in other instances there were no riots or serious public disturbances.

Director Porter explained that during the last week he had been overwhelmed with delegations of colored people, who had requested him to prevent the production of "The Birth of a Nation" on the ground that the picture had a tendency to cast discredit on the colored race. He said that under the circumstances he felt it was his duty to anticipate and prevent any threatened public disturbance.

Mr. McCullen submitted a decision given by Judge Reed in Pittsburgh on Friday in which he refused to grant an injunction against the same production on the ground that the Legislature had given exclusive authority to the Board of Censors in controlling all such exhibitions.

Judge Ferguson said he would not grant the injunction asked for, because he thought the danger of any public disturbance was remote.

Public Ledger Sep 11

TO ANSWER PHOTOPLAYS

Negroes Will Make Film to Offset "Birth of a Nation"

The negro citizens who were not satisfied with the representations of their forefathers as shown in Griffith's spectacle "The Birth of a Nation" at the Forrest Theatre, have decided to answer that production with one of their own, in which the development of the race will be worked out in a dramatic scenario. The better element of the race has decided to spend no further time in protesting the Griffith production and is agreed that a far more effective answer can be made by devoting its attention to making its own a success.

With this end in view, James Scott, private secretary to Booker T. Washington, has been in conference with Henry I. MacMason, the Eastern representative of Thomas H. Ince, the celebrated motion-picture director. An elaborate scenario has been worked out showing the early sufferings of the negro slaves, the trials they went through in the first years of their freedom and then showing the wonderful progress that enlightened negro citizens have made in the past half a century.

North American Sep 9

COURT LIFTS BAN UPON 'THE BIRTH OF A NATION'

Restrains Director Porter From Interfering With the Production

NEGRO PROTEST FAILS

Leader Says Race Will Parade Tomorrow Night to Voice Sentiments

"The Birth of a Nation," the $500,000 photoplay, was shown at the Forrest Theater last night. The managers of the theater earlier in the day obtained a preliminary injunction from Judge Ferguson to restrain the police from interfering. The injunction holds for five days.

Director Porter gave as his reason for putting a ban on the show fear of race disturbances, because of protests he had received from negroes, who told him scenes in the play would create hatred of the negro race.

Joseph P. McCullen, attorney for the Nixon & Zimmerman Theater Company, presented the petition asking for the injunction. Director Porter was present with Assistant City Solicitors Lowengrund and Tafel.

McCullen contended that Director Porter had no right to stop the play, as he acted prematurely and beyond his authority. He said Director Porter was premature with conclusions that the play would create race feeling against the negro, and pointed out that the Pennsylvania state board of censors had twice viewed the photoplay and passed upon it.

"The play in no wise engenders or tends to excite racial or religious prejudice," he said, "but on the contrary is clean, wholesome and elevating in tone and sentiment. It faithfully produces the manners and life and events belonging to certain periods of American history and is educational, moral and instructive."

Judge Ferguson said he had seen the photoplay produced in Atlantic City and did not recall anything in it that would be called objectionable. On the contrary, he said he found it interesting, and that while some negroes might criticise it because of their temperament, their judgment should not be the rule, as many spoken plays could be criticised by other races because of reflections on races and nationalities.

The decision of Judge Reed in Pittsburgh in which he restrained the police from stopping the production of "The Birth of a Nation," because the state censors had passed on it, was read to Judge Ferguson.

Argument on whether or not the preliminary injunction will be made permanent will be held at the end of the five-day period, for which the preliminary action is good, to determine whether the full six weeks' run of the picture will be permitted.

Although plans were made by negroes to make a demonstration during the production, the plans failed.

A group of negroes stood in front of the theater throughout the performance. One of their number, Abel P. Caldwell, secretary of the Civic Rights and Emancipation League, announced before the show opened that representatives of their organization were inside, prepared to get up and make a speech when the parts of the picture drama to which the negroes object were flashed on the screen.

A parade of protest planned also failed to materialize. But Caldwell said one will be held tomorrow night.

'BIRTH OF A NATION' IS HIGH-GRADE FILM ART

Revelation of Motion Camera's Possibilities Embodied in Stirring Picture Drama

HISTORY MADE VIVID

Turbulent Scenes of Civil War and Reconstruction Strikingly Presented

If fidelity to truth and universality of appeal constitute the fundamental basis of artistic permanency, "The Birth of a Nation," placed on view last night at the Forrest Theater, will survive for many generations. In this film the new art of motion pictures has instantaneously outgrown the petty molds which have constrained it for a score of years and has laid substantial claim to powers and possibilities which are solely its own.

The play, produced by D. W. Griffith, takes for its subject the period of travail during and following the civil war, out of which the United States of America truly became such. Upon slavery it hangs the burden of responsibility for the war and the inglorious period of reconstruction. And, while it pictures battles with startling fidelity and revels in heroic deeds, the play consistently urges the horrors and injustice of armed conflict.

Opening with a brief flash on the early importation of slaves the action of the piece moves rapidly past the first abolitionists to life in the south before the war. Here pick up the first threads of the plot. The Cameronds of the south and the Stonemans of the north are shown as schoolboy friends and prospective sweethearts. They are sundered by war. From this point the plot runs to a long-delayed but happy conclusion, while battle scenes, the surrender at Appomattox, the assassination of Lincoln, the disorganization of the south, with corruption of the government and the organization of the Ku Klux Klan follow in rapid succession. The piece closes with the promise of a reunited America.

More clearly than in any other product of the twenty-year-old motion-picture industry, this film shows the hand of a producer who recognized the peculiar powers of his art and restrained himself within their limits. In this respect it is one step in advance of any of the other big motion-picture products, either of this country or France. A more complete grasp of the art is shown here than in "Quo Vadis?" D'Annunzio's "Cabiria," "Les Miserables," or Griffith's own "Avenging Conscience."

The theme is big, and for its projection, pageantry has been skillfully added to pantomime, picturesque scene piled upon picturesque scene, with broad, powerful strokes. With what effectiveness this has been achieved is evidenced by the applause which greeted many of the magnificent pictures last night.

But while no material detail has been omitted, the real power of the piece lies in the artistic fidelity with which it has been executed and the grip which civil war scenes still have upon the memory of men.

An orchestra of near-symphony proportions gave a program which was perfectly in harmony with the action of the play. The old civil war melodies were the basis of the program, and the orchestration was well done.

Those who go to see the Griffith spectacle expecting some new, startling mechanical innovation will be disappointed. There are none. But this film, more than any other, holds the promise that the motion picture will take its place with printing as one of the most beneficent arts evolved by the human race.

meeting in its history, the Rev. Albert W. Palmer of Plymouth Congregational Church was the speaker. The Hon. George H. Woodson, Chairman of the Legal Committee of the Des Moines Branch, addressed the Quincy Branch at an important meeting held to discuss working conditions of colored people.

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PHOTO PLAYS AND BRANCHES

TWO branches have succeeded in prohibiting the exhibition of the photo-play, "The Birth of a Nation," Providence, R. I., and Gary, Ind. In Providence action was taken by the Police Commissioner who refused to license the production after he had seen it in Boston. In Gary, Ind., through the activity of the N. A. A. C. P. Local recently organized, of which Judge Dunn is President, both "The Birth of a Nation" and "The Nigger" were prohibited. In St. Louis the Police Department decided against "The Birth of a Nation," the opposition having been led by Miss Charlotte Rumbold, City Superintendent of Recreation. The agitation was begun at the suggestion of the St. Louis Branch of the N. A. A. C. P. Despite protests in Sacramento, Spokane, Tacoma, Portland and Seattle, the play is running in these cities without the elimination of any of the objectionable scenes. In Sacramento the agitation was carried on under the name of the Northern California Branch and greatly aided by the cooperation of Mr. C. K. McClathy of the Sacramento *Bee*, who, in addition to a long abstract from THE CRISIS, published a letter from the Oakland G. A. R. which scored the play in resolutions of protest. Governor Johnson also condemned the theme of the picture.

In Chicago the film was much modified and in Boston it was so changed as to be almost unintelligible, practically all of the worst rape scene having been cut out. Griffith, the producer, is quoted as having said that though he won in Boston he had ruined his film. In Chicago he is dissatisfied because children cannot see his play, all under twenty-one being excluded from the theatre.

PHILADELPHIA (Pa.) INQUIRER

SEP 8 1915

SEEK AGAIN TO BAN "BIRTH OF A NATION"

Objectors Will Ask to Have Certain Scenes Eliminated If Photoplay Is Not Suppressed

Several colored people visited Court of Common Pleas No. 3 yesterday morning for the purpose of protesting to Judge Ferguson because of his action in permitting the photoplay, "The Birth of a Nation," to be shown at the Forrest Theatre.

At the end of the preliminary injunction period the court stated either side might go before the Court of Common Pleas No. 4 and ask for the vacation or continuance of the injunction. The colored delegation awaited an hour for its counsel, M. Luther Nicholas. Before he put in an appearance Judge Ferguson had finished the day's calendar in his court.

The representatives of the colored people then visited Court of Common Pleas No. 4 and City Solicitor Ryan. The result of their visits was that on Wednesday or Thursday the delegation, with counsel, will appear before Judge Finletter in Court No. 4 and ask that the injunction be vacated and the police allowed to order the suppression of the picture.

They also purpose to ask for the elimination from the picture of certain alleged objectionable scenes if the picture, as a whole, is not enjoined or stopped by the police.

SEPT. 1, 1915
PORTLAND (Ore.) JOURNAL

FILM PROTEST MADE

Negroes Ask Arrest of Manager of Heilig Show.

"BIRTH OF NATION" STIRS

Judge Stevenson Refuses to Issue Warrant and Attorney for Colored Folk to Make Request in Circuit Court.

Action probably will be taken today by Attorney A. Walter Wolf in an effort to compel Municipal Judge Stevenson to issue a warrant for the arrest of the owners and managers of "The Birth of a Nation" the spectacular motion picture now showing at the Heilig Theater. Judge Stevenson refused yesterday to issue such a warrant.

Mr. Wolf, who represents Mrs. E. D. Cannady, secretary of the National Association for the Advancement of the Colored People, and other colored people of the city, said that if his clients still desired to push the matter he would take steps immediately today to have a writ of mandamus issued by the Circuit Court to compel Judge Stevenson to issue the warrant.

"The colored people," said Mr. Wolf, "think that the pictures should never have been passed by the censorship board on the ground that it is libelous to that race. The board put its official 'O. K.' on the film at a private performance last week after the presentation of the film had been protested both by the colored people and the members of the Grand Army of the Republic."

In explaining his reasons for refusing to issue the warrant Judge Stevenson said last night that he did not feel like taking any action after the picture had been passed by the censorship board, the regularly constituted body of the city to pass upon such subjects.

Judge Stevenson would not comment on the merits of the picture involved in the controversy.

CABLE ADDRESS CLIPSURO
CLIPPING FROM
Date .....

PROTEST IS DECLARED UNJUST

"Birth of Nation" Manager Says Historic Facts Portrayed.

Bart Bertelson, manager of "The Birth of a Nation" film, at the Heilig last night issued the following statement, in reply to the attempt of a delegation of colored citizens to have the owners of the film arrested and the showing of it halted:

"I can see no reason for the colored citizens seeking to stop the exhibition of this film, which has been shown in almost every large city in the country. Furthermore, the Portland Censor Board has passed the film. The film is based on history, from facts gleaned from a number of sources. Some of the situations have been legitimately but slightly overdrawn, as is done in many plays based on historical fact. The fact that some one or two in a big audience hissed is no criterion. There are hundreds of plays which call forth hisses and catcalls from some one or more in an audience, but such things are to be expected.

"Many authorities have viewed this film and pronounced it highly educational and extremely entertaining, to say nothing of its spectacular qualities. The evident trouble is that there were a few people who created a false and unfounded sentiment against the film before it came here, and before they themselves had seen it. It is an acknowledged fact that many people disagree with some histories that are used in the schools and say that some character or faction or phase of history is overdrawn or prejudicial. The thing is this film has made clear and emphasized some facts in history which could not be made clear by mere words. In view of the reception the film has received in many places, I think the action of the colored people is discriminatory and unfounded. What reason they can find for objecting to a film which has been passed by a board that is known to be more painstaking than the average censor board, neither I nor anyone else can see."

CLIPSURO (Mass.) NEWS
AUG. 31, 1915

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TROUBLES OF THE "BIRTH OF A NATION"

Tickets go on sale tomorrow morning for the "Birth of a Nation" which will be seen at the Cummings theatre twice daily all next week. A legal permit for the Chicago production of the play was granted early in the spring by the then Mayor Carter Harrison and the Censor Board under his direction. Through political influence or otherwise this permit was subsequently "revoked" by the new Mayor William Hale Thompson and Police Chief Healey, immediately following the mayor's election. Joseph J. McCarthy, general manager of the production, then took the matter to the courts. His prayer for an injunction to restrain Mayor Thompson and Chief Healey from interfering, came before Judge William Fennimore Cooper of the Superior Court.

Much testimony was given and much argument adduced on both sides. The result of the court proceedings was a complete victory for "The Birth of a Nation." Judge Cooper said: "This ground that it will engender race animosity is based purely on an assumption. To find that this is a good objection to the allowing of the injunction, this court will have to assume that our white citizens will not know or appreciate the fact that the days as presented in the play were early in the first years of the last half century. This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the films were of two or three generations ago. And that they do not, and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably. This court is satisfied from the evidence that in this photoplay the good black man and the bad black man are equally prominent figures. No one race or nationality has greater rights under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters as presented by continuing to conduct themselves as law-abiding citizens. I am obliged to find under the law and the evidence in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the mayor, chief of police and the city of Chicago from interfering in the introduction of the play."

CABLE ADDRESS ...
IPPING FROM
ION PICTURE NEWS (New York City)

AUG 1

Griffith Film in Spokane

Clemmer Theater Has Big Press of Ticket Buyers for "Birth of a Nation"—Canadian Censor on Hand to See Offering and Says He Has Seen No Greater Picture—Wishes Negro's Sunny Side Had Been Shown.

By S. Clark Pitcher, Spokane Correspondent of Moving Picture World.

WILLIAM CUTTS VISITS

AFTER considerable discussion before the city commissioners in session, Commissioner Samuel Glasgow, official censor for Spokane, Washington, came to witness the "Birth of a Nation" play which played a three weeks' engagement at the Clemmer theater. At least it played to capacity houses up to the time this article is being written. The seating capacity is 1,500. People were lined into the street to get tickets for the opening performance. Mr. Glasgow, upon his return from Seattle, July 31, said: "My observations and investigations in Seattle have proved to me that the local colored people are unduly excited over the coming of the picture, and have an unwarranted fear of the results it may have. One of the most objectionable scenes under the sub-title of Wild Claws of the Beast, a close-up facial view of a negro who is purse-proud, a white girl has been eliminated. This scene was not shown in Seattle and is not being shown in Spokane.

Dr. H. S. Clemmer advertises the show on the streets by having 10 young men on horseback, draped in white and the horses carry banners reading "The Birth of a Nation, being shown at the Clemmer."

Former Mayor W. J. Hindley, of Spokane, now pastor of the Central Congregational church of Winnipeg, Canada, who is acting as scout for the provincial motion picture censorship board of Manitoba, and has been delegated to take back a report on "The Birth of a Nation," based on Thomas Dixon's "The Clansman," witnessed the picture at the Clemmer. According to the Rev. Mr. Hindley, the Manitoba board is an active organization of five men who view every reel of pictures before they are shown publicly in the province.

Theater managers in the Canadian city are interested in the big spectacle and have asked Mr. Hindley to bring a report to them also, and on his decision, largely, depends the booking of the picture in western Canada. After seeing the picture he said:

"I have seen no greater picture that I recall. Its war scenes surpass those of 'The Battle of Gettysburg.' It is the biggest dramatic picture I have ever witnessed. It is unfortunate, however, that the sunny and prophetic side of the negro nature is not emphasized a little more to give better balance to the picture of the negro. It is decidedly luxurious in treatment.

"To the Manitoba board I will recommend the picture, and for the most part, I believe, will follow the National Board of Censors with my approval. I am in addition to the so-called scenes which the board has eliminated, I suggest that some of the close-ups of the degenerate negro be eliminated and a number of the subtitles be done away with. I understand many have been eliminated, but there are still a few that could better be dropped.

"There is a feeling in Canada against the showing of any film of a political character, especially during the war. I will take up the matter with my chief when I return to Winnipeg and the Battle of Gettysburg played to big houses. I believe 'The Birth of a Nation' will do the same, as it is especially applicable at this time, due to its portrayal of the horrors of war."

ST. LOUIS (Mo.) TIMES
AUG. 30, 1915

Foolhardy Meddling.

It is to be hoped that the court will place a quick and permanent quietus on the attempt of our self-constituted guardians to censor or prohibit the future presentation of the most stupendous achievement in the history of the silent drama. A permanent injunction to restrain any interference with "The Birth of a Nation" should be granted and enforced. Here is a picture that bears the stamp of approval of at least two of the greatest cities in the country, cities bigger and greater than St. Louis—and yet we have a lot of busy-bodies who would "butt in" and destroy one of the few successful theatrical ventures of the last few years. When certain parties ask themselves what is the matter with St. Louis, they might well turn around and answer, themselves. It is the picayunish policy of certain of our citizens of meddling with affairs in which they should have no concern.

St. Louis Argus

KEEP UP THE PROTEST

"The Birth of a Nation," the infamous photo-play which libels and humiliates our race, is here. How long it will continue to show we cannot, at the present writing, say. We doubt that this prejudice-ridden city can muster a strong enough sentiment to stop it.

We are glad to commend the efforts of Mayor Kiel and Prosecuting Attorney Sidener on our behalf. We are satisfied that each of these officials did what he could in the premises. A large delegation of representative Negroes waited upon them last Saturday and presented to each in turn a vigorous protest, clearly setting forth the evils of this insidious film and pointing out the dangers of its showing.

The Mayor convinced us of his inability, under existing statutes, to do anything, but pledged his influence, which he immediately exercised. Mr. Sidener promised to forbid the presentation under the threat of prosecution, and he immediately made good his promise.

Meantime, the film representatives secured a temporary injunction, and the production had its opening Sunday evening as scheduled. The Chief of Police sent a committee to witness the performance, both to be on guard against any possible disturbance and to report to him upon the character of the objectionable scenes. The case was to have been heard before Judge Kimmel Monday afternoon, but a continuance was asked until Wednesday. Wednesday saw another continuance.

There the matter stands, as we write. We are satisfied with our efforts so far. We feel that the officials above mentioned have done their best up to the present. We feel that our protest was justified and dignified. But by no means ought we to consider ourselves through.

Should the court decide against us and the injunction be made permanent, then what we have done should be considered only the beginning. Our protests should be continuous, firm and dignified. Our aim must be to create a sentiment so strong that the white people can see the justice of our position.

And further, should our protests and our agitation end in no immediate result and no apparent good, we must be broad enough and far-sighted enough to work for the uplift and advancement of the entire race—and not only for this day and generation, but for our posterity.

So the protest and agitation which we have begun we must continue.

OMAHA (Neb.) BEE
Sep 5 1915

BIRTH OF A NATION FILM BARRED HERE

Commissioner Telegraphs Production Alleged to Arouse Race Feeling is Not Wanted.

CONSIDERED FOR AUDITORIUM

Commissioner Butler, who has charge of the Auditorium, has wired Manager Franke, who is in the east not to book "The Birth of a Nation," a pretentious film production which has aroused the opposition of the National Association for the Advancement of the Colored People.

Rev. John Albert Williams made a personal appeal to the commissioner for the suppression of this moving picture show, and instructions immediately were wired to Manager Franke, who was considering booking the attraction for the Auditorium.

It is alleged that this film production arouses race feeling. Mrs. Carter Harrison is quoted as having said: "It is the most awful thing I have seen. It would create a bad feeling."

While a legitimate stage "The Birth of a Nation" has been produced, though discussion, it is stated, on account of its inflammatory character, it is stated, on account of its inflammatory character, prohibiting production of the film on account of its feeling.

Pittsburgh Chronicle Telegraph Sep 3/

COURT REFUSES TO STOP "BIRTH OF NATION" PICTURES

Injunction Restraining City Officials From Interfering Is Continued.

JUDGE HAD SEEN SHOW

State Censors Having Approved Film, He Refuses to Override Them.

The injunction granted last Monday restraining Mayor Joseph G. Armstrong and the city officials from interfering with the performance of "The Birth of a Nation," a moving picture drama now being exhibited at the Nixon Theater, was continued this morning following a hearing held by Judge Ambrose B. Reid.

The city officials, following a complaint made by negroes of the city, who objected to the picture being exhibited here on the ground that it might create race hatred and prejudice, ordered the theater management not to show the motion drama. A restraining order was then asked for, which was granted by the court.

Judge Reid, in continuing the injunction, declared that he was in sympathy with the motives of the negroes in objecting to the play, but declared that the law has placed the regulation of the moving pictures in the hands of a board of censors, and that it would not be prudent for the court to interfere with that body's operations. The stated board passed favorably upon

(Continued on Page Four.)

COURT REFUSES TO STOP "BIRTH OF NATION" PICTURES

(Continued from Page One.)

the pictures in question and unless it could be shown that the board had failed to do its duty the court would not interpose, Judge Reid said.

The courtroom was crowded this morning, with a large proportion of negroes in the throng.

City Councilmen Enoch Rauh and W. Y. English, called as witnesses, testified that they were of the opinion that there were some portions of the film which might create racial prejudice and hatred and possibly a breach of the peace. There were some portions of the performance, they declared, which were edifying and exalted the negro race, and showed the wonderful advancement it has made since emancipation. Nevertheless they thought the preponderance of the scenes might have the effect of creating race hatred and prejudice.

Judge Reid Had Seen Picture.

Judge Reid himself witnessed the performance at the Nixon Theater and was well versed in the scenes to which objection was made. Men of prominence in the affairs of the city were called as witnesses for the theater management and they declared they were of the opinion that the motion drama was of a highly historical and educative nature, and that there was no cause for alarm that disorder would accompany the showing of the pictures. Under cross-examination they admitted that there were some portions which the negroes might object to, but they said history very often is distasteful. As a whole, however, the witnesses said, it gave a portrayal of the strides and advancements which the negro race has made since the Civil War.

The city authorities were represented by City Solicitor Charles A. O'Brien, Assistant City Solicitors Benjamin J. Jarrett and Peter Glick. The interests of the objectors were represented by Attorney R. L. Vann. Attorney George M. Shaw, of the firm of Reed, Smith, Shaw & McClay, represented the interests of the picture film and the theater management.

Thomas F. Kirk, the manager of the Nixon Theater, was the first witness called. He said that three performances of "The Birth of a Nation" already had been given and that they had not been accompanied by any disorder. He was followed by Howard Herrick, the business manager of the film company. He said the film had already been viewed by over 1,500,000 people from all portions of the United States. There have been protests at times, but he declared the picture has been passed upon favorably by every censor board before which it was exhibited. He exhibited the permit to show the film from the state board of censors and also that of the national board. Mr. Herrick said that nowhere has there been any trouble where the picture has been shown.

LONG BRANCH (N. J.) RECORD
AUG. 25, 1915

REFUSES TO SUPPRESS "BIRTH OF NATION"

Commissioner Arrowsmith Defends Photo-Play Following Reading of Protests.

D. W. Griffith's production of Thomas Dixon's famous story, "The Clansman," which is heralded as "The Birth of a Nation," to be exhibited at the Broadway Theatre, this city, has started a protest among the colored residents. A communication, credited to the officers, members and friends of Trinity A. M. E. Church, and signed by the pastor, Rev. J. Francis Vanderhorst, was read at this morning's meeting of the board of commissioners.

The communication was referred to the department of public safety. Commissioner Thomas V. Arrowsmith, head of the department, made immediate report, stating in part that the photo play referred to was a wonderful picture, and that he could see nothing objectionable in its production. Mr. Arrowsmith said he knew that the communication was forthcoming and had taken the trouble to see the photo play picture at Asbury Park and could discern nothing that showed the colored race as represented in the communication. There are only two characters portrayed of any import, he said, and they were far from being lustful or sinful. Mrs. Arrowsmith also referred to a temporary injunction issued yesterday by the Chancery Court against interfering with the reproduction of the photo play.

The communication read this morning is quoted in full, as is also another communication addressed to Commissioner Arrowsmith from residents of Eatontown follow:

The Trinity A. M. E. Protest

Trinity A. M. E. Church,
Liberty Street,
Long Branch, N. J.
August 22, 1915.

To Commissioners of the City of Long Branch

Gentlemen:

We, the officers, members and friends of Trinity A. M. E. Church, most earnestly protest against the photo play, "The Birth of a Nation."

First—It pretends to be historical at least in the broad sense of the term, but one has to but study the least bit the facts it pretends to portray to find out how untrue they are. For example it states that the bringing of the African here was the beginning of disunion. But the fact is there was no Union even contemplated when the African first came. He came almost simultaneously with the "Pilgrim Fathers" and was as necessary to the Union as were the other elements in the country at that time.

Secondly—Its representation of slavery is false. It would give the impression that the South was doing the negro a favor by supporting him for a little work. While the truth is that the negro of the South was the only producer of staple products of that section of the country.

Third—It is totally one-sided in its representation of the civil war; it portrays only the Southern side. With its claim to be historical and educational these inaccuracies would make it a travesty on the name.

But, sirs, far out weighing the historical objection are moral ones ample in our opinion, to justify its suppression on the ground that it tends to corrupt public morals. First, this photo-play is a well-studied plan to create in this country race hate and to fasten ill feeling among the people wherever the negro lives. It attempts to show that as a race the negro is a moral inebriate, filled with one everreaning passion, and that is lust for the white woman. Whether it is the lowest in society represented by Gus the renegade or the highest in society represented by the educated Lieut.-Governor Silas Lynch the desire is the same.

Sir, you must know the reign of terror that would ensure for the negro if the white men in this country become convinced that this was true, and who can say that they will not if young men whose minds and ideals are still in the making, to say nothing of the little children, are brought continually under the influence of the wonderful but wicked pictures. One's blood grows cold as we think o the rivers of blood that will be shed in our fairland if this baneful thing serves its awful purpose.

And, finally: It is a glorification of mob law. The Klu-Klux Klan was simply a well organized mob. Is there not enough of lynching already in this country without inculcating it into the minds of the youths of this fair land? This play seems to tell to our young American boys and girls that it took this hideous monster the Klu-Klux Klan to preserve Anglo-Saxon civilization in the South. It will not take such reasoning of this kinds to convince them that this method is necessary to preserve it today.

Mr. Frances Hacket, the theatrical critic of the New Republic, Boston, says in his issue of March 20th, "that the film is aggressively vicious and defamatory. It is spiritual assassination. It degrades the censors that passed it and the white race that endures it. It was with curiosity that I accepted the invitation of the editor of one of our leading religious weekly papers to be present and give my judgment on the performance. The performance is misnamed, it should be called 'The Assassination of a Race'."

The venerable Frank B. Sanborn of Concord, the last of the group of New England abolitionists that included William Lloyd Garrison and Wendall Phillips, said that it was an assassination of history and protested against it. Hon Joseph C. Manning of Alabama, Republican political leader, a native Southerner and also his people before him, declares that the film was a gross libel on the colored people in its insinuations against their Morality, and that the "Birth of a Nation" will mean the birth of hell and damnation in this country, if it is permitted to continue.

The Public Ledger of Philadelphia condemns the photo play "The Birth of a Nation." It says in part: "The decision of the city commissioners of Atlantic City to suppress the photo play 'The Birth of a Nation' looks like common sense. However costly the production may have been, now being multiplied endlessly over the country, it is well known that it was planned by and based on the works of a man whose partisan and passionate descriptions of American life belong to the perversions of history rather than to that fair and candid treatment of a controversial period that all sections should strive for etc."

The white Boston churches oppose "The Birth of a Nation. At a meeting of the directors of the Federation of churches of Greater Boston of which the Rev. Alexander Mann is president the following resolution in part: "Voted that the directors of Federation of churches of Greater Boston express in the strongest terms their disapproval of the photo play 'The Birth of a Nation,' considering it contrary to good public policy and in every broad sense of the term, injurious to public morality, and, they trust that some way will be found to prevent its futher production."

The congregational ministers (white) of Boston petition the Governor to stop the play. The petition in part: "Therefore be it resolved that we, the Boston Congregational Ministers meeting hereby earnestly petition his excellency, the Governor of the Commonwealth, to take such action as is necessary in the interest of true democracy, justice and morality to discontinue its presentation, etc."

Sirs, in conclusion would say that "The Birth of a Nation is a misnomor, it does not tell anything about the birth of any nation. It might better be called an "Attempt to Justify the South." It misleads by its title of historical drama. "Many people not knowing the history of the country will be misled." A Jew said, "If the negroes were that bad then they ought to be disfranchised."

The purpose is clearly to justify the South in its prejudice. It is clearly to cloud the issue to make it appear that negroes seek to marry white. It stirs up hate, race hate, sectional hate. No one can look upon the distorted features of the young white Camerson girl as she curses the North without having his passion aroused. It glorifies murder and ponders lynching. No people can long applaud the lynching of Gus by Klu-Klux without thirsting for real blood of a Leo Frank.

This nation cannot afford to encourage lynching in any form. The Birth of a Nation" is perversion of history; it is an attempt to make a lie the truth, to make black white. It exalts murder. While the Klu-Klux Klan were a band of outlaws, it makes them a band of high purposed Christian Crusaders.

It justifies their murder and violence by saying they were "over-awing the negroes. It is immoral, any play which idealizes out laws makes people applaud murder, is unfit for the people. "The Birth of a Nation" is conceived in sin and born in iniquity in order to pander to the sectionalism of the South, in order to promote race hatred in the North. It should be suppressed for decency's sake.

Yours for law and order and righteousness

J. FRANCIS VANDERHORST,
Pastor.

The Eatontown Protest

To the Hon. — — Arrowsmith,
Commissioner of Public Safety and
To the Hon. Board of Commissioners,

Gentlemen:—

We, your petitioners, residents of Eatontown, an adjacent township to Long Branch beg leave to set forth as follows:

That we are advised, informed and have reasons to believe, that a certain photo play or moving picture display, called the "Birth of a Nation," is advertised for exhibition at the Broadway Theatre—a place of public resort in Long Branch purporting to be a scene from the so-called days of construction in the Southern states of the American Republic.

From all information at hand, reports and a perusal of the daily papers in reference to said photo-play "The Birth of a Nation," we believe that its exhibition is inicable to the welfare of the colored member of this and adjoining communities, who constitute an appreciable portion of the population of this section of Monmouth county.

Therefore—We, your petitioners as aforesaid, for reasons hereinafter set forth, beg that said Broadway Theatre be prevented from giving the exhibition, heretofore described, to wit: "The Birth of a Nation because:—

One.—Its exhibition is a source of needless humiliation to the colored people of the community, who have done no act or thing, to bring upon themselves this additional indignity, while the exhibition, aforesaid, will serve no useful purpose in the community.

Two.—Because the exhibition purporting to be an authentic historical photo play is fatally in error, in that it paints the negro as a rapist, a despoiler of feminine (Caucasian) virtue, and as a source of continual danger. While as a matter of fact you gentlemen know, by contact, and experience, that vice, immorality and dishonesty are not evils, peculiar to the Negro alone, and hence any effort to thus array him is, to say the least, contrary to historical facts, and to human nature.

Three.—Because said exhibition will produce race friction. You gentlemen are aware that at best no two races, one a manumitted, and the other born free, can easily dwell together without race friction; and anything that will contribute to said friction is a thing to be avoided. Therefore we ask that this pressure be not put upon a condition that is already through no fault or desire of either party not productive of that harmonious relation that must be maintained if the best relations are to be preserved. The above named photo play or moving picture, "The Birth of a Nation" will cause race friction.

Because past exhibitions of said "Birth of a Nation" has produced race antagonism, and in some cases serious riots have resulted. And you gentlemen, charged with the peace safety, and hapiness, not only of the community in which you serve, but indirectly to the communities with which you come in touch, can not afford to contribute to a breach of the peace in permitting the exhibition, performance or otherwise publicly displaying or doing things that experience has shown to be productive of disorder, lawlessness or other breaches of the peace.

Because—The negro in this community is endeavoring to show his worth as a part of this great state New Jersey, and by reason of his frugality, industry and efforts at education and mental and civis betterment, should be encouraged to bring to the surface the [illegible] that is in him and should not be handicapped, humiliated, injured, hurt, and otherwise abused by publicly exhibiting him as a rapist, murderer and a menace to society.

Six.—Because the exhibition heretofore named—to wit, "The Birth of a Nation," portraying the brutal, revengeful, blood thirsty characters of said photo play wil re-act upon the minds of the audience, assemblage and others who may be at said exhibition and feelings and passions, which should be conquered by culture and education, may be inflamed which will find expression in deeds of violence to the hurt, not only of the citizens but to the fair name of the community and the said state of New Jersey.

The Leo Frank case i. Georgia gives a fair sample of what to expect, when the sober judgment of men is dethroned by passion and when the eyes only to see through the vista of hate.

Your petitioners having presented to this honorable board its petition, and the reasons upon which the request is based—any one of which is weighty and good and sufficient cause for the granting thereof—begs the honorable board to use all diligence in preventing this traversy upon a large portion of the citizens and tax payers of this community.

Realizing and knowing that you are jointly and severally interested in the preservation of those amicable relations that has hitherto followed your administration of the affairs of the City of Long Branch, and being assured that you will do all that you can in the performance of your duty and give justice to all men who make up the citizenship of your balliwick we in advance subscribe ourselves

Your grateful servants and fellow citizens.

THE COLORED PEOPLE OF EATONTOWN, N. J.,
Per Rev. Wm. L. Rhodes.

AUGUST 29, 1915.
St. Louis Post Dispatch

POLICE ENJOINED FROM STOPPING FILM PRODUCTION

"Birth of Nation" Producers Also Get Temporary Order Against Prosecutor.

A temporary injunction was granted by Circuit Judge Kimmel, at 10 o'clock last night, in his rooms at the Washington Hotel, to restrain the police and Prosecuting Attorney Sidener from interfering with the film production of "The Birth of a Nation," scheduled to open a five week's run at the Olympic Theater tonight.

Judge Kimmel said he would hear arguments at 2 o'clock tomorrow afternoon, to determine whether the injunction should be made permanent. His action insures the giving of tonight's performance, which Sidener had threatened to prevent.

Sidener's Plans Blocked.

Sidener announced yesterday afternoon that he would do everything in his power to prevent the production, as he believed it contained scenes which misrepresent the negro race, and which would tend to arouse race antagonism and consequent disturbances. He said his attention had been called to the matter by committees of negroes, and a committee from the Civic League. He said he would issue a warrant charging conspiracy against the public welfare, or against the public morals, every time the producers showed the film.

Following this announcement, the producers, the Epoch Producing Co., applied for the temporary injunction, through Attorneys Leahy, Saunders & Barth and D. W. Voyles. The petition for an injunction stated that efforts to prevent it elsewhere have been unsuccessful, and that there has been a large expenditure of money in preparation for the St. Louis engagement. The prices announced are from 25 cents to $2.

Officials to See Show.

It is expected that Judge Kimmel, Mayor Kiel, members of the police morality squad, and Sidener or a representative of his office, will be at tonight's performance. They cannot stop it tonight, under the court's order, but they can get arguments for or against its continuance.

A fight was made on the production in Boston, and another in Chicago, which gave the show more publicity than an army of agents could have done. The [illegible] of Pittsburg is now trying [illegible] film from [illegible] abandoned.

CABLE ADDRESS
IPPING FROM
ION PICTURE

Sun Sep 3

COURT DECISION FAVORS "BIRTH OF A NATION"

Injunction Restraining Mayor From Stopping Presentation of Film Continued.

NEGROES ATTEND HEARING

The injunction granted last Monday restraining Mayor Joseph G. Armstrong and the city officials from interfering with the performance of "The Birth of a Nation," a moving picture drama now being exhibited at the Nixon Theater, was continued this morning following a hearing held by Judge Ambrose B. Reid.

The city officials, following a complaint made by negroes of the city, who objected to the pictures being exhibited here on the ground that it might create racial hatred and prejudice, ordered the theater management not to show the motion drama. A restraining order was then asked for and was granted by the court.

Judge Reid, in continuing the injunction, declared that he was in sympathy with the motives of the negroes of this city in objecting to the play, but declared that the law has placed the regulation of the moving pictures in the hands of a board of censors, and that it would not be prudent for the court to interfere with its operations.

The state board has passed favorably upon the pictures and unless it could be shown that the board has failed to do its duty the court would not interpose. This was not done, Jdge Reid said.

COURT ROOM CROWDED.

The court room was crowded this morning, a large proportion of those present being negroes. City Councilmen Enochtauh and W. Y. English were called as witnesses and they declared that they were of the opinion that there were some portions of the film which might create racial prejudice and hatred and possibly a breach of the peace.

There were some portions of the performance, they declared, which were edifying and exalted the negro race, and showed the wonderful advancement it has made since emancipation. Nevertheless, they though the preponderance of the scenes might have the effect of creating racial hatred and prejudice.

Judge Reid himself witnessed the performance in the Nixon Theater and was well versed in the scenes to which the negroes objected.

COURT DECISION FAVORS "BIRTH OF A NATION."

(Continued From Page One.)

by City Solicitor Charles A. O'Brien, Assistant City Solicitors Benjamin J. Jarrett and Peter Glick. The interest of the negroes were represented by Attorney R. L. Vann, a negro member of the bar. Attorney George E. Shaw of the firm of Reed, Smith, Shaw & Beal represented the owners of the picture film and the theater management.

Pittsburgh Leader Sep 3

"BIRTH OF A NATION" INJUNCTION CONTINUED

the hearing in the case of the ...on theater, seeking an injunction ...ainst Mayor Joseph G. Armstrong, ...estraining him from prohibiting the exhibition of "The Birth of a Nation," a motion picture being shown at the Nixon theater, the injunction was continued indefinitely today.

A temporary restraining order was granted earlier in the week.

...ER ASKS POLICE BAR ...RTH OF NATION" FILM

...ing an investigation by How...er, prosecuting attorney, of ...roduction, "The Birth of a ...ich is to be shown at the ...ater next week, he has no... Police Department that it is ...terest of public welfare to pro... production.

...tations were made by a dele... from the Civic League and dele... of negroes that the film might ...disturbance of the peace and ...in any way represent the ...cter of the negro today.

St. Louis Argus Sep 3

PUBLIC PROTEST AGAINST "THE BIRTH OF A NATION."

St. Louis Federation of Colored Women's Clubs and Mothers' Congress Hold Meeting at Central Baptist Church August 30

To the Fair-Minded Public:

Whereas, there is being shown a photo-play entitled, "The Birth of a Nation," said play having been booked to run five weeks, beginning August 29, and

Whereas, we believe the production of the play in the city of St. Louis will be detrimental to peace and harmony between the white and negro races, and,

Whereas, the play deals with times and scenes that belong to the happily forgotten past, and portrays the negro in a biased and unfair light, therefore be it,

Resolved, That we do earnestly add our protest to that of many other good citizens against the production of the play, and hereby call upon the proper authorities to prevent the same.

Philadelphia, (Pa.) Public Ledger

Date .....

"THE BIRTH OF A NATION"

Its Press Representative Makes Reply to Two Recent Condemnatory Letters

To the Editor of Public Ledger:

Sir—In the PUBLIC LEDGER of September 9 two letters are published attacking our production, "The Birth of a Nation." One signed "A Reader" makes the untruthful statement that we are charging 25 cents for the picture in California and $2 for it in Philadelphia. Our prices in California when we presented the picture there ranged from 25 cents to $1.50. The Philadelphia prices are the same as these, except that we charge $2 for the loge seats at the night performances. These have been sold out at every performance so far. The remainder of this letter is a personal opinion of the man who wrote it. Against his jaundiced criticism we willingly stand upon the approval of 2,000,000 patrons of the production who have made it the greatest piece of property on the American stage.

Your other letter, by "M. W.," of Darling, Pa., is more interesting because of its antecedents. We have been reading this familiar style of wail for so many months we can smell it 90 miles off. The only surprise is that the great PUBLIC LEDGER pays any attention to a letter from a contributor who admits he is sure a thing is developing hatred and prejudice in him. In this connection, I believe, "M. W." makes use of that familiar phrase, "Christian forbearance." The two do not jibe very well. The whole tone of the letter has a familiar sound. It is part of the propaganda put forth by the intermarriage crowd, which began last March in New York. They have been distributing this stuff through the country ever since. They are so impoverished of truths and cleverness, however, that they are unable to conceal the taint of propaganda that sticks to all of it.

THEODORE MITCHELL,
General Press Representative.

Philadelphia, September 10, 1915.

"BIRTH OF NATION" BANNED BY MAYOR

His Honor Refuses to Permit Exhibition of Famous Film in This City.

"The Birth of a Nation," the moving picture which has been featured in Boston the past three months, and which has caused much comment, may not be shown in Lowell.

That decision was reached by Mayor Dennis J. Murphy yesterday morning in a conference with Manager Ben E. Pickett of the B. F. Keith Theatre. Manager Pickett had secured an option on the picture for the week of October 4, and contracts were to be signed as soon as permission for exhibition of the picture was obtained.

Yesterday Mayor Murphy stated that he would not approve of any exhibition of it in this city, considering it to be prejudicial to the colored race.

(Continued on Page Four.)

COLORED MEN HISS "BIRTH OF NATION"

Nine Ejected from Playhouse and Three Arrested—Plenty of Police on Hand.

Nine colored men were ejected from the Forrest Theater last night when they hissed certain parts of the picture play, "The Birth of a Nation." Three of the men afterwards were arrested upon the orders of police Captain Tempest, who charged them with having disturbed the peace. There was little or no excitement in the theater when the men were taken out by detectives.

Those arrested had seats in the last row on the left side of the house and were accompanied to the theater by an equal number who sat in the last row on the right side while a few had taken seats in the gallery. When the trouble began and the detectives and plain clothes men scattered through the audience closed in on those on the left side of the house their friends kept very quiet.

Early in the evening Captain Tempest was notified that certain colored men might make trouble and so he stationed twenty-five uniformed patrolmen outside the house, while Lieutenant of Detectives Theodore Wood was inside the theater with thirty picked men from the Detective Bureau. When the colored men began to hiss each was grabbed by a detective, pulled over the back of the last aisle and hurried from the theater. When the detectives and their prisoners reached the street the uniformed men, under Captain Tempest, kept them moving and refused to allow any speeches, which some of the men seemed to think they should deliver.

The trouble came in the second episode of the play. The formation of the Ku Klux Klan had just been shown when the hissing started. The rest of the audience applauded. While the colored men did not seem to know it a detective was standing behind each one. At a signal from Lieutenant Wood, Detective Souder grabbed the ringleader, and Dick Doyle took the man next to him. Detectives Frank O'Conner, Benz, Sullivan and eight or ten others, took a man each just as every light in the house was turned on.

The trouble inside the theater was not unexpected by the police. Earlier in the evening about forty or fifty men had tried to parade from Broad and Lombard Streets to the theater. The parade was stopped by the police, and then the men continued to the theater on the sidewalk, in a less spectacular manner.

Those arrested described themselves as Lazarus Lewis, thirty-eight years old, of 634 South Sixteenth Street; Richard Williams, thirty-four, of 516 Morton Avenue, and Herbert Hocutt, thirty-four, of 516 Merion Avenue.

"There isn't one commendable Negro character depicted in the play. There isn't a single incident in the play where a colored man is shown in a creditable light. There are a few slides with announcements concerning the progress the colored race has made in the south and in the country generally since the war, but these slides are apart from the play and were put in there apparently with the hope of taking some of the sting out of the play. The play itself, which we are protesting against shows the Negro to be utterly, unredeemably bad. It showed the Negro soldiers of the south to be riotous rapists. Why it even pictures the white officers of the North as 'Northern skalawags' which is an insult to the brave men from this part of the country who went down there to fight for the honor of the nation.

Ku Klux Klan as Heroes.

"The play shows the Ku Klux Klan as the heroes, when as a matter of fact proven by history the members of this gang were law breakers and murderers."

The delegation which visited the mayor comprised Attorney Wilson, Attorney Jourdain, the Rev. Frank E. Ramsdell, the Rev. W. S. MacIntire, the Rev. John Mason, the Rev. Dennis Scott, the Rev. D. O. Walker, Attorney I. C. Dade, J. R. Barreau and William C. Parker. Attorney Thomas A. Cunniff entered the mayor's office with the delegation, but withdrew a few minutes later. Mr. Cunniff registered his protest against allowing the performance of the play before he departed, it was said.

During the conference, the Rev. W. S. MacIntire submitted to the mayor the following statement in writing:

"The exhibition of the 'Birth of a Nation' in any community will brutalize the people by scenes of wholesale human slaughter. It will leave the impression on the minds of those who see it that the very best specimen of a Negro is a betrayer of his best friend and a rapist, creating a strong race prejudice. It contains the virus of moral degeneracy."

A number of affidavits made by men both white and colored, of nation-wide reputation at the time efforts were being made to suppress the production of the play in Boston and since then were offered to the mayor by Attorney Wilson.

NEW BEDFORD (Mass.) TIMES
AUG. 23, 1915

STRONG PROTEST MADE AGAINST BIRTH OF NATION

Delegation Has Extended Conference With Mayor

Overwhelming him with affidavits setting forth that the photoplay "The Birth of a Nation" which was given its first public performance in this city this afternoon at the Orpheum theatre, is "a propaganda intended to create a feeling of abhorence toward negroes," a play "intended to corrupt public morals" and "an attempt to depict the colored race as being made up of fiendish moral perverts," a delegation comprising several of the leading colored citizens of the city, three white clergymen and two white lawyers, presented a vigorous protest to Mayor Hathaway this morning against the production of the play in this city.

For more than two hours the delegation engrossed the mayor in his private office, while several city officials who wanted an audience with the mayor on official business were forced to wait in the outer office and in some instances had to abandon their plans for a conference until this afternoon.

The delegation of protestants, headed by Butler R. Wilson of Boston, a colored attorney at law, who was invited to come here to lead the fight of protest against the picture, entered the mayor's office at 10:10 o'clock and it was 12:15 when the members of the delegation filed out.

What effect, if any, their arguments which were poured into his honor's ear fast and furiously, had, could not be learned today as the mayor found more than a half dozen callers, including Senator Andrew P. Doyle, Chief of Police Allen, City Solicitor Woodward, City Engineer Nye, Councilman Parker and some others waiting for him when the conference ended and had to give his attention to them.

Will Consider Protest.

Members of the delegation stated that the mayor said he would take their protest under advisement, but they did not appear to be very much encouraged with the prospect of the play being shut off. It was stated in the corridor of the municipal building after the opponents of the play had departed that it was not likely that there would be any official interference with the play unless it should develop that its production did actually incite riotous scenes in or about the theatre, which is not likely.

The mayor could not find the time today to prepare any statement concerning the protest he heard this morning.

A very favorable report on the much mooted film was presented to the mayor this morning By Alderman Clifton W. Bartlett, a member of a committee of seven designated by Mayor Hathaway yesterday afternoon to go to the Orpheum theatre to witness a private performance of the play.

This performance was arranged on a half hour's notice yesterday for the mayor and representatives of the colored residents of this city, but his honor having a previous engagement which he could not cancel on so short a notice appointed a committee to represent him there and to report to him on the general character of the film and on the possibility of its production for a week here resulting in the creation of race prejudice here.

Favorable Report.

Beside Alderman Bartlett, Clifford Terry, Charles Davis, L. Rodman Doane, Thomas R. Marsh, William Stitt and Lieut. Geoffrey Bartlett, a nephew of Alderman Bartlett, served on this committee and the report made to the mayor was that there was nothing in the picture to which any fair or reasonable minded person could take offence or offer objection.

Nearly all of the members of the delegation which went to the city hall today to offer their voices in protest against the allowance of public performances of the picture, witnessed the private performance of the play yesterday. They saw it from a different angle apparently.

"It is a mess of historical lies showing the Negro as a loathsome character," said E. B. Jourdain, a local colored attorney, this morning after the conference in the mayor's office and he continued, "it should not be allowed to be shown in public performances in this city.

LAND (Ore.) TELEGRAM
SEPT 4, 1915

DR. BOYD ON BIRTH OF NATION

Will Point Out What He Believes Inaccuracies of Photoplay at Heilig.

The Rev. John H. Boyd, D. D., pastor of the First Presbyterian church, corner of Twelfth and Alder streets, has announced that he will preach on Sunday evening at 7:45 o'clock on "The Real Facts Concerning the Reconstruction Period" as against the idea portrayed in "The Birth of a Nation."

Dr. Boyd grew up in the reconstruction period in the South. He was a page in the legislature of Mississippi when the majority of its members could neither read nor write. After witnessing the wonderful production in picture of "The Birth of a Nation," he feels it his duty to present the real history of those stirring times, as he knew it from intimate touch and acquaintance. He will consider what he believes misleading features of "The Birth of a Nation." All who have seen this remarkable production have been urged to hear Dr. Boyd's address, so that some of the exaggerations and false impressions it produces may be corrected.

Patriotic music has been selected to accompany this sermon in a service of more than ordinary meaning and interest.

According to a long established custom, on the first Sunday afternoon of the month, a band of singers from the San Grael society of Christian Endeavor of the First Presbyterian church of this city will go out to the Good Samaritan hospital today at 3 o'clock to sing favorite songs to the sick patients there. A committee is responsible for this service, but each week volunteers join in this effort to make the day brighter for those who are shut in by illness and misfortune.

Program for morning service: Prelude, "Eclogue" (Parker); anthem, "Still, Still With Thee" (Burdett), by the quartet; contralto solo, "Open to Me the Gates" (Bischoff), Mrs. Miller; organ postlude, "Adagio" (Rinck), Mr. Coursen.

Program for the evening service: Organ prelude, "Church Chimes" (Harriss), played by E. E. Coursen; anthem, "The Lord Is My Rock" (Rogers); patriotic response, "Now Pray We for Our Country" (Fisher); quartet, "To Thee, O Country" (Eichberg); postlude, "Largo" (Wiest).

PORTER PUTS BAN UPON 'BIRTH OF NATION' FILM

Director Asserts the Pictures Will Engender Racial Prejudices

HEEDS NEGRO PROTEST

Court Decision in Pittsburgh Accepts State Censor's Approval of Spectacle

Director Porter announced last night that he had instructed Superintendent of Police Robinson to prevent the showing of the film play, "Birth of a Nation," in the Forrest Theater tonight. The director took this action after a committee of negro citizens had called on him and stated that certain parts of the film engendered racial prejudices.

What action will [illegible] taken by the managers could not be ascertained last night, as their attorney, former Judge James Gay Gordon, was out of the city. They will confer with him on his return today.

A court decision rendered in Pittsburgh, dealing with the same picture, covers the circumstances which have arisen here. Judge Ambrose B. Reid, of the court of common pleas of Allegheny county, made permanent an injunction granted on Monday restraining Mayor Armstrong, of Pittsburgh, from interfering with the performance of the photoplay at the Nixon theater in that city. Judge Reid's opinion follows, in part:

"The legislature has, in its wisdom, established a state board of censors to control and direct the presentation of moving pictures. It is a body established by law, and unless it has acted fraudulently or from improper motives, its decision is entitled to respect and we must support it. In the case at bar, the evidence discloses that the 'Birth of a Nation' has been approved by the state board of censors, and no attempt has been made to say it was improperly approved. The result is that the burden is on those who oppose it to show that it tends to cause a breach of peace.

"In my opinion, it has not been shown that such a result is at all probable because the concensus of opinion seems to be and the fact proved that it has not produced a breach of peace, although exhibits have been made before more than 1,500,000 persons. The picture, to a great extent, presents scenes that are undoubtedly historical and many of them are uplifting."

This is the fifth time that the courts have enjoined mayors and other city officials from interfering with the production. The other instances were in Chicago, Los Angeles and Atlantic City.

Director Porter said he was opposed to any exhibition of the film here because he believed it would stir race feeling in the city. The committee of negro citizens who called on him to protest against the exhibition included Abel P. Caldwell and Charles F. White.

"In Atlantic City," said Director Porter, "I viewed the 'Birth of a Nation' in July. I saw the photoplay at the request of J. Lewis Breitinger, chairman of the board of Pennsylvania censors. The production is a wonderful one, but there is no question but it has a tendency to engender racial prejudices. We do not want any bad feeling stirred up between the white and colored people of Philadelphia, and I shall use every means in my power to prevent the film being shown."

EW BEDFORD (Mass.) MERCURY
AUG. 23, 1915

"THE STILL-BIRTH OF A PROTEST MEETING"

Scheduled Speakers Saw Presentation of Picture-Play While People Waited In Vain.

What might be entitled "The Still-Birth of a Protest Meeting," took place in the Bethel A. M. E. church yesterday afternoon.

It had been announced that a meeting to protest against the exhibition in this city of the picture-play "The Birth of a Nation," would be held in the church at 2:30 o'clock, and that there would be an invocation by the pastor, several speeches, and probably the appointment of a committee to voice a protest.

A Mercury reporter, who allowed the meeting a few minutes leeway in getting started, arrived at 2:40 and found eight people inside and two on the doorstep. The record of arrivals and departures subsequent to that time is as follows, the charted curve reaching the highest point at 4 o'clock when there was a total audience of 27:

2:40—Eight inside; two outside.
2:50—Twenty-four.
4:00—Twenty-seven.
4:05—Two went out.
4:06—One went out.
4:10—One came in.
4:12—Whole family, numbering five, went out, and one woman came in; net loss, four.

At 4:22, a girl who had departed, returned with a message which was quickly spread about the building, to the effect that the pastor, Rev. D. Ormond Walker, and the scheduled speakers, had gone to a private exhibition of "The Birth of a Nation," to see for themselves just how bad it was, and were still at the theatre.

Thereupon everybody went home, though not without several expressions of indignation that no notice of the speakers' intended investigations had been given the people who had wasted an hour in waiting for them.

SPRINGFIELD (Mass.) REPUBLICAN
AUG. 27, 1915

MAYOR IS FIRM ON "BIRTH OF NATION"

Letter from Admirer Commends Stand; Fight in Illinois.

Although efforts have been made to have Mayor Stacy change his attitude in regard to showing the motion picture, "The Birth of a Nation," in this city, he is standing firm in his resolution to prohibit its exhibition.

He received a letter today from one who signs himself as an admirer, in which the writer says he understood that influences had been used to swing the Mayor over. He said the Mayor's views were sensible and that if he should allow the picture to be shown here, the colored people of the city would be worked up to a high pitch and without a doubt a riot would ensue.

He then goes on to say that the only person who would really benefit by the showing of the picture in this city is a certain real estate man, not named, and who the writer alleges is not a voter in this city. He closes by saying he has no fear the Mayor will change his views on the picture.

It is understood that the picture is to be shown in Holyoke and its reception there will be watched with interest in this city.

A state-wide fight is being waged against the picture in Illinois by the department commander of the G. A. R. in that State. G. A. R. officers in this city could not be reached today so that their position on the picture could not be learned.

A resolution has been drawn up by the department commander of Illinois and copies have been sent to the posts throughout that State and its adoption urged.

Three reasons for not allowing the picture appear in the resolution. The first is that it is unfair to the Union soldiers. It alleges that the picture contains slanderous representations as to the soldiers who fought to preserve the Union and caricatures the history of the war.

The second reason is that is represents the Ku Klux Klan as a society of patriotic and chivalrous men. The third is that its whole influence is to excite and intensify hatred of the Negro and to perpetuate sectional bitterness.

PROTEST THE PHOTOPLAY

Colored Residents Ask Mayor Bartlett to Bar "Birth of a Nation"

Protesting against the pictures, "The Birth of a Nation," a committee of colored residents of the city sent a communication to the city council this forenoon asking that no permission be given for the photoplay to be shown in this city. Arrangements have been made by the management of the Colonial theatre to show the pictures Labor day week.

The communication, which is signed by Rev. William I. Cousins, William H. Grundy, Thomas J. Whiting and William M. Bailey, is as follows:

"To His Honor Mayor Albert L. Bartlett and the Honorable City Council—We, the colored citizens of Haverhill, many of us having lived in this city for 30 years, with the best of feeling and relation existing between the white and colored citizens, having no record of any brutal crime being committed upon any woman of any race:

"We, therefore, having been informed that the much discussed play known as 'The Birth of a Nation,' which has caused so much friction between the races, is booked to appear in the city of Haverhill early in September. Now, as loyal law-abiding citizens of Haverhill, we earnestly petition to you that no play be allowed to appear before the public that will mar the good feeling which is now existing between the races, especially the play which is entitled 'The Birth of a Nation.' Please give this your immediate consideration."

Mayor Bartlett said that he had witnessed the play and that it did not contain any features that he thought would be objectionable to the colored people.

Alderman Hoyt also said that he had witnessed it and could see nothing objectionable. Word had been received from the management of the Colonial that, if after the people had seen the opening performance and there should be anything objectionable, it would be cut out.

The communication was referred to Alderman Hoyt to answer, explaining the fact that some objectionable features had been cut out and giving the council's idea of the performance.

ber said. "I made up my mind that if I ever got a chance to see you I would kiss you."

HAS NOT CHANGED MIND.

Mayor Will Not Permit "Birth of the Nation" to Be Shown Here.

Mayor Stacy this morning received a communication signed, "one of your admirers," in which the writer stated that it has been rumored that the mayor has changed his mind with regard to permitting the film, "The Birth of the Nation," to be exhibited in Springfield. The writer protested that the mayor had taken the right attitude in the first place in putting a ban on the film and he argued against a change of decision on the part of the mayor. As a matter of fact, the mayor states that he has not altered his position in the matter in the slightest. He will never allow the film to be exhibited here.

[illegible] REPULSED BY TURKS.

lieved, have taken no steps as yet in their own behalf, preferring to let the committee make the first move.

BAN STILL ON MOTION PICTURE

Col Hayes Says "Birth of Nation" Cannot Be Shown in State Armory

"The Birth of a Nation" will not be shown at the state armory, promised Col William C. Hayes last night. "There is no possibility of it," he said. "An attempt was made several months ago to secure the building for this purpose and at various occasions since. It will not be permitted."

Earlier in the day the rumor reached the ears of Mayor Stacy that an attempt was to be made to evade his ban on the showing of the photoplay in the city by showing it in the armory, which, as the property of the state, is not under his jurisdiction. The mayor did not retract, but promised that if such an attempt should be made it would mean a fight. Furthermore, he did not believe that Col Hayes would [illegible] such action.

NEW YORK PRESS

Date .....

"BIRTH OF A NATION" WINS

Justice Shearn Dissolves Injunction Involving Seventeen States.

"The Birth of a Nation," the motion picture film based on Thomas Dixon's "The Clansman," won another legal victory yesterday, when Justice Shearn of the Supreme Court dissolved a temporary injunction obtained by George H. Davis, a California theatrical manager, which restrained the Epoch Producing Company, which controls the film, from exhibiting it in seventeen Western States.

Davis has brought suit for violation of an alleged contract which gave him exclusive right to exhibit the film in these States. He asserts the Epoch company sold the Oregon rights to the picture for $8,000, although he was willing to pay $20,000. The producing company asserts that Davis failed to give bond to insure against the manufacture of duplicate films, and therefore [illegible] no contract [illegible] of Chic[illegible] he was perfectly willi[illegible] that [illegible] portions designated by the mayor and [illegible] the court proceedings were abandoned. [illegible] the de[illegible]

NEW YORK MAIL

Date .....

"BIRTH OF NATION" AGAIN BEATS SUIT

Again "The Birth of a Nation" is in the throes of legal complications. At practically every turn the Griffith film has met with some sort of opposition, necessitating a battle in the court before the picture could be shown.

Now George H. Davis, of San Francisco, is attempting to restrain the Griffith company from disposing of the western rights to the picture to any other person than himself. Griffith gained his first point in the case yesterday when Supreme Court Justice Clarence J. Shearn, in Special Term, Part I., refused the injunction.

Walter N. Seligsberg, attorney for Griffith, appeared for the defendant and was able to show that Mr. Davis held no contract with his company, and it was upon these representations that Justice Shearn [illegible] injunction. Davis was [illegible] $100,000 for the rights [illegible] to be shown [illegible] to maint[illegible]

Public Ledger Phil Sep 9

HISTORY UNDER FALSE PRETENSES

To the Editor of Public Ledger:

Sir—Your editorial page is, as a rule, fair and constructive. I'm wondering whether or not you've seen the "Birth of a Nation" playing here after being produced on the Pacific coast at 25 cents for the best seat and $2 here for the best seat.

It could more properly be called the "Death of the Negro," for of all the travesties on history and tawdry slapstick falsities—except for a few mitigating features, one of which was the, as usual, splendid work of Henry Warthall—this over-advertised film is the worst that I've sat through. It has the effrontery to exploit a crazy-brained ex-actor (sometime a clumsy spy for the Confederate army) and the murder of our most sombre and human Chief Executive. Most certainly the most lurid bacchanalian scenes that our Board of Censors has—and no doubt properly—declared unshowable can in no way compare with the main theme of this film.

It purports to be history. It isn't anything of the sort. It is false pretense from the start. And it's a mighty bad thing for women to witness. The Frank case would be a far more legitimate story to film. As photography it is superb, though decidedly trick photography in most of the conflagration scenes. As an epic—well, go see it.

A READER.

Philadelphia, September 8, 1915.

Phil. Inquirer Sep 9

FILM PROTEST CONTINUES

Colored Organizations Plan to Invoke Mayor's Aid

Representing colored organizations, a joint committe through Counsel plans to complain to Mayor Blankenburg under the Act of 1913 and ask him to exercise his vested authority to restrain the exhibition at the Forrest Theatre of the photo-play entitled "The Birth of a Nation."

The present injunction was had before the play had been actually exhibited in Philadelphia and the present move is designed under the act as a protest against it as an actual play. Under the act of 1913 the Mayor is empowered upon the receipt of written complaint and a hearing system thereon to take upon himself the responsibility of exercising the police powers to prohibit any production of the kind against which there has been public protest and continuation of which threatens "to be hurtful to the community at large."

Phil. Inquirer Sep 9

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ST. LOUIS (Mo.) GLOBE-DEMOCRAT
AUG. 30, 1915

CHIEF, OTHER CITY OFFICIALS WITNESS BIRTH OF A NATION

Policemen in Audience, No Disorder Occurs—Few Negroes Present.

Chief of Police William Young and several other city officials were present last night at the opening performance of the film play, The Birth of a Nation, at the Olympic Theater. [redacted] were shown without police interference because of a temporary injunction granted Friday night by Circuit Judge Kinnel, which prevented action by the police. Prosecuting Attorney Sidener had announced that the production of the pictures would not be allowed.

Chief Young went to see the play for the purpose of deciding on whether it might be called objectionable. Ten plain clothes men were in the theater to prevent any disturbance, but the production [illegible] was given before a crowded house, [illegible] smoothly. There were only a [illegible] Negroes in the gallery.

[illegible] legitimate, is based on Thomas Dixon's [illegible] "The Clansman," which deals with [illegible] of the South immediately [illegible]

[illegible] suit against [illegible] said [illegible] could [illegible]

HAVERHILL (Mass.) GAZETTE
SEPT. 8, 1915

and received.

EARNEST PLEA FOR NEGRO.

Former Local Preacher Writes on "Birth of a Nation"

Rev. Clifford L. Miller of the Union Congregational church, Newport, R. I., formerly pastor of Zion church in this city, has written the following letter, of protest to the Gazette on "The Birth of a Nation:"

"After seven years of profitable and pleasant association with the white people of Haverhill, convinced of their love of justice and fair play, I appeal to all who have and will see "The Birth of a Nation" to discriminate between the false and true, so as not to be embittered by a race slandered.

"The Birth of a Nation" is a wonderful triumph of technical skill. No American filmplay is comparable to it in beauty and power to stir deep emotions. It is unfortunate, however, that D. W. Griffith, the producer, did not use his skill to higher ends than glorifying the south of reconstruction time. No good is accomplished, of historical value, for the north, the south and the negro all made mistakes that we of the present can only try to repair.

"It goes without saying that Haverhill's thoughtful and intelligent citizens will constantly bear in mind Dixon's avowed object to Ralph Colleigh, assistant editor of The Congregationalist, in writing "The Clansman," on which "The Birth of a Nation" is based, is to arouse popular sentiment to drive the negro out of America. Mr. Dixon is no impartial historian. Prof. Albert Bushnell Hart of Harvard characterizes Dixon's portrayal as a traversity on history. Dixon is a negro-hater of such uncompromising terms that has given his black fancy the widest range in picturing the negro as a brute and a menace to civilization.

"Little wonder then that the negroes are as one man fighting and protesting against the play everywhere shown. We resent Dixon's subtle slander of a whole race striving in the face of many difficulties to forge our way to the front. While the negro lost his heroic fight in Boston, he has won in St. Louis, Atlantic City, Springfield, Newport and other places.

"While censorship of plays is a dangerous experiment, the race would be false to our American ideals of democracy if it did not raise a voice of protest to anything that widens the gulf between races. It is high time Americans learn from the great battle of Europe the perils of fanning the flames of racial hate. The soul of a black man is like the responsive soul of a white man, who loves too deeply his race to behold her shortcomings as a delectable entertainment.

"I wonder at the hardness of heart and lack of sympathy of that white, who cannot understand why any negro can take exception to any of the scenes of the film. Would any race enjoy behiding the worst characters of any period of its development caricatured, maligned and slandered?

"The play I did endure patiently—for I stayed through—lovingly, for I did nothing violent, but the thought that another race could enjoy so well what was at my race's expense moved me to tears as was screened our progress, while our protests have, in many cases, done nothing more than swell the receipts of unscrupulous managers of theatres.

"As so many of our thoughtless and ignorant and prejudiced citizens love to patronize the sensational, I trust the best citizens of Haverhill, not in the name of ten million blacks, who feel as I feel, they will not let this play brand their souls with hate. The voice of outraged humanity cries out in the city where the poet of humanity fought against the power of money and prejudice.

"White friends, think not for one moment that the negro is dreaming in terms of intermarriage. His dream is not of a black empire in Africa or black supremacy at our own doors. But his dream is of a far day when justice and humanity shall be the good of all our democracy's strivings.

"Our interest in "The Birth of a Nation" is only as it inspires us to translate our lives into blessing of the nation. The negro is here to join you hand and heart to work for the common goal."

NEW YORK COMMERCIAL
Date .....

[illegible] new dances and new thrills to the eight scenes of life in Bagdad.

Supreme Court Justice Clarence J. Shearn, yesterday refused the application of George H. Davis of San Francisco, for an injunction restraining the Epoch Producing Corporation, from disposing of the western rights to "The Birth of a Nation" to any other persons than himself. It was shown that Manager Davis held no contract with his company. It was upon these representations that Justice Shearn held that an injunction could not issue. The action grew out of an effort on Davis' part to insist upon the owners of "The Birth of a Nation" selling to him for $100,000, the right to produce the picture drama west of the Mississippi.

(Continued on Page four)

Trade Union News Philadelphia Pa. Sep 9

Allied Trades Unions Vote Indorsement For "Birth of a Nation"

Spectacular Marvel is Accorded Approval by Union Labor

EDUCATION WINNING

Organized trades bodies have accorded to the American historical spectacle "The Birth of a Nation," now presented at the Forrest Theatre, in this city, unqualified approval.

In resolutions adopted by authoritative representatives of labor, the film play, which is now the ruling theatrical sensation, is declared to be a production for mental elevation as well as spectacular entertainment and intelligent objection is entered against interference with this work of art.

This historic drama has received the plaudits of American audiences in many theatres.

In three States the highest judicial tribunals have supported the legitimacy of the production and dissolved injunctions brought against the enterprise by designing persons.

Verdict of Committee

The production has been viewed by a committee of these allied bodies and found to be one of the most interesting spectacles that has ever been offered upon the stage of a Philadelphia theatre.

Educationally, morally and artistically it comprehends the ideals of the drama and associates history with romance in a manner which inculcates the highest aims and teaches forcefully the great lesson of brotherly love triumphing over injustice and evil doing. The subject is treated upon the broad scope of national good and the lesson it teaches is so graphically portrayed that only the most prejudiced of witnesses could see aught but good in it all.

Indorsement Is Voted By Allied Trades Union

(Continued from page 1)

There is nothing indecent or immoral in it and the claim that it could possibly inspire a feeling of racial prejudice is not based upon the facts in the case.

Organized Labor Employed

It is also found that the producers of this great spectacle are furnishing employment to a larger number of trades union men affiliated with the mechanical branch of the theatre industries than any attraction on tour this seaosn.

Associates now employed with the companies playing half a dozen other cities of the country state that there has never been any disturbances over the presentations of the picture and they report only words of praise for everything connected with it.

They present assurance that the management of the production has been uniformly fair to them in the matter of individual treatment.

Times are not overly propitious in the theatrical business and the allied labor interests of Philadelphia in behalf of nearly 100,000 workingmen affiliated with the mechanical branches of the art earnestly protest against any movement that would suppress this work, which has been widely received with highest commendations.

American People Best Judges

Labor representatives add the assurance that the American people are the best judges of what is good and moral entertainment and are unalterably opposed to any un-American movement that seeks the suppression of a work of art that answers to all the requirements of the law as to decency and morality.

(Mass.) TELEGRAM
SEPT. 7, 1915

Hit by pitcher—Kennan, O'Neil, Dawson. Struck out—By Shanahan 6, by Spinney 4. Time—2h10m. Umpire—Cuthbert.

BIRTH OF A NATION BARRED

Mayor Newhall Refuses to Let Big Film Play Be Shown Here

Mayor George H. Newhall has put the ban upon "The Birth of the Nation" in Lynn. No local theatre will be allowed to show this film drama. The mayor has given his orders to the police, and the police will see to it that the drama is not produced here.

Local theatre managers who had a line on the famous show do not relish the mayor's interference. Though the mayor's dictum went forth some while ago, news of the stand taken by him did not leak out until today, when patrons of the theatres who had been told the famous play would come here demanded to know when.

Mayor Newhall failed to give any reasons why the play should not be allowed in this city. Police Inspector B. Frank Wright, who has charge of theatres as agent for the board of control, when asked about the play today said his orders were to stop it and that he would [illegible] [illegible] influence the [illegible] of the [illegible] were offered [illegible] Mayor by Attorney [illegible] Wilson.

AUGUST 28, 1915
St. Louis Republic

CENSORS TO VIEW 'BIRTH OF A NATION'

Mayor and "Morality Squad" to Determine if Negroes' Objection to Film is Just.

Following a conference yesterday by Mayor Kiel and Prosecuting Attorney Sidener relating to the protest filed by a delegation of 40 negroes against the exhibition next week in the Olympic Theater of a motion-picture film entitled "The Birth of a Nation," the Mayor decided to attend the first display to-morrow night. He then will determine whether he will take action to stop the exhibition.

Sidener instructed Detectives Chrisner and Campbell of the "morality squad" to attend the first performance and report to him Monday whether the scenes depicted are objectionable.

The protest is signed by many negroes, by Roger Baldwin of the Civic League and Gustavus Tuckerman of the City Club, the Prosecuting Attorney said.

The Mayor and Prosecuting Attorney requested the managers of the exhibition to eliminate the scenes objected to by the negroes. The showmen refused.

The Mayor suggested that a private exhibition of the films be made to-day for city officials. This also was refused.

Rabbi Samuel Sale said he attended a performance of the films in Chicago on the invitation of an official committee appointed to report whether the exhibition should be stopped. [illegible] approved an adverse report, he said.

Philadelphia, (Pa.) Public Ledger

Date ..... SEP 1 1915 .....

Negroes to Produce Own "Birth of a Nation"

It develops that the colored citizens who are not satisfied with the representations of their forefathers as shown in Griffith's spectacle, "The Birth of a Nation," have decided to answer that production with one of their own in which the development of the race will be worked out in a dramatic scenario. The better element of the colored race have decided to spend no further time in protesting the Griffith production and are agreed that a far more effective answer to the representations of the Griffith story can be secured by devoting all their attention to making their own picture a success. With this end in view, James Scott, private secretary to Booker T. Washington, has been in conference with Henry I. MacMahon, the Eastern representative of Thomas H. Ince, the celebrated motion picture director. An elaborate scenario has been worked out showing the early sufferings of the negro slaves, the trials they went through in the first years of their freedom and then showing the wonderful progress that enlightened colored citizens have made in the past half century. Griffith's film drama only shows the terrors of the reconstruction period, when the freedmen were just emerging from slavery. It is the purpose of the leaders of the colored population of the country to stand behind the new picture when it is completed and see that it secures the widespread publicity and attention that has been devoted to the Griffith production.

INGFIELD, MASS. EVE. UNION
AUG 20 1915

MAYOR IS FIRM ON "BIRTH OF NATION"

Letter from Admirer Commends Stand; Fight in Illinois.

Although efforts have been made to have Mayor Stacy change his attitude in regard to showing the motion picture, "The Birth of a Nation," in this city, he is standing firm in his resolution to prohibit its exhibition.

He received a letter today from one who signs himself as an admirer, in which the writer says he understood that influences had been used to swing the Mayor over. He said the Mayor's views were sensible and that if he should allow the picture to be shown here, the colored people of the city would be worked up to a high pitch and without a doubt a riot would ensue.

He then goes on to say that the only person who would really benefit by the showing of the picture in this city is a certain real estate man, not named, and who the writer alleges is not a voter in this city. He closes by saying he has no fear the Mayor will change his views on the picture.

It is understood that the picture is to be shown in Holyoke and its reception there will be watched with interest in this city.

A state-wide fight is being waged against the picture in Illinois by the department commander of the G. A. R. in that State. G. A. R. officers in this city could not be reached today so that their position on the picture could not be learned.

A resolution has been drawn up by the department commander of Illinois and copies have been sent to the posts throughout that State and its adoption urged.

Three reasons for not allowing the picture appear in the resolution. The first is that it is unfair to the Union soldiers. It alleges that the picture contains slanderous representations as to the soldiers who fought to preserve the Union and caricatures the history of the war.

The second reason is that it represents the Ku Klux Klan as a society of patriotic and chivalrous men. The third is that its whole influence is to incite and intensify hatred of the negro and to perpetuate sectional bitterness.

U. S. Govt. Statement April 1st, 1915, Sworn to Average Sunday Circulation for Six Months, *157,908*. We Challenge Comparison

The Philadelphia PRESS

SUNDAY MARCH 21 1915

Sport News | Auto News Up to the Minute

PENN FALLS VICTIM TO MIDDIES, 3-0

DESCRIBES NEW POWER PLANT FOR ELECTRICS

MOVE TO ABOLISH TOLL GATES ON LANCASTER PIKE

SAYS DEALERS GIVE TOO MUCH FOR USED CARS

WILLYS KEEN ON SPORTS FOR MEN

TAKING CARE OF STORAGE BATTERY

Clipping
from
The Philadelphia Press
9/8 1915

Compliments of H. B. Cunningham

6 PRETTIEST GIRLS NOT IN THIS LOT

Theater Manager Looking for Pulchritudinous Ushers Has His Own Troubles.

There must be something wrong with the looking glasses in Philadelphia. Even Mr. J. S. McSween admits it.

Mr. McSween is manager of the Chestnut Street Opera House, and is trying to assemble the six prettiest girls he can find and make of them ushers when the Opera House opens with the Triangle film plays. He advertised very plainly what he wanted; the six prettiest girls.

Yesterday was about the third test day. Probably 150 girls were in the lobby, waiting. They had read the qualifications; they knew they had to be pretty.

Mr. McSween did see a few of them for particular examination, but the majority he simply gave the once-over, and waved them away with "That's all for to-day."

Honestly, most of them either read a negative into the one called for tribute or else they fooled themselves worse than any mere man ever could. It is enough to say they were not pretty; it would be manifestly unfair to go into details.

Mr. McSween says he got about eight from whom he hoped to make a choice, but he feared some of them might be under twenty-one, and the State law won't let a girl any younger work at night. He shame-facedly admitted that he forget to ask their ages. On the side, though, one of his assistants said he didn't have the nerve.

There may be another day for try-outs. Mr. McSween said that the wages would be considerably more than most usher girls make in playhouses, and he felt that he ought to draw better material then he has been getting.

"If we could only attract the idle rich some way," he sighed. "That's where Philadelphia's pretty girls are."

MOTION PICTURE NEWS (New York City)

OAKLAND MAYOR BACKS DOWN AFTER BANNING "NATION"

Oakland, Cal., was given a bitter taste of censorship in its worst form recently, when Mayor Davie peremptorily closed the Macdonough theatre to prevent the exhibition of "The Birth of a Nation." This act of the chief executive of the city was entirely unexpected, and was all the more surprising when it is realized that this production recently enjoyed a run of several weeks there without interference, and for fifteen consecutive weeks was shown in San Francisco.

Immediately following the closing of the house the theatre management took steps to secure an injunction to restrain the authorities from further interference, and on the following day an action was commenced in Judge Waste's court. However, these steps were scarcely necessary as City Attorney Morf was on hand to see the judge.

"I am afraid the mayor made a mistake," apologized the representative of the mayor. "It certainly looks like it," announced Judge Waste. It was announced on behalf of the chief executive that he had merely intended to have eliminated from the films certain features that he considered objectionable, and that his orders had been taken too literally.

The manager of the show stated that he was perfectly willing to eliminate the portions designated by the mayor and the court proceedings were abandoned.

CONTINUE FIGHT ON "BIRTH OF A NATION"

Delegations representing the colored people who are protesting against the exhibition of "The Birth of a Nation," the photoplay now running in this city, will appear to-day or to-morrow before Judge Finletter, in Court of Common Pleas No. 4, and ask that the injunction protecting the production be vacated. They will also ask that certain portions of the picture, which the colored people allege are objectionable and an affront to their race, be eliminated in case the injunction permitting no interference by the police with the show is not vacated.

A delegation yesterday visited Judge Ferguson's court and protested against the judicial action in permitting the photoplay to be given. However, as their counsel, M. Luther Nicholas, did not appear, the representatives of colored residents decided to let the matter go over until to-day or to-morrow.

'BIRTH OF NATION' VICTORIOUS AGAIN

Picture May Be Shown in Seventeen Western States Where Injunction Barred It.

A CALIFORNIAN WANTED IT

Supreme Court Justice Shearn yesterday dissolved a temporary injunction obtained by George H. Davis, of California, a theatrical manager, against the Epoch Producing Company, which is in partnership with the Rev. Thomas Dixon, author of "The Clansman," in the motion picture rights of "The Birth of a Nation."

The temporary injunction forbade the defendant from exhibiting the picture in seventeen Western States.

The plaintiff sued the Epoch Producing Company for specific performance of an alleged contract giving him the right exclusively, so he claimed, to exhibit the films in the seventeen States. The papers in the case show that no formal contract was ever signed, but that conversations in California were held last June between Davis and David W. Griffith of the producing company.

According to the plaintiff, the film company sold to another company the right to produce the picture in Portland, Ore., for $8,000, while he, Davis, was on the way East to sign the contract. Despite the fact that Oregon was one of the seventeen States Davis says he was willing to pay the original price agreed upon.

The Producing Company refused to sign the contract, however, and in its answer to the complaint alleges that Davis had failed to meet one of the terms stipulated by the defendant company in that he had not consented to give bond to insure against the manufacture of duplicate films from the company's original pictures. The company alleges that, while it might appear to the lay mind that duplication of films in the seventeen States which it was proposed to cover by the contract would interest Davis only, the owners of the film were vitally parties at interest, because of the possible effect upon its reputation of any inferior duplicate films that might be put on the market.

Justice Shearn ruled that the question whether or not a contract had been made would have to be determined at the trial of the case.

PITTSBURG (Pa.) GAZETTE-TIMES
AUG. 31, 1915

Court Permits Showing Of "The Birth of a Nation"

Judge Ambrose B. Reid Grants Nixon Theater a Temporary Injunction.

Judge Ambrose B. Reid yesterday afternoon granted a temporary injunction in favor of the Nixon Theater Company in its bill of equity filed earlier in the day seeking to restrain Mayor Joseph G. Armstrong and Superintendent of Police W. Noble Matthews from interference with the display of the moving picture, "The Birth of a Nation." Judge Reid set Friday morning as a time for the hearing on the permanent injunction. The theater will be permitted to show the films pending the decision of the court.

Attorney George Shaw appeared for the company and read the bill in equity. The bill set forth that the action of the Mayor in prohibiting the display is arbitrary and that the film has been passed and approved both by the Pennsylvania State Board of Censorship and the National Board. The plaintiff also contends that the play does not engender prejudice and cites a list of cities where it has been shown without any race feeling arising.

City Solicitor Charles A. O'Brien appeared for the Mayor and made a brief outline of defense. In addition to setting the date for the hearing the court ordered the theater company to give bond in the sum of $500 for protection against what Solicitor O'Brien termed "possible violence by display of the race-prejudice picture."

The theater company advertised that it would display the film for six weeks, beginning September 1. The Mayor and Superintendent of Police then notified the company that such display would not be permitted.

AUG. 31, 1915
PITTSBURGH (Pa.) DISPATCH

SCORES POINT ON MAYOR

Nixon Theater May Begin the "Birth" Film Run

A temporary order restraining Mayor Armstrong from stopping the performances of the film, "The Birth of a Nation," was granted yesterday afternoon in Common Pleas Court by Judge A B Reid. A bill in equity was filed by the Nixon Theater praying for an injunction to prevent the Mayor stopping the picture, which is scheduled for a six weeks' run here, beginning tomorrow. Attorney George Shaw appeared for the theater and City Solicitor C A O'Brien for the Mayor.

Attorney Shaw read his bill in equity, which states that the picture has been passed by the State and National Boards of Censorship and that it does not incite racial prejudice. Solicitor O'Brien made a brief outline of defense and Judge Reid thereupon set Friday morning as the date for a hearing on the injunction proceedings. The Court ordered the theater company to give $500 bond for protection against what Solicitor O'Brien termed "possible violence by the display of the race-prejudice picture," and permission was then given the theater to show the film pending the decision of the Court. The theater's action was prompted by a declaration of the Mayor that the picture would not be permitted.

WON'T ENJOIN "NATION" FILM.

California Man Fails in Suit for Western Rights.

Supreme Court Justice Shearn in Special Term refused yesterday the application of George H. Davis of San Francisco for an injunction restaining the Epoch Producing Corporation from disposing of the Western rights to "The Birth of a Nation" to any other persons than [illegible] Walter N. Seligsberg was attorney for the Griffith film.

The action grew out of an effort on Davis's part to insist that owners of "The Birth of a Nation" sell to him for $100,000 the rights to produce the picture in several States west of the Mississippi River.

Triumph of the Film In "Birth of a Nation"

Brilliant, Luminous, Resplendent Spectacle Attracts Appreciative Thousands

ALL PHILADELPHIA IMPRESSED

THRILLS for every act, American excitement for all patriotic sentiment, picturesque precept for vital enlightenment are among the distinguishing qualities of "The Birth of a Nation," the reigning sensation of Philadelphia.

This film recalls the period of civil strife, with its mingling of horror and heroism, as no amount of reading ever could. The waste and devastation, the maddening terror, the futile agony caused by the red plague of war is depicted with grim fidelity.

In convincing detail, such campaigns as Sherman's march through Georgia to the sea, and Grant's "hammering" before Petersburg, are portrayed.

After viewing the masses of cavalry, artillery and infantry in the grapple of battle, it is easy to accept the assertion of the producer, D. W. Griffith, that 18,000 men and 3,000 horses were employed in the staging of this vast drama.

Grant and Lee at Appomattox, Lincoln, with his Cabinet, the murder of the President in Ford's Theatre, the mother pleading with "the great heart" to spare her son—all are pictured with convincing realism.

Throughout the film runs the story, adapted from Thomas Dixon's "The Clansman," of a Southern officer's love for the daughter of an unscrupulous Northern Senator.

This romantic element is interesting; but it is of secondary import in comparison with the great conflict which serves as its background.

Of special interest is the revelation of conditions in the home of old Doctor Cameron, a Southerner, two of whose sons are killed in battle.

The anguish of a sorrowing mother and sisters is depicted with an insistence that would arouse the emotions of the most calloused.

When beholding these scenes one is made to realize that the "glory" of war produced duplicates in thousands of American homes half a century ago, and is at this time actually causing them to be re-enacted in millions of other households in almost every civilized land save our own.

After the war scenes which dominate the first act of the play comes a revelation of the humiliating period of reconstruction, when the South, robbed of the kindly power of Lincoln, lay prostrate in a state bordering on anarchy.

Detestable work of the carpet baggers, who urged colored freedmen to seize the reins of local government, only to abuse their new privileges, is shown in a series of powerful situations.

This is followed by the efforts of the men of the South to emerge from such an era of crime and chaos, the organization of the Ku-Klux Klan, and the final readjustment leading the stricken land again into the ways of prosperity and peace.

If it were nothing else, "The Birth of a Nation" would be a grimly effective sermon against war.

It is also an ingeniously wrought melodrama of compelling interest, built on a scale hitherto unattempted.

It is an [illegible] entertainment of tremendous satisfaction with an outside accompaniment.

The one thing that impresses most is the mighty perfection of the battle scenes.

The sweep and the detail, the immensity of the action and perfection of each part, are marvelous.

Depiction of war scenes is extraordinary. By progressing from rushing guerrilla skirmishes at Piedmont to the devastating descent of Sherman on Atlanta, and finally to the rebel charges and defeat on the cannon-swept plains of Petersburg, battle reaches a terrific climax.

First part of the picture is war in the large, impressive and moving in the grander sense, the second is made melodramatic and exciting by the rides of the Ku-Klux Klan to save

Triumph of the Film In "Birth of a Nation"

(Continued from page 6)

various whites from the perils of Reconstruction.

There is used every ounce of the screen's power to fling out rapid, racing action.

And to this melodrama is added some beautiful striking views of the white riders assembling in broad fields, charging down long, still roads, curving over hills at sunrise.

These are only a few examples of the admirable wedding of excitement and beauty which are features of the play.

There are other perfections.

To name only one example of one of these the photography picks out the difference of atmospheric light between a northern town and the leaf-flecked warmness of South Carolina.

Music and some skillful off-stage sounds add a thrill, sometimes of recollection, sometimes of reality.

The play is welcomed in this city as the auspicious feature of a continuous record of deserved success.

No theatrical entertainment in recent years has caused as wide-spread interest as has "The Birth of a Nation," that master-work of the foremost motion picture producer, David W. Griffith, now at the Forrest Theatre.

The large playhouse has been crowded at each of the two daily presentations during the past week and at the first showing of the film in this city on Saturday night of last week there was a record attendance for the film, not surpassed at any opening in any other city.

The lobby of the Forrest has had a line of purchasers of tickets during all the time that the box-office is open during the day and at night and apparently the picture is even more popular here than in New York or Boston where crowds have not ceased to clamor for seats.

No one is disappointed in "The Birth of a Nation."

No detail has been slighted to make for perfect projection of the story that gives visually so complete and accurate an idea of the stress and of the upheavals that were essential to the cementing of the States of the Union into an indissoluble nation.

And with it all there is a splendid romance, with love triumphant but with many heart-burnings until the two families, estranged by the ruthlessness of war, had come again to peace and happiness.

[illegible] story is founded upon "The [illegible]an" by the Rev. Thomas Dixon and [illegible] the telling of the tale one sees, as though actually happening, historic events of the greatest moment. Lincoln lives again on the screen but he is shot down too by the deluded Southerner, Booth.

Lee and Grant are seen at the moment of surrender of the Confederate army and there are wonderful battle scenes and marvelous pictures of Sherman's march to the sea and of the gruesome Ku-Klux Klan days in Reconstruction times.

Each incident is emphasized with selected, and played by a symphony selected and played by a symphony orchestra.

Further, the worth of the picture is in the realistic acting of a notable cast headed by that foremost player for the screen, Henry B. Walthall, and with fine character actors, lovely girls and thousands of men and women, in settings richly beautiful or strikingly effective.

"The Birth of a Nation" is epoch-making.

PHILADELPHIA, (PA.) PRESS

Date SEP 2 - 1915

"BIRTH OF A NATION" WINS IN PITTSBURGH

Word has reached the local headquarters of D. W. Griffith from Pittsburgh that an injunction had been granted to the representatives of "The Birth of a Nation" against Mayor Armstrong and the chief of police of Pittsburgh, restraining them from prohibiting the opening of the big spectacle at the Nixon Theater to-night.

Mayor Armstrong received a delegation Friday, and late Saturday served notice upon the manager of "The Birth of a Nation" and Manager Kirk, of the Nixon Theater, that he would suppress the spectacle. Neither the Mayor nor chief of police had seen the picture production. When this fact was made clear to the Court, an injunction was issued immediately.

This makes the fifth legal move the owners of the big picture have had to undertake to secure their rights. In each case they have been successful in getting injunctions, which permit them to continue their presentations. These injunctions have been granted in Los Angeles, St. Louis, New Jersey, Chicago and Pittsburgh.

At present "The Birth of a Nation" continues to draw huge crowds at the Nixon Theater in Atlantic City, where many Philadelphians at the shore are enjoying the picture spectacle.

NEW YORK (N.Y.) GLOBE

An injunction has been granted the representatives of "The Birth of a Nation" against Mayor Armstrong and the chief of police of Pittsburgh restraining them from prohibiting the opening of the big spectacle at the Nixon Theatre to-morrow night. Mayor Armstrong received a delegation of Negroes on Friday, and next day he served notice upon the manager of "The Birth of a Nation" and also Manager Kirk of the Nixon Theatre that he would suppress the spectacle. Neither the mayor nor chief of police had seen the picture, and when this fact was made clear to the court an injunction was issued immediately.

A. C. COMMISSIONERS LOSE

At Trenton, N. J., August 24, Chancellor Walker upheld the Epoch Producing Company, owners of the Birth of a Nation, and the Esplanade Amusement Company, owners of the New Nixon Theater in Atlantic City, where the film was being exhibited, against Atlantic City Commissioners, who sought to close the show. They were permanently enjoined from interfering with the exhibition.

. LOUIS (Mo.) REPUBLIC
SEPT. 12, 1915

ECLARES FILM OFFENSIVE

ty Counselor Files Answer in "The Birth of a Nation" Case.

Charles H. Daues, City Counselor, yesterday filed an answer in "The Birth of the Nation" injunction case in Circuit Judge Hennings' court.

Daues says the film, which is being shown at the Olympic Theater, is unjust and unfair and calculated to arouse prejudice and hatred against negroes.

He cites a series of incidents in the production which, he alleges, are particularly offensive. Among these is one where the negro Lieutenant Governor of South Carolina attempts to force a white girl to marry him, and another where a negro pursues a white girl with the intention of attacking her.

Arguments in the suit will be heard Wednesday.

A CONTRIBUTORY EVIL

We expected our protest against that infamous photo-play, "The Birth of a Nation," to be followed by the tricks of the law. We expected, as we said at the time of the protest, that subterfuges would be found or made to nullify that protest and allow the production to run out its engagement. We expected that the libelous film-story would fan the flames of prejudice and hatred that were already burning and threatening to destroy us.

But we did not look for that contributory evil which is adding fuel to the flames, in the shape of a pamphlet called "The Home Defender," and which is being distributed to the hundreds of spectators at every performance. This is another of the Satanic moves of that diabolical collection of race-killers and city-breakers known as "The Welfare League." Welfare, indeed! They are aiming for the welfare of their own pockets, at the expense of the citizenship and honor of a great city.

In the prairie fires, they fight the fire WITH fire. Herein is a lesson for us. Let us study the plans and note the weapons of the enemy, and then fight them with their own weapons and along their own lines of campaign. Are the children of darkness always to be wiser in their day and generation than the children of light?

O Negro citizens of America, and of St. Louis in particular, awake! Too long have you been asleep. Arouse to a sense of your danger. Be everlastingly on the watch. The devil and his cohorts never sleep. It is ETERNAL vigilance that is the price of liberty.

Sep 17

Sat. Sep 11 15

A MOVIE THAT LIES.

No moving picture ever excited so much attention and comment as "The Birth of a Nation." Viewed from the standpoint of "movie" art, it is the premier of film productions. It is a pity, however, that so much money should have been expended upon a picture which insults the intelligence of the American nation and flings falsehood and libel in the face of history.

The basis of "The Birth of a Nation" was Thomas Dixon's novel, "The Clansman," whixch made heroes of the Ku-klux Klan murderers. Dixon's theories about the reconstruction period following the Civil was were too bitterly partisan and outrageously false to warrant serious discussion in the north or in the south. For instance: The abuse heaped upon Thaddeus Stevens of Pennsylvania (the Commoner), who was undisputed master of congress during the reconstruction period, is a vicious libel. Probably it is true that there are many people in the south who still believe that Stevens was part negro.

A writer in the Philadelphia Public Ledger calls attention to these facts; and, in view of the widespread misinformation "The Birth of a Nation" is responsible for, they should be given wide publicity:

"Stevens' birth does have a mystery around it, but it is not of African origin. His latest biographer contends that there was documentary evidence in Stevens' possession to prove that he was the son of the great Talleyrand.

"That eminent French statesman during his temporary exile in America, as I once related, made a lively tour of New England, accompanied by a brother of General Huidekoper's grandfather. It happened that Talleyrand did visit the place where later the future Lancaster county congressman was born.

"The Frenchman's clubfoot and Stevens' similar affliction, added to the latter's extraordinary powers for one who sprang from the most ordinary surroundings, have been cited as convincing proof of his French parentage.

"One silly booklet, which aimed to prove Stevens part negro, pointed to his unusual crop of black hair. But alas! that was only a wig! He was buried in a poor cemetery where negroes lie for the reason that he was so democratic he refused to have his body in a graveyard around which any social bars were erected."

Intellectual theatregoers should be beyond accepting as fact plays based upon untruths, especially a play which uses for the basis of its appeal an un-Christian attitude toward the negro.

The Birth of a Nation

is a great picture depicting a past history.

THE BIRTH OF EAST KINLOCH

is the picture of a future history to be written

by a Negro historian.

East - Kinloch

is a growing colored community.

LOTS $150 AND UPWARDS. EASY TERMS.

WILL BUILD YOU A HOUSE ON PAYMENT

OF $30 DOWN.

OUT OF TOWN ORDERS SOLICITED.

AFTER you attend the ceremonial rites at the DEDICATION of

THE NEW SANCTIFIED CHURCH NEXT SUNDAY

THE EAST KINLOCH SALES CO.

cordially invites you to come and see

EAST KINLOCH LOTS

CARSON ROAD AND LIX AVENUE.

ALSO VISIT THE NEW DUNBAR PUBLIC SCHOOL

Built on EAST KINLOCH property.

J. HERN, President, Jones Park, St. Louis County.

See the Proposed Site for the New City Hall, to be governed by elected Negro aldermen, with a Negro Mayor the chief magistrate. Come out and see

THE BIRTH OF EAST KINLOCH

and forget all about

The Birth of a Nation

"Birth of a Nation" Coming

The photo-play entitled "The Birth of a Nation," which has created such a storm of protests throughout the North and West is booked to appear in Norfolk at the New Wells theatre about the first of October. The play was written and dramatized by Thomas Dixon Jr., author of "The Leopard's Spots," "The Clansman," and "The Sins of the Fathers." The only difference between "The Birth of a Nation" and the other works of Mr. Dixon is that the former is a baser assembly of falsehoods and a more lurid distortion of history. It goes back half a century to dig up forgotten and exaggerated series of political and social incidents in order to disturb the present amicable relations existing between the white and black races. It teaches no moral and serves no good purpose. It is a libel and slander upon the colored race and a misrepresentation of the white race.

Mayor Joseph G. Armstrong of Pittsburg, Pa., has just refused to allow the "Birth of a Nation" to exhibit in that city, for the reason that the play stirs up strife between the races. Will Mayor Mayo of Norfolk follow suit?

The relations between the races in Norfolk are pleasant. We do not need photo-plays written by Thomas Dixon to disturb our peace.

WHY NOT PROTEST?

The action of the local Negro Business League, in their failure to publicly condemn the photo-play known as "The Birth of a Nation," has brought no little criticism from the public generally. No one seems to understand why the League should not go on record as condemning such a play, which not only ridicules, but libels, the race! which not only misrepresents past history, but is based on race prejudice.

If it had been a question of politics, there might have been an excuse; or even a question which concerned some individual, it would not look so bad, but this was a question which concerned the whole Negro race. The public is right—criticism cannot be too severe, but should be loud and long until men shall know what they owe the race.

LAW ON FILM PLAY

City Solicitor Ryan Replies to Opponents of "Birth of a Nation."

Another effort to halt the presentation of the film play, "The Birth of a Nation," by administrative action is not likely to prove successful. City Solicitor Ryan has rendered a review of the two acts that might be enforced to comply with the request upon complaint by G. Edward Dickerson, counsel for a committee of negro citizens. Director Porter originally decided that the show would not be permitted. A temporary injunction was granted the management of the exhibition by Judge Ferguson, in consequence of a permanent injunction granted in Allegheny county in favor of the same film, ignoring the right of the municipal authorities to interfere because the act of May 15, 1915, creates a Board of Censors having full jurisdiction.

Dickerson's point is that the act of 1913 provides for an inquiry into the exhibition that might, among other things, have a tendency to produce a harmful effect on the public at large, and, if the charges are proven, prevent the production. He says no such inquiry was made. Mr. Ryan suggests that if there is a desire to prevent the showing of the film, the first step would be to make application for a dissolution of the injunction and have decided the question whether in the creation of the State Board of Censors of moving picture films, the rights of the city officials to censor its theatres and moving picture shows, have been superseded.

Mr. Ryan also suggests the granting of the injunction preceded the showing of the films, whereas the exhibition has actually been given many times and an opportunity afforded of passing upon the question of its harmful tendencies as inducing disorder or violence. "What action should be taken by you," says Mr. Ryan, "in the manner prescribed by law, if any, is a question properly appealing to your discretion."

NEW YORK [illegible]

SEP 1

REFUSES TO PRODUCE PICTURE

Because, as a matter of principle, he is opposed to war and armament, Ashley Miller, the well-known director, refused to stage a picture, recently, dealing with that subject. Though the remuneration offered was very tempting, he finally decided that it would be wrong for him to accept money for doing that which was against his ideas of right and wrong.

The offer and its refusal had to do with the production of a picture said to be the sequel of "The Birth of Nation." Just before he started on his vacation, two weeks ago, he was called on the telephone by Thomas Dixon and asked to wait upon him in his Riverside Drive residence. There he was informed that Dixon had selected him from all the directors in the field to produce his sequel to "The Birth of a Nation," which was to be called "The Fall of a Nation," and teach the lesson of preparedness through showing what could happen to this country through a coalition of several foreign powers. Being opposed to armament, Mr. Miller took the manuscript with him on his vacation, which was spent on his house boat, *The Triady*, of the Huguenot Yacht Club at New Rochelle, and pondered deeply on the possibility of producing a play which taught a lesson in which he did not believe, finally deciding against it and giving the author his negative answer.

[illegible] the work as the "Lusitania" scenario, the adaptation of "The Damned Vagabond" and so on.

Chairman Walker of New Jersey has made permanent the injunction restraining the Atlantic City officials from interfering with the presentation of "The Birth of a Nation."

The Majestic Theatre, Grand Rapids, after being entirely reconstructed, was opened

NEW YORK TIMES

Date .....

Refuses to Enjoin Epoch Company

Supreme Court Justice Clarence J. Shearn yesterday refused the application of George H. Davis of San Francisco for an injunction restraining the Epoch Producing Company from disposing of the western rights to "The Birth of a Nation" to any one but himself. He had entered into negotiations with the motion picture company for the rights for several Western states for which he offered $10,000. It was shown these had fallen through when he refused to bind himself to exhibit the picture at a certain scale of prices.

WORCESTER (Mass.) POST
SEPT. 15, 1915

(Continued on Page Two)

NEGROES OBJECT TO PICTURE PLAY

Want "Birth of Nation" Barred Here

"The Birth of a Nation," the much discussed photoplay which, according to reports, is coming to Worcester, will not be shown in this city until after a vigorous protest has been made by local Negro residents.

Already Mayor George M. Wright has been waited upon by one or more Worcester Negroes who protested against the picture being shown in this city and it is said that the Mayor declared that before the films could be shown in public here he would first see them himself and that if there was anything objectionable the play would be suppressed.

The report is that S. Z. Poli has closed a contract with the producers of the play and that it is to be shown in the Poli picture houses throughout New England, the local Elm Street house being among the first. Frank Whitbeck, manager of the theater, stated this morning that he could neither confirm nor deny the report and that he has received no word regarding the contract from Mr. Poli.

Negroes Are Ready

Worcester Negroes have, however, anticipated for sometime that an attempt would be made to show the photoplay in Worcester and they are ready to launch a movement against it at once.

George T. Dominis, a lawyer and recognized as one of the leaders among Worcester Negroes, said today that the matter has already been called to Mayor Wright's attention and that a strong protest would unquestionably be made.

"The picture is objectionable to every colored person in Worcester," he declared.

"Personally I have never seen the photoplay itself, but I have read the book, 'The Clansman,' on which it is founded, and have heard reports regarding the picture. Furthermore, we colored people know that the men really behind this production and others of its kind are in an organized movement to discredit the Negroes in the north.

Thinks Picture Unjust

"I do not feel that 'The Birth of a Nation' is a truthful representation of conditions in reconstruction days in the South. It is, therefore, unjust to the colored portion of our population.

"But the real reason for protesting is that in a cosmopolitan population such as Worcester has, it is essential that the different elements should be able to get along together peacefully and happily. Anything that tends or may tend to stir up strife and prejudice is not for the good of the community.

"This is exactly the situation with regard to 'The Birth of a Nation.' It cannot fail to create bad feeling.

"At present the colored people in New England are in a sense the under dog among the various races of our population. We are striving to get along the best we can, always laboring under tremendous difficulties to overcome the great handicap against us. In view of this fact we feel that our lot should not be made harder by exciting racial passion and prejudice against us.

Know the Motive

"And the fact that we know the motive behind 'The Birth of a Nation' is to accomplish exactly that, makes the situation the more aggravated.

"Several years ago, while Dr. John T. Duggan was mayor, an attempt was made to produce the play, 'The Clansman,' in Worcester. We protested and Mayor Duggan stopped the play. After that it was stopped in many other cities.

"The same interests, out to discredit the Negroes and make their path in the north harder, are behind 'The Birth of a Nation,' as were behind 'The Clansmen,' and the two plays are practically one. We hope that Mayor Wright will not allow the production in Worcester."

Pastors of the local Negro churches are planning to join in a protest and the different congregations may take organized action.

The Rev. W. B. Perry of the Park Avenue Methodist Episcopal Church and the Rev. Hiram Conway of the John Street Baptist Church are much interested in the matter and are prepared to take leading parts in the protest. Other prominent local Negroes are also planning to join the movement.

PHILADELPHIA, (PA.) PRESS

.....

Federal Grand Jury yesterday [illegible] ating the Harrison anti-narcotic drug Act.

RYAN SAYS PORTER ERRED ABOUT PLAY

Action taken by Director Porter to stop the production of the film "Birth of a Nation" was not in accordance with the provisions of the law, according to an opinion sent to the Mayor yesterday by City Solicitor Ryan. The law provides the question of production shall be brought before the Mayor and both sides shall present their case, and if the Mayor thinks it should not be produced, the Department of Public Safety shall take means to stop its production. It is argued.

In announcing he would not permit the production of the play, it is alleged, Director Porter did not comply with the provisions of the law, and did not consult the Law Department.

[illegible]delphia, (Pa.) North American

.....

[illegible] such a condition exists it should be [illegible] clear to the people. The committee [illegible] had opportunity to answer my [illegible]."

NEW PROTEST MADE AGAINST 'THE BIRTH OF A NATION'

Mayor Gets Advice From City Solicitor on Law in the Case

A further protest has been made to Mayor Blankenburg against allowing the exhibition of the moving-picture show, "The Birth of a Nation." This became known yesterday, when City Solicitor Ryan, in compliance with Mayor Blankenburg's request, gave him the law on the subject and pointed out how the authorities should have proceeded at first under the law.

Before the film was put on exhibition here a protest against it was made by some prominent negroes to Director Porter. He immediately forbade the exhibition. His action was annulled by a temporary injunction granted by Judge Ferguson. The film has been on exhibition for ten days.

After giving the law and pointing the procedure under it, City Solicitor Ryan said: "What action should be taken by you in the manner prescribed by law, if any, is a question properly appealing to your discretion."

Philadelphia, (Pa.) Public Ledger

Date .....

condition.

MAYOR ASKED TO PROHIBIT "BIRTH OF A NATION"

Resolutions Denouncing Production Adopted at City Hall Plaza Meeting

Three typewritten pages of resolutions, requesting Mayor Blankenburg to prevent the production of the motion picture drama, "The Birth of a Nation," which is advertised for the Forrest Theatre, starting Saturday, were adopted at a protest meeting last night, held on City Hall Plaza. The Mayor will receive the resolutions today.

The audience was composed mostly of white men. Two colored men, E. A. Pennock and Charles F. White and Dr. Caesar A. A. P. Taylor, a Cherokee Indian, addressed the meeting. "Doctor" Moses Stern presided.

The meeting lasted several hours, the speakers protesting against the production of the picture, which in parts is founded upon Thomas Dixon's novel, "The Clansman," on the ground that it might cause racial strife.

ST. LOUIS (Mo.) REPUBLIC
AUG. 29, 1915

POLICE CAN'T STOP "BIRTH OF NATION"

Judge Kimmel Annuls Sidener's Order Prohibiting Exhibition of Film at Olympic.

WILL BE SHOWN TO-NIGHT

Prosecutor Must Show Cause To-Morrow Why Picture Should Not Be Presented.

"The Birth of a Nation" moving picture film will be produced at the Olympic Theater to-night as advertised, notwithstanding the order of Prosecuting Attorney Howard Sidener to the contrary, yesterday.

Circuit Judge Karl Kimmel last night issued a restraining order temporarily stopping the police from carrying out Sidener's order prohibiting the production.

Following an order issued late yesterday afternoon by Sidener prohibiting the exhibition of the film in St. Louis, the Epoch Producing Company, producer of the film, brought suit in the Circuit Court against Sidener, the Board of Police Commissioners, Chief of Police William Young and Chief of Detectives Samuel E. Allender, to restrain interference with the production.

Sidener Fears Race Trouble.

Regarding why he issued the order, Sidener said:

"My position in the matter is that the character of the film is such as is calculated to incite a disturbance of the peace nad to arouse racial troubles. It might even cause serious trouble between the whites and negroes of the city.

"I did not want to act arbitrarily, but my investigation has convinced me that the pictures are not in any way representative of the true situation.

"My request that certain portions to which objection was made by delegations of representative negroes and also by a committee from the Civic League, be eliminated, was refused, as was also my request that a private exhibition be given before Mayor Kiel, myself and a committee representing the people who requested that the exhibition be stopped."

Sidener said he was told that the pictures were kept out of Memphis, Tenn., and Pittsburg, Pa. In Chicago and Boston he said he understood the film was put on after the municipalities were enjoined from interfering with its exhibition.

It is stated in the petition of the Epoch Company, which was filed by the law firm of Leahy, Saunders & Barth, shortly before 9 o'clock last night, that the film was approved by the National Board of Censorship, declared it to be "a great step forward in motion-picture productions.

(Continued on Page [illegible])

P. Ledger Phil Repo

UNRULY NEGROES FREED

Two in Crowd at "Birth of Nation" Defied Police

Two negroes, out of a crowd of 600 gathered in a demonstration in front of the Forrest Theatre, where the "Birth of a Nation" is being shown, were discharged by Magistrate Beaton after hearings in Night Court at Central Station.

The management got wind of the demonstration and sold out in advance all the 25-cent tickets. It was understood the negroes planned to invade the galleries. When they learned there was nothing left but $1.50 seats they gathered in the street.

A squad of 35 policemen was sent to disperse them. The prisoners, Sheb White and Fred D. Harris, declined to move. Others obeyed when told to move on and there was no difficulty. The negroes say the film is a libel on their race.

Ameri. Sun Sep 16

ARREST TWO NEGROES IN FRONT OF THEATER

Hundred Others Follow Men Taken for Refusing to Move On

MANAGEMENT ALARMED

Two negroes were arrested in front of the Forrest Theater last night on a charge of disturbing the peace, and about 100 other negroes followed the prisoners when they were taken to the Fifteenth and Locust streets police station.

Negroes began assembling in the vicinity of the Forrest Theater about 7 o'clock last evening. This alarmed the theater management. They notified the Fifth district and twenty-five uniformed men were detailed to stand around the theater for the "moral effect." They did.

The two men arrested are H. D. Harris, of 1942 Nicholas street, and Charles F. White, of 1631 South Eighteenth street. They are accused of refusing to "move on."

P. Ledger Sep 16 Phil

A PART OF THE UPLIFT

To the Editor of Public Ledger:

Sir—I cannot believe that those people who speak disparagingly of the motion picture spectacle, "The Birth of a Nation," or who seek to find in the story as told on the screen an incitement to race prejudice can have taken in the significance of the picture. In the first place, there is shown the negro as he was soon after the Civil War when, just emerging from slavery, he was unfitted for self-government and yet he suddenly had unusual political powers given unrestrainedly into his hands. It was only natural that he should have misused the new privilege. What would the Filipinos do today if they were suddenly granted their entire political freedom? I feel sure that there would be riot, perhaps murder, and that only the severest measures would bring about peace and safety. The Ku Klux Klan had to do the sort of work that would be necessary on the part of the Government in the Philippines.

But the point that I wish to make especially is in the contrast that is shown between the conditions of the negro of reconstruction times and of today. No more convincing argument could be employed than the showing of the negro as he is engaged in intellectual labors at Tuskegee and at Hampton institutes. These pictures, shown in the concluding part of the spectacle, leave no doubt that there is an earnest effort to uplift the colored man, and that he is doing his full share in bringing about a closer fellowship with his white brethren. The picture does not malign a race, but rather shows its rapid advancement. Apart from that, though, the picture is to my mind the greatest achievement yet made in motion photography and is wonderful in depicting historic events with fidelity.

FAIR MINDED.

Philadelphia, September 9, 1915.

NIGHT (New York City)

TO TRAVESTY "NATION."

Arrangements have been made by the Universal with H. H. Van Loan, at one time a London correspondent for the N. Y. American and later writing "nut stuff" for the World here, to write a six or seven reeled travesty for the films entitled "The Mirth of a Nation" in which the Griffith "Nation" spectacle will be camaraded in a travestied light.

Just what company will do it hasn't been announced but it will be made by either the Victor or the Nestor.

CITY OR CENSORS

THE courts of Allegheny County have, in a recent decision, nullified the police rights of Pennsylvania cities. By declaring that the State Board of Censors for moving pictures is the final authority, they have taken away the fundamental power of each city to govern itself. It is impossible to believe that this decision will stand when once its meaning has been made clear.

The Board of Censors has plenary power to allow or disallow films for exhibition in this State. The tyranny of this body has been suffered only because appeals to the courts and to the police have been available as a check upon it. Now the Court has decided that when a film has passed the censors it cannot be stopped by the police.

The full effect of this decision is to tie the hands of individuals and to deliver the cities bound and gagged into the hands of the board. The censorship of plays properly rests with the people. Their protests are carried out by the police and by the court. There is nothing inherently wrong with the movies to make another kind of censorship necessary. And there is nothing sacrosanct about the Board of Censors to make its decisions irrevocable. There was almost a riot on Broad street last night, yet the police were without authority to forbid the exhibition of the pictures to which objection was made. Irrespective of the merits or demerits of the particular show, it is apparent that the city is placed in an intolerable situation.

N Amer. Sep 16

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Hundred Others Follow Men Taken for Refusing to Move On

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Negroes began assembling in the vicinity of the Forrest Theater about 7 o'clock last evening. This alarmed the theater management. They notified the Fifth district and twenty-five uniformed men were detailed to stand around the theater for the "moral effect." They did.

The two men arrested are H. D. Harris, of 1942 Nicholas street, and Charles F. White, of 1631 South Eighteenth street. They are accused of refusing to "move on."

August 28, 1915.

St. Louis Daily Globe-Democrat.

POLICE TO SIT AS CENSORS OF BIRTH OF NATION PLAY

Detectives Sergeants Chrismer and Campbell, the "morality squad" of the St. Louis Police Department, will sit as censors at the opening performance of the moving-picture play, "The Birth of a Nation," in the Olympic Theater tomorrow. They have been asked to do so and report to him by Prosecuting Attorney Sidener, as the result of a protest against the show by a delegation of negro citizens of St. Louis.

The negroes waited on Mayor Kiel yesterday and asked him to prevent the films being exhibited. They are based on Dixon's novel, "The Clansman," which purports to picture life in the South during the "reconstruction period." The negroes contended the exhibition is calculated to stir up race prejudice, and several scenes are immoral. Mayor Kiel was told by City Counselor Daues he could not interfere and referred the delegation to Sidener.

P. Ledger Sep

MOTION PICTURE WORLD (N Y

CALL RESERVES TO HALT NEGROES

Six Hundred at Theatre Where "Birth of Nation" Is Being Shown

MANAGER ALLEGES PLOT TO TERRORIZE AUDIENCE

Two Persons, Accused of Breach of Peace, Have Hearings in Night Court

Police reserves last night were called out to disperse a crowd of 600 negroes gathered in Broad street, opposite the Forrest Theatre, where the "Birth of a Nation" is being shown. Two arrests were made.

The police and the management of the show said the crowd had gathered to carry out a plot to terrorize the audience and destroy the film which the negroes denounced as a libel on their race. Persons were shouting "Break up the show, though it cost your lives!" when 35 policemen, with clubs in their hands, went through the crowd.

The men arrested were Sheb White, of 1031 South 13th street, and Fred D. Harris, of 1942 Nicholas street. Both were charged with breach of the peace and had hearings in the Night Court at City Hall. Following Harris' arrest, a throng of 100 negroes gathered about the policeman and prisoner, and for a time observers feared a display of force. Harris was taken safely to the 15th and Locust streets police station, however, and the crowd contented itself with a silent demonstration outside the station house.

Police Expected Crowd

The presence of the crowd in Broad street last night was not unexpected by the police or the management of the "Birth of a Nation." For several weeks the latter has employed private detectives whose reports tallied as to plans for a demonstration at the Forrest Theatre last night. The management in turn informed the police. They had not, however, calculated on the presence of such large numbers as turned out. The police said 25 per cent. of the gathering were women.

From 7:30 o'clock on the negroes began arriving in knots of three and four on the sidewalk on the opposite side of the street from the theatre. It had been arranged that they should gather there and follow directions of their leaders.

Among those in the crowd were three clergymen. They were the Rev. C. C. Dunlap, pastor of the Bethel A. M. E. Church, 6th and Lombard streets; the Rev. T. A. Wallace, of the Wesley A. M. E. Church, 15th and Lombard streets, and the Rev. H. H. Cooper, pastor of the Union A. M. E. Church, 16th street and Fairmount avenue. The Rev. C. C. Dunlap protested against the arrest of Harris, saying that he and anybody else had a right to stand in the street and talk. A policeman said he had orders to keep people moving and was going to carry them out. Harris refused to move and was arrested.

The plan of the leaders of the crowd, the police said, was to go to the box office at the theatre and buy up hundreds of the 25-cent seats. With previous knowledge of this the management succeeded in disposing of the cheaper seats first and when the negroes began to arrive they were told the only seats left were in the lower part of the house and worth $1.50 each. This had the desired effect.

Two Negroes in Audience

Two negroes were in the audience. They sat upstairs. In the house at the same time, prepared for what might happen, were 20 detectives from City Hall and seven special policemen, under orders from the management. The audience numbered 2100. Thirty-five uniformed policemen patrolled the streets outside.

When the crowd opposite the theatre assumed large proportions, Police Captain Tempest ordered his men to break it up. They went through the crowd, shouldering persons in various directions. After being separated, the negroes continued to walk up and down Broad street, and on Walnut and Chestnut. They gave no trouble. Sheb Hall's arrest came when he gathered a small number of negroes about him and exhorted them to demand seats in the theatre.

At the Night Court in City Hall Magistrate Beaton discharged the two colored men who were arrested. "I want to give you a chance," he told the men. "But if any one is brought to me for breaking the peace in the vicinity of this theatre tomorrow night, or any night after that, I will act severely."

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Court Permits Showing Of "The Birth of a Nation"

Judge Ambrose B. Reid Grants Nixon Theater a Temporary Injunction.

Judge Ambrose B. Reid yesterday afternoon granted a temporary injunction in favor of the Nixon Theater Company in its bill of equity filed earlier in the day seeking to restrain Mayor Joseph G. Armstrong and Superintendent of Police W. Noble Matthews from interference with the display of the moving picture, "The Birth of a Nation." Judge Reid set Friday morning as a time for the hearing on the permanent injunction. The theater will be permitted to show the films pending the decision of the court.

Attorney George Shaw appeared for the company and read the bill in equity. The bill set forth that the action of the Mayor in prohibiting the display is arbitrary and that the film has been passed and approved both by the Pennsylvania State Board of Censorship and the National Board. The plaintiff also contends that the play does not engender prejudice and cites a list of cities where it has been shown without any race feeling arising.

City Solicitor Charles A. O'Brien appeared for the Mayor and made a brief outline of defense. In addition to setting the date for the hearing the court ordered the theater company to give bond in the sum of $500 for protection against what Solicitor O'Brien termed "possible violence by display of the race-prejudice picture."

The theater company advertised that it would display the film for six weeks, beginning September 1. The Mayor and Superintendent of Police then notified the company that such display would not be permitted.

Pitts. Gazette Times, Aug. 31 1915

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The presence of the crowd in Broad street last night was not unexpected by the police or the management of the "Birth of a Nation." For several weeks the latter has employed private detectives whose reports tallied as to plans for a demonstration at the Forrest Theatre last night. The management in turn informed the police. They had not, however, calculated on the presence of such large numbers as turned out. The police said 25 per cent. of the gathering were women.

From 7:30 o'clock on the negroes began arriving in knots of three and four on the sidewalk on the opposite side of the street from the theatre. It had been arranged that they should gather there and follow directions of their leaders.

Among those in the crowd were three clergymen. They were the Rev. C. C. Dunlap, pastor of the Bethel A. M. E. Church, 6th and Lombard streets; the Rev. T. A. Wallace, of the Wesley A. M. E. Church, 15th and Lombard streets, and the Rev. H. H. Cooper, pastor of the Union A. M. E. Church, 16th street and Fairmount avenue. The Rev. C. C. Dunlap protested against the arrest of Harris, saying that he and anybody else had a right to stand in the street and talk. A policeman said he had orders to keep people moving and was going to carry them out. Harris refused to move and was arrested.

The plan of the leaders of the crowd, the police said, was to go to the box office at the theatre and buy up hundreds of the 25-cent seats. With previous knowledge of this the management succeeded in disposing of the cheaper seats first and when the negroes began to arrive they were told the only seats left were in the lower part of the house and worth $1.50 each. This had the desired effect.

Two Negroes in Audience

Two negroes were in the audience. They sat upstairs. In the house at the same time, prepared for what might happen, were 30 detectives from City Hall and seven special policemen, under orders from the management. The audience numbered 2100. Thirty-five uniformed policemen patrolled the streets outside.

When the crowd opposite the theatre assumed large proportions, Police Captain Tempest ordered his men to break it up. They went through the crowd, shouldering persons in various directions. After being separated, the negroes continued to walk up and down Broad street, and on Walnut and Chestnut. They gave no trouble. Sheb Hall's arrest came when he gathered a small number of negroes about him and exhorted them to demand seats in the theatre.

At the Night Court in City Hall Magistrate Beaton discharged the two colored men who were arrested. "I want to give you a chance," he told the men. "But if any one is brought to me for breaking the peace in the vicinity of this theatre tomorrow night, or any night after that, I will act severely."

Philadelphia, (Pa.) Public Ledger

Date .....

...ptember 16, 1915.

A LIBEL ON STEVENS

His Character Is Greatly Misrepresented in "The Birth of a Nation"

To the Editor of Public Ledger:

Sir — That much-discussed photoplay, "The Birth of a Nation," assumes to be a historical [illegible] audiences who have witnessed its vivid scenes and portraitures it undertakes to teach a historical lesson, covering a crucial epoch in the life of our country. It would seem highly important, therefore, that the lesson thus thought should be both true and accurate.

Disregarding for the moment other matters in which the play may be thought to violate the truth of history, or at least to represent facts in a distorted and prejudiced light, it seems to me that it does grave injustice to the memory of one of Pennsylvania's most distinguished statesmen. Under the guise of Austin Stoneman, the leading character in the second part of the play is Thaddeus Stevens, the Great Commoner of the reconstruction period. The whole purpose and effect of the characterization given of this great man is to place him before the youth of today in an aspect which, to say the least, is inaccurate and untrue.

In the first place, unwarranted liberties are taken with Stevens' personal life and environment. As is well known, he was a bachelor, without family ties. Yet the play gives him a daughter and two sons. One of the latter is killed on the battlefield, while the love affairs of the other two constitute the leading motives of the play. Near the end of his life he is represented as making a journey to South Carolina in the search for health. It is safe to say that nothing of the kind ever occurred. Of all places in the land South Carolina would have been the least healthful for Thaddeus Stevens at that time.

The play also represents Stevens as having been largely under the influence of an ambitious colored housekeeper and controlled by her in his attitude toward the colored race and his plans for the reconstruction of the South. This charge is not a new one, but no proof to substantiate it has ever been produced. Stevens' latest and most impartial biographer, Professor Woodburn, says of it and of similar stories about him: "In this respect Stevens has but suffered the fate of many another honored public man. It will not be claimed that his life was above reproach, but impartial witnesses who knew him best would not hesitate to brand such stories, in their main content, as false and malicious slanders." It is unfortunate that such a piece of baseless gossip about a public man should be perpetuated in literature or on the stage, and taught as history to a generation who knew him not.

Stevens was by no means the violent and illogical fanatic who appears as "Austin Stoneman" in the play. Whatever may have been his defects of character or judgment, he was throughout his public career possessed by a passion for human freedom and equal opportunity for all men. He once stated his creed as follows: "Every man, no matter what his race or color, every earthly being who has an immortal soul, has an equal right to justice, honesty and fair play with every other man, and the law should secure him those rights."

Pennsylvania owes Stevens a debt of gratitude for her public school system, of which he was the most powerful and persistent advocate, and the nation owes him a still deeper indebtedness for the courageous manner in which, during the troublous decade of his later Congressional service, he always held high the banner of the Union and the lighted torch of liberty and human rights. "Stevens," writes Professor Woodburn, "was a man of large mold and of great purposes, who was striving with his whole soul to carve other and better channels for the life of society, pursuing steadily, without variation or shadow of turning, the two great purposes of his public life, the unity of the nation and the freedom of the slave. * * * He died as he had lived, the relentless foe of privilege, the uncompromising advocate of democracy—of equal rights for all and special privileges for none beneath the law. * * * Before all else he stood for liberty and the equal rights of men. To this faith he bore his consistent testimony from early life to the open grave and beyond. No truer democrat, no abler advocate of popular rights, ever stood in American legislative halls."

It is deeply to be regretted that such a man should be untruly, or even inadequately, portrayed before those who are inheritors of the results which sprang from his noble work for humanity and true democracy.

JAMES C. SELLERS.

Philadelphia, September 15, 1915.

CENSORSHIP MUST GO!

UNTIL this week the State censorship of moving pictures has been an absurdity, nothing more. Its officiousness and its petty tyranny have been tolerated because there were two adequate checks upon it in the courts and the police. Those checks, by the decision of the Allegheny County Courts, are now abolished.

From this time on the censorship is a menace to free city government. It is an institution established by the State to exercise rights which naturally belong to the cities. From its decision there is to be no appeal.

The special case in Philadelphia is of interest only in so far as it points the moral of this extraordinary situation. If riots and bloodshed should follow the showing of a film, the city officials would be powerless to stop the production of that film, because the State Censors have passed it more than a year ago.

If the Allegheny Court is right in its interpretation of the law, a new tyranny has been established in this State. It is a tyranny which will not be tolerated. The police power belongs to the cities, not to a State commission. The censorship must go!

FORE... SEPT. 17, 1915 339

NEGROES PROTEST BIRTH OF NATION

Will Ask Mayor Lawler to Prohibit Showing of Famous Photoplay in This City

"The Birth of a Nation" which has gained more fame than any other motion picture, will not be shown in Hartford without a strong protest being lodged against its presentation by negro residents of this city. At a meeting this afternoon in the African M. E. Zion church, 249 Pearl street, the subject of making a formal protest to Mayor Lawler was discussed by members of the church and others.

Rev. Richard R. Ball, pastor of the church, presided at the meeting. One of the negroes who attended said that the basis of the protest would be on the ground that "The Birth of a Nation" film when shown in communities where there are negro residents, leads to race hatred and sometimes violence.

A "Citizens' Committee" was named at the meeting and the formal protest will be made to Mayor Lawler tomorrow.

Pastor Visits Mayor

Rev. Walter Gay, former pastor of the Union Baptist (colored) church in this city, today visited the mayor and made formal protest against the showing of "The Birth of a Nation" in this city.

Mr. Gay pointed out objectionable parts of the production which include the lynching of a negro. He asked the mayor to take the matter under consideration.

Mr. Gay told The Post that he did not ask the mayor to attempt to bar the film altogether, but that he merely act to have certain objectionable features eliminated, which reflect on the character of the negro. The mayor did not indicate, it is understood, just what, if any, action he would take on the matter.

Mr. Gay appeared satisfied that the mayor would act upon his suggestion.

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Disregarding for the moment other matters in which the play may be thought to violate the truth of history, or at least to represent facts in a distorted and prejudiced light, it seems to me that it does grave injustice to the memory of one of Pennsylvania's most distinguished statesmen. Under the guise of Austin Stoneman, the leading character in the second part of the play is Thaddeus Stevens, the Great Commoner of the reconstruction period. The whole purpose and effect of the characterization given of this great man is to place him before the youth of today in an aspect which, to say the least, is inaccurate and untrue.

In the first place, unwarranted liberties are taken with Stevens' personal life and environment. As is well known, he was a bachelor, without family ties. Yet the play gives him a daughter and two sons. One of the latter is killed on the battlefield, while the love affairs of the other two constitute the leading motives of the play. Near the end of his life he is represented as making a journey to South Carolina in the search for health. It is safe to say that nothing of the kind ever occurred. Of all places in the land South Carolina would have been the least healthful for Thaddeus Stevens at that time.

The play also represents Stevens as having been largely under the influence of an ambitious colored housekeeper and controlled by her in his attitude toward the colored race and his plans for the reconstruction of the South. This charge is not a new one, but no proof to substantiate it has ever been produced. Stevens' latest and most impartial biographer, Professor Woodburn, says of it and of similar stories about him: "In this respect Stevens has but suffered the fate of many another honored public man. It will not be claimed that his life was above reproach, but impartial witnesses who knew him best would not hesitate to brand such stories, in their main content, as false and malicious slanders." It is unfortunate that such a piece of baseless gossip about a public man should be perpetuated in literature or on the stage, and taught as history to a generation who knew him not.

Stevens was by no means the violent and illogical fanatic who appears as "Austin Stoneman" in the play. Whatever may have been his defects of character or judgment, he was throughout his public career possessed by a passion for human freedom and equal opportunity for all men. He once stated his creed as follows: "Every man, no matter what his race or color, every earthly being who has an immortal soul, has an equal right to justice, honesty and fair play with every other man, and the law should secure him those rights."

Pennsylvania owes Stevens a debt of gratitude for her public school system, of which he was the most powerful and persistent advocate, and the nation owes him a still deeper indebtedness for the courageous manner in which, during the troublous decade of his later Congressional service, he always held high the banner of the Union and the lighted torch of liberty and human rights. "Stevens," writes Professor Woodburn, "was a man of large mold and of great purposes, who was striving with his whole soul to carve other and better channels for the life of society, pursuing steadily, without variation or shadow of turning, the two great purposes of his public life, the unity of the nation and the freedom of the slave. * * * He died as he had lived, the relentless foe of privilege, the uncompromising advocate of democracy—of equal rights for all and special privileges for none beneath the law. * * * Before all else he stood for liberty and the equal rights of men. To this faith he bore his consistent testimony from early life to the open grave and beyond. No truer democrat, no abler advocate of popular rights, ever stood in American legislative halls."

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MOTION PICTURE WORLD (N. Y. C

SEP 18

EXTENDS "BIRTH OF A NATION" INJUNCTION.

A temporary injunction procured by the exhibitors of the "Birth of a Nation" to prevent the film from being stopped by the police on account of a delegation of negroes who waited upon the mayor and asked him to take steps to keep the film from being shown has been extended to Sept. 7.

MOTION PICTURE WORLD (N. Y. City

SEP

PITTSBURGH'S MAYOR BANS "BIRTH OF A NATION."

Special to Moving Picture World from Pittsburgh News Service.

MAYOR JOSEPH G. ARMSTRONG last week instructed Superintendent of Police Noble W. Matthews not to allow the moving picture of "The Birth of a Nation" to be exhibited in this city, the picture having been scheduled for a five weeks' run at the Nixon theater. The mayor took this action following a protest by over a score of negro citizens who visited his office. The mayor issued the following statement:

I have notified the superintendent of police that the moving picture, "The Birth of a Nation," will not be permitted to exhibit in Pittsburgh. I take this stand for the reason that I do not think that this picture or any other picture which tends to stir up racial feelings and to rehash events in history, the unpleasant features of which have been forgotten and should remain buried in the interest of a united people, should be permitted to show in this city. I am satisfied from statements made to me by prominent citizens, and by a delegation which called on me that this picture is of the nature described. I have been besieged on all sides for some weeks by those who are opposed to the exhibition of the picture.

That the action of the mayor and the superintendent of police in prohibiting the display of the photo play "The Birth of a Nation," is arbitrary, and that the play has been passed and approved by both the Pennsylvania State Board of Censorship and the National Board of Censorship, are the arguments advanced by the Nixon Theater Company in a bill of equity filed in Common Pleas Court in which they ask the court to issue an injunction against the mayor to restrain him from prohibiting the showing of the film.

At the Nixon theater it was said by the management that the pictures would be put on as scheduled. A great deal of money has been spent by the Nixon in securing the film and in advertising it, and the officials do not propose to lose the money, was their declaration.

MOTION PICTURE WORLD (N. Y. City)

SEP 18 1915

DAVIS LOSES INJUNCTION PROCEEDINGS.

Justice Shearn, of the New York Supreme Court, had denied the petition for an injunction against the Epoch Producing Corporation, owners of "The Birth of a Nation," asked by George W. Davis, of the Alcazar theater, San Francisco, Cal., who alleged that his claim was based upon a series of telegrams which passed between himself and D. W. Griffith, vice-president of the corporation.

While Justice Shearn conceded that he thought the plaintiff had been unfairly dealt with, still he could not find that there was a binding contract between the plaintiff and the

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MOTION PICTURE NEWS (New York City)

SEP 18

ST. LOUIS EXHIBITORS FIGHT LEGAL EFFORTS TO STOP SHOWING OF "NATION"

THE "Birth of a Nation" was presented to an overwhelming audience at the Olympic theatre, Broadway and Walnut streets, St. Louis, on Sunday, August 29. As has been the case in other cities where the negro population numbers into the thousands, a delegation of prominent colored citizens appealed to the mayor to have the film stopped. A suit was brought by Prosecuting Attorney Howard Sidener, Associate City Counselor Charles B. Davis, and W. R. Hill, a negro associate counselor. A temporary injunction was granted to the exhibitors, to prevent the police from interfering with the showing of the feature, allowing the first presentation to be put on as advertised. Judge Karl Kimmel, who issued the injunction, Chief Young, head of the police department, and the "morality squad," were all present at the first performance, and the next day another injunction was granted up to September 7. All the newspapers gave the film conspicuous notices and reviews, and declared that if the feature was suppressed in St. Louis, the censors might as well go to the schools and cut out the pages of history. The Olympic has had excellent patronage during the first week's showing, even though the prices range from $2 down to 50 cents for night performances, and from $1 to 25 cents for matinees, which is an unusual price to pay to see a moving picture.

The following statement was issued by Prosecutor Sidener: "The character of the film production, known as the 'Birth of a Nation,' is, I find, after careful examination and investigation, calculated to incite disturbances of the peace, and does not in any degree represent the true character of the negro race of today. My function as a public official is distinctly that of a peace officer. St. Louis has a great negro citizenry, which is law-abiding. Delegations of intelligent negroes have waited upon my office and protested the presentation of the film. Delegations of white citizens have also done the same, notably a committee representing the Civic League. Added to the protests of these representatives of both races in the community is a personal investigation I have made of the character of the film. I am convinced that it is in the interest of public peace and welfare to prohibit the production."

MOTION PICTURE NEWS (New York City)

LEO FRANK FILMS SUPPRESSED IN BOSTON

The Leo Frank films have been suppressed in Boston. Mayor Curley has a standing order that no films shall be shown in Boston houses which have not been approved by the National Board of Censorship. It may be remembered that the mayor himself is a member of the censorship triumvirate formed as a result of the crusade of the negroes against "The Birth of a Nation." Acting on this general order, and knowing that the films had not been passed by the national board, Municipal Theatrical Censor John Casey ordered the Frank pictures excluded from an East Boston house. They have not been attempted anywhere in the city since.

LOUISVILLE RESULTS.

LOUISVILLE, Ky., Sept. 20.—Following are the results of today's races:

FIRST RACE—Selling, three-year-olds and up, six furlongs:
1. Ed. Howard, 100 (Lamplie), $2.70, $2.30.
2. Mars Cassidy, 92 (Judy), $4.60, $2.60.
3. The Norman, 109 (Pool), $2.70.
Time 1.18. Mex, Royal Interest, Edith W., Manassah also ran.

SECOND RACE—Selling, maiden two-year-olds and up, five furlongs:
1. Lady Worthington, 98 (Martin), $11.20, $5, $2.70.
2. Circulate, 98 (Lamplie), $5.10, $2.30.
3. M. Bert Thurman, 98 (Henry), $2.60.
Time 1.01 1-5. Tiffe's Ma, Vanbel Worth, Argument, Busy Joe, McAdams, Industry, Flossie Walker, Al Pierce also ran.

THIRD RACE—Selling, three-year-olds and up, 1⅛ miles:
1. Fliaway, 107 (Pool), $19.60, $7.60, $6.20.
2. Herunda, 107 (Garner), $4.60, $3.80.
3. Bank Bill, 102 (Williams), $5.60.
Time 1.53 3-5. J. O. Stein, Mockery, Helen M., Transport, Goldy, Holy Hill, Fellow Man also ran.

FOURTH RACE—One and one-sixteenth miles:
1. Hodge, 122 (Garner), $7.50, $4.60, $3.90.
2. *John Gund, 105 (Goose), $8.80, $6.90.
3. Xrhnelling, 97 (Marco), $6.30.
Time 1.46 2-5. *Dr. Samuel, Star Jasmine, Solar Star, Water Witch, Grover Hughes, One Step, Lindenthal, Hank O'Day also ran.

FIFTH RACE—Six furlongs:
1. Prince Harry, 102 (Garner), $7.60, $3.20, $2.60.
2. Franklin, 106 (Keogh), $3.80, $2.60.
3. Rochester, 102 (Pool), $3.30.
Time 1.13 4-5. John Jr., Marie Henry also ran.

SIXTH RACE—One and one-sixteenth miles:
1. Goldcrest Boy, 101 (Judy), $7.60, $3.50, $2.60.
2. Roslyn, 103 (Gentry), $4.60, $2.
3. Whilite, 108 (Taylor), $2.70.
Time 2.47 3-5. Miss Thorpe, Raoul also ran.

SEVENTH RACE—One mile:
1. Ed. Crump, 104 (Kederis), $7.90, $4.90, $3.80.
2. Dr. Larrick, 104 (Murphy), $3.20, $5.10.
3. Father Riley, 106 (Goose), $4.20.
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HARTFORD MAYOR GETS PROTEST ON "NATION" FILMS

Hartford, Sept. 18.—The Rev. Walter Gay of No. 58 Garden street, called upon Mayor Lawler at city hall yesterday and protested against the portrayal of the moving picture spectacle, "The Birth of a Nation," announced to be shown at a theater at an early date. Mr. Gay said he was an officer of an organization of colored people opposed to the presentation of the pictures in this city because of incidents illustrated which were likely to promote the degradation of colored people and tend to incite race hatred.

Mayor Lawler told Mr. Gay he knew little or nothing of the character of the production other than comment he had seen in the newspapers. He said he had talked informally with the theater owner about the forthcoming production and probably would talk further with him.

There has been opposition to the showing of the films in other cities, but it has been intimated that the filing of protests against forthcoming appearances in certain cities merely redounded to the prosperity of the box office. The scenes depicted in the films are from the Rev. Thomas Dixon's play, "The Clansman."

The presentation of the pictures in Philadelphia, a few days ago, precipitated a riot, and police were called to protect the film and the men producing it.

When "The Clansman" was billed for production as a play in a local theater, about seven years ago, col. Mored people of Hartford registered vigorous protest with Judge William F. Henney, who was then mayor. Mayor Henney went to New York to see the play prior to the date set for its presentation here, and upon his return issued the desired license authorizing its production.

ALEXANDRA MAT. TODAY.
The World's Mightiest Spectacle,
THE BIRTH OF A NATION
Night prices, 50c to $1.50. Matd., 50c to $1.00.

PROTEST AGAINST SHOWING HERE OF "BIRTH OF NATION"

COMMITTEE OF COLORED PEOPLE'S ORGANIZATION TO FILE COMPLAINT.

REFERRED TO LA BARRE

Executive committeemen of the local branch of the National Association for the Advancement of Colored People appeared at the municipal building yesterday afternoon to lodge a complaint against the showing in this city of the motion picture spectacle, "The Birth of a Nation," as founded on Rev. Thomas Dixon's book and play, "The Clansman." It was reported that the committee was to enter its complaint with the city commission, but this was not done. The members went before Mayor Donnelly to announce their objection, but the mayor referred them to Commissioner La Barre, the director of public safety, through whose office such a complaint would have to be filed. Mr. La Barre was not in his office, and the committeemen left, stating they would return to see him this morning.

A protest against the presentation of "The Birth of a Nation" has been prepared, as follows:

"The object of the play, as stated by this man from whose book it is dramatized, Thomas Dixon, is that his whole purpose in writing it was to make the negroes, and especially negro men so objectionable that they would not be tolerated in this country, and to foster a feeling that they should be colonized in Liberia.

"In carrying out this purpose, the man who dramatized the book has not hesitated to resort to any villification of the negro race, and we, as colored men, feel that since the condition between the races is now already acute, and colored men are in many places denied their constitutional rights, and even hated by some people, that nothing should be done or said to aggravate these conditions.

"While this play is beautiful, and has many fine scenes, yet it is false history, pernicious in its effect, and is a reflection upon 10,000,000 negroes and stirs up their feelings."

Those who prepared the protest were Rev. Solomon P. Hood, pastor of Mt. Zion A. M. E. church; Professor T. Edward Kinney, principal of Lincoln school; Rev. W. H. Batchelor, pastor of St. Paul A. M. E. Zion church; Rev. John A. White, pastor of Shiloh Baptist church, and Dr. Paul A. Collins.

PHILADELPHIA (Pa.) INQUIRER
SEPT 21 1915

Negroes Protest "Birth of a Nation"

About two hundred of the leading colored men of this city, including lawyers, doctors, ministers and other professional and business men, met in Allen A. M. E. Church, Seventeenth and Bainbridge streets, yesterday afternoon as a result of the recent agitation against the "Birth of a Nation," and adopted plans to push the fight already started against the film being shown here. The play was discussed and explained and the negro members of the Philadelphia bar were asked as a committee of the whole to prepare the necessary steps to put the plans into action.

TORONTO DAILY STAR,
TUESDAY, SEPTEMBER 21,

THEATRES

Undoubtedly an extraordinary and altogether remarkable spectacle is the film play "The Birth of a Nation," which was shown here for the first time at the Royal Alexandra Theatre yesterday afternoon and evening. As an epic story of American history, minutely, faithfully, wonderfully, reproducing the life and the spirit of half a century ago, when arose the issue between State sovereignty and nationhood to be fought out in the Civil War, this picture play has fascinated attention wherever it has been shown in the United States. As a spectacle—a moving-picture on a new and immense scale—it would likely exert more than ordinary power of attraction in any country in the world, even though the names General Grant, General Lee, Abraham Lincoln, household words in the United States, were elsewhere utterly unknown. In the space of two hours and forty minutes, or about the period of the average acted drama of the "legitimate" stage, are shown 15,000 characters, each historically costumed and fitted to the historical period, 3,000 horses, and 5,000 scenes. No detail apparently, is too small to escape perfection, nor too large to be successful. Expense was no bar to an elaboration of realism, which reproduces battles of the Civil War, with thousands of soldiers and horses in action, a theatre interior filled with a fashionable audience, of the fashions of fifty years ago, cities built and burned before a camera with lenses which reproduces landscape [illegible] with a perspective distance [illegible] two miles. The film as shown measures 12,000 feet, but [illegible] said that countless rehearsals and alterations 140,000 feet of exposures were made altogether to achieve the complete result. The cost is said to have been half a million. Mr. George E. Armstrong of the Board of Moving-Picture Censors, and Mr. Robert C. Newman of the Ontario Motion-Picture Theatre Inspection Office, who is one of a special board of three to whom appeals against the rulings of the Censor Board may be taken, witnessed the show yesterday afternoon. Mr. Armstrong had not seen the play himself previously, the film being passed upon by his two colleagues. Neither had Mr. Newman seen it before. Both expressed themselves yesterday afternoon as greatly impressed with the production, and failed to find anything that was uncalled for by the story of the play or unjustified by historical fact.

"The board eliminated some minor details before the production was passed," said Mr. Armstrong. "There were mainly such things as too much realism in the tragedies in the trenches, showing soldiers wounded or killed in battle, too plainly. At the present time particularly it was felt such scenes were too painful for reproduction in Canada. Also the chase scene, where a negro desperado is pursuing the Cameron girl, was cut in part. But there is nothing really in the play that should offend colored people, when it is remembered it follows history exactly. However, we suggested that the colored people visit the theatre and see the play before they made any further objection, and we would then consider their suggestions."

Mr. Newman also expressed appreciation of the stupendous scale of the production.

"I don't see any reason for an appeal from the Board of Censors," said he, "even if the right of appeal existed under the law."

The audience yesterday contained many colored people of both sexes, who had come to see for themselves in what light the colored race was to be portrayed. The unpleasant features of the "Reconstruction period" in the South were mitigated after the conclusion of the actual story by pictures of the modern schools and colleges in the States, such as Booker Washington, at Tuskagee, showing the success attained to date in the uplift of the colored race. There was no demonstration at the opening performance other than applause, which was heartiest at the spectacle of 2,000 mounted men of the Ku-Klux clan, clad in white dominoes, passing the camera at a gallop. The realism of the trench battle was also successful in stirring applause. The producers here look for a run of several weeks.

'NIONTOWN (Pa.) HERALD
SEPT. 21, 1915

NEGROES IN RIOT OVER A "MOV

(By Associated Press to The H

PHILADELPHIA, Sept. 20. — lice reserves from the city ha several other police stations called out tonight to quell a demonstration by several h negroes in protest against th production which is running theatre in the center of the ci crowd of negroes marched t the hotels and theatre distric ing their disapproval of the p no attempt was made to sto until a halt was made in fron theatre and a stone hurled one of its big plate glass w One policeman was hit with and several negroes were bad en before the crowd was di

BOYS' AND GIRLS' SCHOOL
All styles and leathers. TH

NEGROES STORM THEATRE.

Attack Philadelphia House Showing "Birth of a Nation."

(Special to The World.)

PHILADELPHIA, Sept. 20.—A mob of more than 1,000 negroes rioted tonight in front of the Forrest Theatre where "The Birth of a Nation" film is being shown, stormed and smashed the front doors and fired shots in the air before they were finally dispersed by the police, who rushed them with drawn clubs.

The rioters first gathered before the theatre about 5 o'clock, but were dispersed.

About 10 o'clock they collected again and began hurling bricks. They bowled over the few policemen left on guard and made a dash for the theatre entrances firing revolvers.

The ushers barred the theatre doors and kept all noise of the riot from the audience until the reserves arrived. The police had to beat the mob back from the theatre, breaking heads with their clubs as they did so.

MIDDLETOWN (N. Y.) TIMES-PRESS
SEPT. 21, 1915

Negroes Not Pleased By Photo Play

Philadelphia, Sept. 21.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes in front of the Forrest theater, where the "Birth of a Nation" is being presented, while fully 5,000 white persons looked on.

Broad street for two squares presented a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes, the missile striking the upper pass in the entrance of the Forrest theater and shattering it.

Instantly the police who had been guarding the theater entrance pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the great majority of the offending parties fled down the street.

A second disturbance was begun at the corner of Walnut and Broad. Here a negro threw a brick, striking Patrolman Wallace Striker on the right arm. The officer turned on his assailant and struck viciously with his club. The negro ran with the policeman in pursuit.

Nearly fifty officers ran to Striker's assistance. They were joined by a large mob of no less than 1,000 white persons. More than a thousand of new recruits had assembled and Broad street was aflame with excitement.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

MOTION PICTURE NEWS (New York City)
Sept. 4th 1915

...ORED ORGANIZATION IN SPOKANE, ALARMED ...ER "NATION," WILL WAGE WAR AGAINST OFFICIALS

"THE BIRTH OF A NATION" will be made an issue in the election of city commissioners in Spokane, Wash., this fall. The Colored Business Men's League and the Colored Men's Civic League, which cover together most of the negro population of the city, have launched the campaign, declaring war upon the present commissioners and other candidates who indorse the present system of film censorship in Spokane.

[illegible] step will be to register every [illegible] in the city, and every white [illegible] is in sympathy with the campaign. [illegible] city council [illegible] will be [illegible] an ordinance to prevent [illegible] tending to create race [illegible]

[illegible] the colored [illegible] announced that they would make a determined [illegible] who [illegible] proposal. Three of the five city commissioners are to be elected this year, giving a majority and the control of the city council to the faction which wins.

"We expect to co-operate with labor organizations and socialists in this fight," announced F. A. Stokes, president of the Colored Business Men's League.

"The Birth of a Nation," booked at the Clemmer for a run of two weeks, with the option of a third week, ran the fortnight to practically capacity business, and is now in the additional seven days.

J. B. Bertelson, advertising manager of the Camano theatre, who handled the business end of the Griffith film's run in Spokane, has gone to Portland, Ore., as the representative of James Q. Clemmer, of Seattle, who has booked the spectacle for four weeks at the Heilig in the Webfoot city. He will be absent from Spokane six weeks.

NEW YORK (N. Y.) CLIPPER

PITTSBURG BARS "NATION" FILM

Pittsburg, Pa., Aug. 28.—Following a protest by a score of negro citizens, Mayor Joseph G. A. Armstrong yesterday gave Superintendent of Police Matthews instructions not to allow the photo-play, "The Birth of a Nation," which was scheduled for a five weeks' run at the Nixon Theatre, to be shown.

NEGROES RIOT AT "BIRTH OF A NATION."

(Wire to THE CLIPPER.)

PHILADELPHIA, Sept. 20.—A large crowd of negroes, estimated to be a thousand or more, stormed the Forrest Theatre to-night and attempted to stop "The Birth of a Nation," which is being shown at this house.

The negroes paraded in front of the theatre and, after holding a meeting, rushed the doors in an attempt to break into the house.

They were finally beaten off by the police, but not before a number of the rioters were badly battered. A number of shots were fired, but as far as could be learned no one was hit by the flying bullets.

A number of negroes were arrested, and more than a dozen later applied at the hospitals for treatment of their injuries.

The censorship must go!

...ES STORM THEATRE.

...iladelphia House Showing "Birth of a Nation."

(Special to The World.)

...ELPHIA, Sept. 20.—A mob ...an 1,000 negroes rioted tonight in front of the Forrest Theatre ...e Birth of a Nation" film is ...wn, stormed and smashed ...oors and fired shots in the ... they were finally dispersed ...ce, who rushed them with ...

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About 10 o'clock they collected again and began hurling bricks. They bowled over the few policemen left on guard and made a dash for the theatre entrances firing revolvers.

The ushers barred the theatre doors and kept all noise of the riot from the audience until the reserves arrived. The police had to beat the mob back from the theatre, breaking heads with their clubs as they did so.

...YORK (N. Y.) WORLD

Press Phil Sept 21

COLORED MOB STARTS A RIOT OVER FILM PLAY

150 Policemen Charge Marchers in Front of Forrest Theater—Many Men Fall.

RIOTERS HURL BRICKS

An attempt by more than five hundred colored men and women to interfere with the production of "The Birth of a Nation" at the Forrest Theater, last night, resulted in a serious clash between the crowd and one hundred and fifty policemen, who had been sent to guard the theater. The police used their night sticks freely as they charged the mob, which answered with bricks and a revolver.

Seven colored men were sent to hospitals to have scalp wounds dressed, one has a broken arm and half a score were arrested. No white persons were injured as women and children fled when the crowd charged.

Four Arrested, Three Freed.

Four colored men were arrested, but when taken before Magistrate Beaton in the Night Court, three were discharged "for lack of evidence." All had been taken from the midst of the mob, however.

Arthur Lunn, nineteen years old, Fifty-seventh and Cherry Streets, was held in $500 bail after he had been identified as the man who threw a brick. He was arrested by Policemen Ferguson and Boyle.

The others were: Woodford Johnson, 1513 Lombard Street; Sidney E. Purnell, 1005 South Seventeenth Street, and Joseph Davenport, 516 South Sixtieth Street. Magistrate Beaton said he could not hold them, as no one had seen them do anything.

Three colored men, who appeared at Jefferson Hospital with scalp injuries, refused to give their names. They said they had been hit by a wagon.

Cards sent out earlier in the day, calling all colored people and white sympathizers to "a dignified meeting at the Forrest Theater to protest against "The Birth of a Nation," attracted the crowd. The cards had been scattered broadcast over the city and the police are searching for the persons who issued the invitations.

Agitators Assemble.

The colored opponents of the picture play marched back and forth past the Forrest Theater fully an hour, and when signs of serious trouble appeared Lieutenants Meyers and Duffy called for more reserves. In the meantime the colored agitators had begun to gather in force on every corner, shouting at passing white persons. Soon 150 reserves surrounded the theater and a double

CONTINUED ON PAGE 3, COLUMN 3.

Phil Record Sept 21

NEGROES RIOT AT THEATRE

Police Charge Mob in Broad Street and Break Many Heads.

When a mob of more than 500 negroes made several demonstratons last night in front of the Forrest Theatre to break up a moving-picture show, policemen under Captains Mills and Tempest answered a riot call and charged the crowd, making a number of arrests and sending scores to near-by hospitals with broken heads. The disorder was carried out on a prearranged plan and the crowds began to gather along Broad street between City Hall and Walnut street about 8 o'clock.

Word had been sent to the Central Station that trouble was expected around the theatre and a force of 100 reserves from the three central districts south of Market street was ent to the scene. For more than an hour they kept the throngs of colored men in motion and broke up all attempts at speech-making. Then the leaders of the mob tried strategy that threw the police partly off their guard. The mob marched twice around the block in which the theatre is located and sent volleys of jeers and cat-calls at the reserves. They continued marching south on Broad street and at Lombard street dispersed as if to go home.

Thinking the disturbance ended, a greater part of the police guard was withdrawn, but shortly before 11 o'clock the crowd again assembled at Broad and Lombard streets and made a second march to the theatre. Rushing the police drawn up before the entrance the mob shattered the transom over the main door with bricks. City Hall specials and reserves were called and drove the crowd in a hurry back to Lombard street. Clubs and blackjacks were freely used by the police and the mob was forced to disperse.

The Polyclinic, Douglass, Hahnemann and Medico-Chirurgical Hospitals treated more than a hundred injured men for lacerations and bruises. Policemen Ferguson and Boyle, of the Fifth district arrested Arthur Lunn, 19 years old, No. 5747 Cherry street, and he was held under $500 bail for further

MOB STARTS RIOT OVER FILM PLAY

Continued from Page 1.

column of fifteen was drawn up in front of the door.

A delegation of colored men and women, numbering about fifty, approached the door and tried to enter, about nine o'clock, but were stopped by threats of arrest from the policemen, who had drawn their riot sticks. Angered because of this refusal they turned and called their friends to meet at Broad and South Streets, where a procession was formed.

As they marched uptown shouting threats at the white folk they passed, the streets quickly were cleared of white women and children. For more than an hour the police stood by watching this.

Finally as the parade passed the theater again, two men stepped from the crowd and hurled bricks through the large plate glass doors of the theater. At the same instant the entire mob turned towards the door as though about to rush it, shouting:—

"Hurrah for Director Porter!"

Charged by the Police.

At this every policeman, on both sides of the streets charged the mob, and rained blows upon the heads of the fighting mass of colored folk. Seven men fell and then bricks were hurled into the ranks of the bluecoats, without effect, however.

As the police charged again the colored people broke and fled, pursued by the policemen, headed by the lieutenants. Women and children, who had just turned from Walnut Street, were swept aside and patrons of the Bellevue-Stratford and the Ritz-Carlton left their tables and rushed to the windows to learn the cause of the disturbance. Several screaming children, who had become separated from their parents, were rushed into the hotels for safety.

Hardly had the excitement subsided on Broad Street, when two revolver shots were heard in Juniper Street. A crowd of colored men had come down an alley and apparently, had fired at two policemen standing on the corner. A few minutes later two more colored men were taken to a hospital. It was nearly time for the show to let out when the last man had been driven from the street.

None in Theater Heard Noise.

Inside the theater no one knew of the trouble. At the first sign the 100 private detectives employed by the theater in case of disturbances closed the doors and spread out among the audience. Not even when the bricks struck the doors did the audience hear the noise, as a result of the precautions taken by the management.

Canada (?)

great many rowdies and bad egs were numbered in its membership.

For the United States at the present time "The Birth of a Nation" has one important lesson. In the progress of the play it is shown that the operations of the Freedmen's Bureau, which aimed to place the blacks on a social and material equality with the whites, even to the point of intermarriage, were responsible for many of the incidents which render the Reconstruction Period a disgrace to American history. It is interesting to note that the Freedmen's Bureau was established by the same type of sloppy deluded sentimentalists who are talking pacifism and want to restrict the sale of munitions in the United States at the present time, and that they were the tools of the same type of corrupt and cunning politicians as are active in the pro-German cause to-day. It is obvious that the sketch of the radical politician, Stoneman, (the real villain of the piece) aims to depict the famous political leader, Thaddeus Stevens, of Pennsylvania, a man of enormous ability whose blood-thirsty vindictiveness toward the south in her hour of defeat was notorious. We in Canada have no reason to revere Stevens' memory since he was an advocate of the forcible annexation of this country, but in his younger days before fanaticism had become madness with him, he undoubtedly rendered great service to his country in fighting attempts by the south to extend the frontiers of slavery.

Though "The Birth of a Nation" is polemical and unfairly so, this does not detract from its merits as an entertainment. The battle scenes are the most wonderful pictures of their kind that have ever been presented, though of the eighteen thousand men said to have been employed in arranging them a considerable proportion seem to be obscured by smoke. Most effective also are the films showing the assassination of Lincoln, and throughout the pantomime of the various actors is superb and touches the emotions poignantly. Therefore, while one may disagree with Mr. Dixon's arguments, one has nothing but the most intense admiration for the skill of Mr. D. W. Griffith in the newest branch of theatrical art.

Hector Charlesworth

Ledger Phil Sept 21

NEGRO MOB CLUBBED FROM FILM THEATRE

Police Rout 500 Men, Who Threw Bricks and Milk Bottles

Five hundred negroes and 100 policemen battled last night in front of the Forrest Theatre, in South Broad street. One of the negroes, protesting against the "Birth of a Nation" film hurled a brick through a theatre window and a number of his companions made a concerted effort to enter the playhouse.

As a result of the battle at least five negroes went to hospitals and four more were arrested. Revolver shots and flying milk bottles were incidents of the riot.

Superintendent of Police Robinson, who had previous knowledge of the intention of the negroes to gather at the Forrest, was in personal command of the policemen. Fifty detectives were scattered along Broad street and inside the theatre.

As early as 8 o'clock a body of negroes paraded up and down Broad street, from Lombard to Chestnut, but because they were orderly the police did not interfere. Shortly after 9 o'clock, however, their numbers were trebled at Lombard street and they returned to the theatre.

When the negroes reached the theatre, some one in the crowd threw the brick through the big plate glass window above the entrance. Shouts went up and 50 or more negroes rushed against the closed theatre doors. Lieutenant Myers, of the 15th and Locust streets police station, at the head of a detail of police, started at once to halt the marchers. Negroes who could not run fast enough to dodge clubs received them upon their heads.

In five minutes the streets were swept clear of the mob, but a revolver shot rang out in Juniper street. It was not learned whether a policeman or a rioter fired the weapon. In Walnut street two negroes threw milk bottles at their pursuers.

The negroes arrested are Arthur Lunn, 19 years old, 5747 Cherry street, who is alleged to have thrown the brick through the window, and who was held in $500 bail for a further hearing for inciting to riot by Magistrate Beaton in the Night Court; Woodford Jackson, 1005 South 17th street; Joseph Davenport, 516 South 17th street, and Sydney Purnell, 1513 Lombard street. All except Lunn were discharged for lack of evidence.

Among those who were sent to hospitals were the Rev. Dr. W. G. Graham, pastor of Holy Trinity Baptist Church, who is in Douglass Hospital with four wounds in his scalp, and Lee F. Banks, 1913 North Taylor street, in the Hahnemann Hospital with severe lacerations. Three negroes also were treated at the Jefferson Hospital. Others, it is said, went to private physicians or were cared for by friends.

It was learned that the demonstration last night was planned by a committee of negro clergymen of various denominations, who have held meetings in the last three weeks. They had cards urging negroes and "white friends and sympathizers" to take part in the procession.

There were two meetings yesterday, one said to have been held at the African Methodist Episcopal book concern, 631 Pine street in the morning, and another at the Zion Baptist Church, 13th and Melon streets, in the afternoon. They were attended by nearly all negro ministers in the city. In fiery addresses the "Birth of a Nation" was denounced and the negro population was called [illegible] to oppose it

Ledger Sept 21

"BIRTH OF A NATION" RIOT IN QUAKER CITY

100 Policemen Charge Upon 1,000 Negroes at the Forrest Theatre.

PHILADELPHIA, Sept. 20.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes to-night in front of the Forrest Theatre, where the motion play "The Birth of a Nation" is being presented. Fully 5,000 white persons saw the onslaught.

Broad street for two blocks presented for a few moments a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes. The brick struck the door glass at the entrance of the Forrest Theatre and shattered it.

Instantly the police, who had been guarding the theatre entrance, pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the larger part of the offending mob fled down the street.

The trouble lasted about two minutes. Employees of the theatre and many others got clubs which had been held in reserve inside the theatre and fifty men armed with these clubs quickly joined the police.

At the moment when it was thought the main body of the negroes had dispersed well down Broad street, a second disturbance was begun at the corner of Walnut and Broad. There a negro threw a brick, which struck Patrolman Wallace Striker on the right arm. The officer turned on his assailant with a club and the negro ran with the policeman in pursuit.

Fully fifty comrades followed Striker and they were joined by a yelling mob of 1,000 whites, but the negro assailant escaped.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

A printed card was circulated in the negro sections of the city during the day. This card contained the following announcement:

"Rally! Rally! Rally!

"All colored citizens and their white friends and sympathizers are earnestly urged to assemble at the Forrest Theatre, Broad and Sansom streets, on Monday night at 8 o'clock to make a dignified protest against the photoplay known as 'The Birth of a Nation,' which is a horrible libel on and a most aggravating insult to every Afro-American."

Many Disturbances Have Been Caused by the Play.

Violent objections to certain features of the moving picture spectacle "The Birth of a Nation" have caused trouble in many cities. Agitations were started in theatres which usually culminated in riots and negro delegations appealing to the courts to have the film barred.

The National Association for the Advancement of Colored People in New York city brought the case to court, but later asked for its dismissal. An arrest was made here in April when a negro hurled an egg at the picture when it was being shown and a riot followed.

Post [illegible] Candidate

NEGR[illegible] [illegible]RM THEATRE.

Attack [illegible] Phila House Showing "Birth of a Nation."

PHILADELPHIA, Sept. 21.—A mob of more than 1,000 negroes rioted last night in front of the Forrest Theatre where "The Birth of a Nation" film is being shown, stormed and smashed the front doors and fired shots in the air before they were finally dispersed by the police, who rushed them with drawn clubs.

The rioters first gathered before the theatre about 5 o'clock, but were dispersed.

About 10 o'clock they collected again and began hurling bricks. They bowled over the few policemen left on guard and made a dash for the theatre entrances firing revolvers.

The ushers barred the theatre doors and kept all noise of the riot from the audience until the reserves arrived. The police had to beat the mob back from the theatre, breaking heads with their clubs as they did so.

100 COPS FIGHT NEGRO MOBS IN BROAD ST. RIOT; MANY INJURED

Battle Follows Demonstration at Forrest Theater

BLACKS RESENT FILM OF 'THE BIRTH OF A NATION'

Crowds Yell and Hoot for Two Hours Before Glass Is Shattered

SCORE HEADS BATTERED

Attackers Cry 'We're for Porter; We Can Do Anything We Want'

One hundred policemen, with clubs and revolvers, last night charged a crowd of 500 negroes, in front of the Forrest Theater, while throngs of white persons looked on. The actual encounter followed an hour of parading and hooting by the negroes.

Broad street, from Sansom to Walnut, for a moment presented a scene of the wildest disorder. The charge of the police followed the throwing of a stone by a negro, the brick striking the upper glass in the entrance of the theater and shattering it.

Instantly twenty-five big reserves, who had been guarding the theater entrance, sprang at the negroes. Hats flew in the air, negroes were knocked down, and the great majority of the offending mob fled pell mell down the street. Among the fleeing negroes were several women.

The police were unable to determine how many negroes were seriously hurt, but no less than a score of cases were treated in the Jefferson, Polyclinic, Douglas and other hospitals. Many of the injured went to various hospitals in the south end of town.

While it was certain the negroes received their injuries in the theater riot, none would admit they had been near the disturbance. Fear of arrest, it is believed, prompted the negroes to make false statements as to the real cause of their distress.

So far as the police were able to learn, one of the negroes was severely injured. Hospital records, however, show a harvest of lacerated scalps, cuts and bruises.

The trouble lasted less than two minutes. Meanwhile, employes of the theater and onlookers selected clubs, which had been held in reserve inside the theater, and fifty men armed with these sticks joined the police.

For a while it appeared as though a serious riot would result. A detail of twenty men responded from the Central station, and the clanging of the bell on the patrol wagons added to the excitement.

Last night's attack was begun shortly before 10 o'clock. For fully two hours previously negroes had gathered in the neighborhood of the theater. A printed card was circulated in the negro sections yesterday. This card contained the following announcement:

> RALLY—RALLY—RALLY
>
> All colored citizens and their white friends and sympathizers are earnestly urged to assemble at the Forrest Theater, Broad and Sansom streets, on Monday night, at 8 o'clock, to make a dignified protest against the photoplay known as "The Birth of a Nation," which is horrible libel on and a most aggravating insult to every Afro-American.

...e of the cards fell into the hands of ... Forrest Theater management, and the ... department was sought. Eighty ...es were sent to the theater as a ...ution, and twenty-five of these were ... up near the entrance.

...nclothes men, as well as many ... of the fifth district, were scattered ... the street.

... the Ritz-Carlton, Bellevue-... League and Hotel Wal-... out windows to witness ... Broad street, from Chest-... Hotel

...

...

...

URGH COUR
Promotes Progress
LISHED IN PENNSYLVANIA BY COLORE
FRIDAY, SEPTEMBER 10, 1915

Governor t
a Nation" i

...ance, ...front doors.

They were beaten off by the police after their last attempt and a number of heads were broken among the rioters. A few shots were fired in the air.

The onslaught was the culmination of an undercurrent of resentment that has been gathering force ever since the announcement that the famous picture would be shown here. An effort was made to prevent its presentation, but the managers appealed to the courts and succeeded in getting an order which prevented the Director of Public Safety from interfering.

On the first night there were many negroes in the audience, but they made no demonstration.

To-night as early as 7 o'clock they began to gather in Broad street and by 8 o'clock fully a thousand more assembled and were before the theatre five or six times before the police and detectives finally shunted them north to City Hall.

There they held a protest meeting on the Plaza and then marched back to the theatre, where they were dispersed.

About 9 o'clock, however, the negroes collected again. They began hurling bricks, shouting threats against the management of the theatre and the owners of the film. They bowled over the few policemen left on guard and made a dash for the theatre entrance, smashing the glass and firing off revolvers.

Inside the theatre the ushers barred the doors and kept all noise of the riot from the audience. The reserves, summoned by telephone, arrived on the run. The police had to literally beat the mob back from the theatre, breaking heads with their clubs as they did so. A half dozen negroes were arrested while a dozen or more applied later for treatment for injuries at the hospitals.

OBSERVER
1915

...M PROTEST TO BE HELD AT CITY HALL

Mayor Permits Negroes to Hold Meeting in His Reception Room

Mayor Blankenburg today granted the request of a committee of negro ministers and physicians to hold a public meeting next Friday morning at 11 o'clock in the reception room of the City Hall, at which the play, "The Birth of a Nation," will be discussed. Mayor Blankenburg stipulated that the management of the Forrest Theatre be represented at the meeting.

The committee was headed by G. Edward Dickerson, a negro lawyer. In the party was Dr. W. A. Sinclair, of 1221 Pine street. Doctor Sinclair informed the Mayor that he was treated last night at the Douglas Hospital after being struck on the head with a club. This occurred during the rioting on Broad street.

It was reported today that City Solicitor Ryan would be appealed to by negroes of this city for the purpose of having a suit instituted against the theatre in the name of the city to prevent further productions of the performance.

A tall negro clergyman led a throng of 1500 of his race up Broad street last night. They chanted "Onward, Christian Soldiers" as they marched. Then, as they reached the front of the Forrest Theatre, where "The Birth of a Nation" is being shown, he twirled his cane aloft. The singing stopped. A brick was thrown.

"Get that man," shouted Lieutenant Duffy, of the Reserves. "Get them. Get them," repeated Lieutenant Myers, of the 15th and Locust streets station, again and again. The police, with drawn clubs, charged the throng. It broke and ran. Some took shelter in the lobbies of nearby hotels; some ran into the clubs that line Broad street, carrying with them white women, caught in the swirl; others ran down little streets.

The police whacked every head within whacking distance. Some where trampled on. The dark cross streets seemed to offer the best haven of comparative safety. While the clubless reserves were in the van of the pursuers, the bluecoats from the 15th and Locust streets station were testing the skull-cracking proclivities of their locust sticks. The nimble-footed reserves caught four men, one of whom was accused of having thrown the brick. He was the only prisoner held after the testimony had been presented before Magistrate Beaton, at the night court hearings.

The Rev. W. C. Graham, pastor of the Holy Trinity Church, was taken to the Douglass Hospital with severe lacerations of the head; two more were treated at the Hahnemann Hospital, while three negroes were treated at the Jefferson Hospital. The latter said they had been knocked down by a wagon earlier in the evening. A large number had their injuries dressed at home.

SEPT. 21, 1915
CATSKILL (N. Y.) MAIL

"BIRTH OF NATION" PROVOKES A RIOT

100 Police Charge Mob of 1,000 Negroes at Theater.

Philadelphia, Sept. 21.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes in front of the Forrest theater, where the "Birth of a Nation" is being presented, while fully 5,000 white persons looked on.

Broad street for two squares presented a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes, the missile striking the upper glass in the entrance of the Forrest theater and shattering it.

Instantly the police who had been guarding the theater entrance pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the great majority of the offending mob fled down the street.

A second disturbance was begun at the corner of Walnut and Broad. Here a negro threw a brick, striking Patrolman Wallace Striker on the right arm. The officer turned on his assailant and swung viciously with his club. The negro ran with the policeman in pursuit.

Fully fifty officers ran to Striker's assistance. They were joined by a yelling mob of no less than 1,000 white men. More than a thousand of new spectators had assembled and Broad street was aflame with excitement.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

FLUSHING (N. Y.) JOURNAL
SEPT. 21, 1915

FILM PLAY RIOTS IN PHILADELPHIA

'Birth of Nation' Stirs Negroes and Police Charge Mob.

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Ev. Telegraph Sept 21

COLORED LEADERS PROTEST TO MAYOR "ATTACK BY POLICE"

Ask His Honor to Stop Photoplay Which Was Followed by Riot.

HE GRANTS HEARING

Sets 11 o'Clock Monday Morning as Hour for Meeting at the City Hall.

Mayor Blankenburg was appealed to by a committee of colored citizens today to stop the production of the film drama, "The Birth of a Nation," now playing at the Forrest Theatre, and also to prevent a repetition of the "police attack on colored persons, such as occurred last night, when nearly a score of heads were battered."

The committee was headed by Dr. W. A. Sinclair, 1221 Pine street, who is secretary of the Douglas Hospital.

Dr. Martin was one of those clubbed by the police in last night's disturbance, and he addressed the Mayor today with his head swathed in bandages. The committee, composed of five colored men, asked that the "objectionable film play" be stopped at once. To this request the Mayor replied that he was not sure he had the authority to stop the performance.

Then the committee asked permission to hold a protest meeting in the Mayor's reception room in the City Hall. This request was granted, and the Mayor set next Friday morning at 11 o'clock as the time for the meeting.

In granting the request, however, the Mayor specified that at the protest meeting both sides of the question be aired. This proviso gives the film managers the right to be represented at the meeting.

Police Superintendent Robinson today received from his lieutenants on duty at the Forrest Theatre last night a detailed report of the riotous demonstration in front of the playhouse by a mob of colored men who were protesting against the production of the film drama "The Birth of a Nation."

During the demonstration a force of approximately 150 patrolmen charged the colored people with their night sticks. Upwards of a dozen of the colored paraders received broken heads and had to be treated at several hospitals. Rev. W. G. Graham, pastor of Holy Trinity African Baptist Church, is in the Douglas Hospital, Sixteenth and Lombard streets, with four scalp wounds. The others were cared for at the Jefferson, Polyclinic and Hahnemann Hospitals. None of them was seriously injured.

The police made four arrests. The prisoners were taken to the Night Court, where Magistrate Beaton discharged three for lack of evidence. Arthur Lunn, 19 years old, 5747 Cherry street, was held for a further hearing today.

Ev. Bulletin Sept 21 1915

MAYOR TO REVIEW ROW OVER "MOVIE" ON FRIDAY

Colored Men, One With Head Bandaged, Call on Him and He Arranges Hearing

Mayor Blankenburg has set next Friday morning at 11 o'clock as the time for hearing the protest of representatives of a number of organizations and churches of the colored race against the further production of the film play, "The Birth of a Nation." A committee of five colored citizens called upon the Mayor to-day to secure his assent to a meeting, when they could voice their proest against the film production. Mayor Blankenburg said he would hear both sides and would invite those who favor the film to attend.

Dr. W. A. Sinclair, secretary of the Douglass Hospital, was one of the committee, and he appeared with a bandaged head, he having been injured in the rioting at the Forest Theatre last night.

Scores of injured men, nearly all of whom were colored, were treated for cuts and bruises in various hospitals as a result of a demonstration by several hundred negroes in front of the Forrest Theatre last night as a protest against "The Birth of a Nation."

Captains Mills and Tempest answered a riot call, and details of police charged the crowd. The crowds began to gather through a pre-arranged plan along Broad st., between City Hall and Walnut st., about 8 o'clock, and word was sent to the office of the Superintendent of Police that trouble was expected.

Four arrests were made, but only one man was held, Arthur Lunn, nineteen years, 57th and Cherry sts., who is alleged to have thrown a brick. He was held in $500 bail by Magistrate Beaton in the Night Court for a further hearing on a charge of inciting to riot.

The throwing of a brick through a large plate-glass window over the theatre entrance started the trouble. The police charged the crowd and wielded their clubs right and left.

Those who had their injuries treated at Douglass Hospital, all of whom are colored, are: The Rev. W. F. Graham, 1631 Christian st., pastor of Holy Trinity Baptist Church; the Rev. Mack Woodson, 350 W. Penn st., Germantown; Henry Cooper, 1824 Garrett st.; Carl Vaughan, 2338 Naudain st.; Lee Banks, 1831 Taylor st.; James Olden, 1304 Potts st.; James McNealey, Orthodox st., Frankford, and Dr. W. A. Sinclair, 1221 Pine st. All had lacerations of the scalp, the most serious being Banks, whose injury required six stitches. All were discharged after their injuries were dressed.

Wallace Striker, a policeman of the 15th and Locust sts. station, whose arm was sprained, was treated in the Jefferson Hospital. Eight negroes had their injuries dressed at the Jefferson Hospital, including Arthur Lunn, who subsequently was placed under arrest and held for a further investigation. The other colored men who received treatment in the Jefferson Hospital declined to give their names.

"The Bulletin" received a badly misspelled letter to-day signed "A Colored Woman," which was as follows:

"Dear Sir—As a good colored citizen of Philadelphia for forty-five years I take it on myself to warn you to inform the patrons of the Forrest that there is something awful going to happen to the house in the midst of a show and it will be one of the greatest calamities in the history of Philadelphia. I warn you to warn the public of this thing."

COHOES (N. Y.) DISPATCH
SEPT. 21, 1915

FILM PLAY RIOTS IN PHILADELPHIA

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Philadelphia, (Pa.) Public Ledger
Date ..... SEP 22 1915

Inflaming Race Resentment

OF COURSE, the more disturbance there is at the doors of a local film [illegible] where a drama offensive to the [illegible] population is being presented, the better advertised the play will be and the larger the receipts at the box office. Instead of trying to inflame their congregations to protest, the pastors of colored churches would do well to ignore a performance whose success they assure by instigating riot. There is no quarrel between the races, which have entered into a tacit agreement to work out their destinies side by side; and every event that accentuates friction and artificially foments a disturbance is mischievous. What is founded upon erroneous tenets and theses in any form of art must perish in time by its own falsity; and it is as true of the drama as of any other form of literature that every lie has in itself the seeds of decay. The policy to pursue for those who wish to drive a picture play from the stage or a novel from the bookstalls is to let it severely alone, that it [illegible]

RICHMOND (Va.) LEADER
SEPT. 22, 1915

HOW RICHMOND WILL ACT WHEN "BIRTH OF A NATION" ARRIVES IS BIG QUESTION

Movie Drama Which Precipitated Riots in the North and Caused Norfolk Council to Prohibit Its Appearance, is Booked to Show Here Next Month.

Speculation over the reception the RICHMOND authorities will accord the motion picture production entitled, "The Birth of a Nation," which is booked for the Academy of Music the week of Oct. 25, has been aroused by reports from Norfolk, where the council hurriedly passed an ordinance designed to prevent the presentation of the film in that city next week.

At a lively meeting of the Norfolk council the picture was denounced as "highly objectionable," "insulting to any audience, white or black," "calculated to arouse race hatred and possibly race riots" and as "unfit to be displayed in any city." Moe Levy, counsel for the Wells theatrical interests in Norfolk, opposed the action taken by the council, contending the mayor could exercise his police powers and forbid the presentation of the film if he thought such a course necessary after witnessing a performance.

From Philadelphia it is reported that a mob of more than 1,000 negroes rioted in front of the theatre where "The Birth of a Nation" is being shown this week. The mob stormed and smashed the front doors and fired shots in the air before being finally dispersed by a detachment of police reserves using drawn clubs.

Other Cities Object.

Opposition to the film has been developed in a number of other cities besides Norfolk and Philadelphia. Chicago, Boston, Pittsburgh, Atlantic City, St. Louis and Los Angeles are included in the list of cities where there has been trouble.

The most recent instance of interference in RICHMOND with a theatrical production was the arrest last season of Mrs. Evelyn Nesbit Thaw at the Academy of Music on the ground that she was giving an exhibition tending to corrupt public morals. She was arrested by Chief of Police Werner and acquitted of the charge by Police Justice Crutchfield.

Commenting on the drastic action taken by the Norfolk council, Mayor Ainslie said today it would be possible to prevent a performance of any kind in this city which was calculated to cause a breach of the peace by simply exercising the police powers customary in such cases.

"The Birth of a Nation" is a pretentious motion-picture production by D. W. Griffith and was originally presented in New York, where it was shown for months to large audiences at a $2 scale of prices. The Epoch Producing Corporation, of New York, which is responsible for the production, asserts that Griffith for his basic drama utilized two stories of the South, "The Clansman" and "The Leopard's Spots," by Thomas Dixon. It is said the great national drama enacted in the years bridged by Mr. Dixon's novels appealed to Griffith for its historical worth and the spectacular opportunities it afforded as a theme for a play showing the trials America passed through half a century ago.

Fixes Responsibility.

The producers lay the responsibility for the opposition to their picture on a society composed of white and colored members calling itself the National Association for the Advancement of Colored People. Attacks on the Griffith film are alleged to have their origin in The Crisis, the official organ of this association. It is a monthly publication claiming to be devoted to the interests of colored citizens.

"The Birth of a Nation" was passed unanimously by the national board of censors and the producers contend it is a work of art in a new form which deserves serious consideration.

PHILADELPHIA (Pa.) INQUIRER
SEPT. 22, 1915

DELEGATION SEES MAYOR, PROTESTS FILM DRAMA

Permission Granted Colored Men to Hold Meeting in City Hall Reception Room

Following the riot which occurred on Monday night in front of the Forrest Theatre, when a delegation of negroes, marching to protest against the showing of the film "The Birth of a Nation," encountered about one hundred and fifty policemen, a committee of five colored residents called upon Mayor Blankenburg, protesting against the drama, and asked permission to use his reception room in City Hall for a meeting to protest against the performance of the photoplay.

At their request, Mayor Blankenburg designated Friday morning as the time for the meeting, but stipulated that both sides of the question should be considered. To reply to the arguments of the colored citizens, a representative of the film company probably will attend the meeting.

The committee which waited upon the Mayor yesterday was headed by Dr. W. A. Sinclair, secretary of the Douglas Hospital, who appeared with his head bandaged, as the result of being struck by a policeman's club during the disturbance on Monday night.

Superintendent Robinson received a detailed report yesterday of Monday night's riot. Rev. W. G. Graham, pastor of Holy Trinity African Baptist Church, is in the Douglas Hospital, Sixteenth and Lombard streets, with four scalp wounds. Others were cared for at the Jefferson, Polyclinic and Hahnemann Hospitals. None of them was seriously injured.

The police made four arrests. The prisoners were taken to the Night Court, where Magistrate Beaton discharged three for lack of evidence. Arthur Lunn, 19 years old, 5747 Cherry street, was

LOCKPORT (N. Y.) UNION-SUN
SEPT. 21, 1915

Balkans has alr...

NEGROES STORM THEATRE SHOWING A RACE FILM

(United Press Association.)

PHILADELPHIA, Sept. 21.—The district attorney's office began an investigation today to determine, if possible, the identity of the persons who instigated the agitation that last night resulted in a riot between 500 negroes and 100 policemen in front of the Forest Theatre, where the photo-play "The Birth of a Nation" is being shown. The agitation among the negro it is said, started two weeks ago. Last night a huge demonstration was planned in front of the theatre. The riot started when Arthur Lunn, 19, hurled a brick through a theatre window. The negroes then charged the entrance of the theatre. Fifty policemen repulsed the rush and when reinforcements arrived from other stations the negroes dispersed leaving behind half a dozen with cracked heads. A score were injured.

ST. LOUIS [illegible] DISPATCH
SEPT. 21, 1915

...ORSES THIS CHANGE.

Negro Segregation.

To the Editor of the Post-Dispatch.

The citizens of St. Louis should know the real purpose and effect of the "Birth of a Nation" now playing at the Olympic in this city. The show is based on the "Clansman," whose clear purpose is an assault upon the colored race in this country. This photo play so far as its realistic and mechanical features are concerned is, in the estimation of all, of a high order; but by so much it is a vile slander in that it emphasizes the incidental occurrences and suppresses the essential and vital facts of the war and reconstruction period with a view to stirring enmity against the negroes in this country. Both the black and white races who see this play feel deeper aversion for each other than ever.

When the people thus embittered file out of the theater by the hundreds every night, the white segregationists who are trying to segregate by law the negroes in St. Louis give out a paper called the "Home Defender" which is filled with vitriolic references to the black man, holding up the worse elements of the negro and saying nothing, of course, about the thousands making good along all lines. What on earth is the matter with these people? Shall the better, the Christian elements of St. Louis be silent in view of this propaganda of race hate and race tradition? For when hate is thoroughly established, then what? When the general slaughter of negroes takes place and St. Louis is a charnel house, then what? Then St. Louis will reap what she has sown. It seems that God is hardening the heart of the American nation and of several American communities before His withering judgment falls.

The American people are hailing Thomas Dixon their friend, but he is the most subtle foe of the black man and a most dangerous enemy of the republic. Instead of calling his play "The Birth of a Nation," it should be called "The Death of a Nation." At this awful hour in the world's history, when our own nation, hardly sure of itself, needs all her citizens to stand together in harmonious loyal support, the negro element, than whom none is more true to the flag, is being embittered, alienated and, in its essential American life, assassinated. We urge Christian St. Louis, which is the dominant St. Louis, to give this whole matter its most serious consideration and find its voice and pen in protest. Your for country and the right. GEORGE E. [illegible]

MOTION PICTURE NEWS (New York

"KU KLUX," ADVERTISING "NATION," ATTACKED BY GANG

The Ku Klux Klan was given a taste of real battle during the Spokane, Wash., engagement of "The Birth of a Nation." The "night riders" came out second best.

While the film was running, H. S. Clemmer, manager of the Clemmer theatre, at which it was being shown, engaged ten riders to don the garb of the clan and ride through the streets each day and evening. One night during the third week of the run a gang of men on First avenue, armed with clubs and bricks, set upon the party. Not until scream came from the first six riders did the attacking party learn that some of the persons in the grotesque costumes were women. They then turned their attention to the men. Rocks and sticks flew, yells were given and frightened horses bolted.

One of the riders, Mabel Bruner, aged 18, had a narrow escape from serious injury when her mount, struck with a fence paling, reared and fell with her. Henry Kline, a clansman, went to her rescue and was severely beaten.

The police made three arrests.

In its 40 performances, "The Birth of a Nation" played to approximately 38,000 persons. The capacity of the Clemmer is 1,000.

CHARLOTTE (N. C.) OBSERVER
SEPT. 23, 1915

NEGROES AND DIXON'S PLAY.

"The Birth of a Nation," which is being unnecessarily red-ragged throughout the country, was put on in the City of Brotherly Love, the other day, and the colored man and brother made the usual demonstration against it. Being among Northern friends, the negroes no doubt felt emboldened to venture too far in the exercise of their privileges as American citizens and were treated rather roughly by the police. Rev. W. G. Graham, the pastor of Holy Trinity Baptist Church, who appears to have led in the demonstration, was handled with little respect, having turned up at a local hospital after the battle with four wounds on his head. Four other negroes were sent to the hospital and four not badly hurt were taken to police headquarters. There were 500 colored people in the mob. They had the disadvantage in weapons, the police using pistols and clubs and the negroes hurling bricks and milk bottles. It appears that the demonstration had been incited by a committee of negro clergymen, only one of whom shared in the consequences. It is the same old story. Even among his own race the negro is used as a tool and in the Philadelphia case, those upon whom the punishment should justly fall will escape. "The Birth of a Nation" was planned by a money-making corporation and was written by a man with money-making as his object. It teaches no lesson, moral or otherwise. It is highly spectacular and cheaply sensational. It is coming South. We shall hope that on its travels through this section it will be met with a manifestation of the good sense of the colored people that will stand out in contrast to the conduct of the misguided actions of the colored people in the Northern States. In giving it notoriety, the colored people have given life to "The Birth of a Nation." One or two demonstrations in the South like that in Philadelphia is what the owners of the play desire above all else, for one demonstration by negroes in the South would count for more in the way of a sensational advertisement than all the mob incidents in the North put together. The Observer wants the Southern negroes to be guided by their own good sense and the advice of their white friends, and thereby they will deal this sensational play the hardest blow it could receive, in paying no attention to it.

"BIRTH OF A NATION" RIOT IN QUAKER CITY

100 Policemen Charge Upon 1,000 Negroes at the Forrest Theatre.

PHILADELPHIA, Sept. 20.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes to-night in front of the Forrest Theatre, where the motion play "The Birth of a Nation" is being presented. Fully 5,000 white persons saw the onslaught.

Broad street for two blocks presented for a few moments a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes. The brick struck the door glass at the entrance of the Forrest Theatre and shattered it.

Instantly the police, who had been guarding the theatre entrance, pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the larger part of the offending mob fled down the street.

The trouble lasted about two minutes. Employees of the theatre and many others got clubs which had been held in reserve inside the theatre and fifty men armed with these clubs quickly joined the police.

At the moment when it was thought the main body of the negroes had dispersed well down Broad street, a second disturbance was begun at the corner of Walnut and Broad. There a negro threw a brick, which struck Patrolman Wallace Striker on the right arm. The officer turned on his assailant with a club and the negro ran with the policeman in pursuit.

Fully fifty comrades followed Striker and they were joined by a yelling mob of 1,000 whites, but the negro assailant escaped.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

A printed card was circulated in the negro sections of the city during the day. This card contained the following announcement:

"Rally! Rally! Rally!

"All colored citizens and their white friends and sympathizers are earnestly urged to assemble at the Forrest Theatre, Broad and Sansom streets, on Monday night at 8 o'clock to make a dignified protest against the photoplay known as 'The Birth of a Nation,' which is a horrible libel on and a most aggravating [illegible]

CLIPPING FROM Toronto (Can)
Date 9-15-15

"BIRTH OF A NATION" NOT OBJECTIONABLE

"Movie" Censors Declare It Has No National Bearing.

IS HISTORY OF THE U.S.

Colored People Appear to Be the Only Opponents of the Film.

So far as can be learned, the only opposition which has arisen to the "movie" film "The Birth of a Nation" comes from the colored population. This is the attraction booked for the Royal Alexandra Theatre next week, but owing to the fact that one section of it appears to cast a reflection on the colored people of the Southern States, strong opposition is being raised by the local society. The theatrical management report that no other complaints have come in, though the question has been raised as to whether or not this is the type of "movie" which Canada wants to see just now, seeing that it depicts battle scenes from the American Civil war.

History of U.S.

As "The Birth of a Nation" deals entirely with the United States and their growth after the freedom of the slaves, and as the only troops shown are American, the management claims that it can have no bearing upon the present high national tension. The film takes two hours and 40 minutes to run and sketches the whole struggle of the Civil War. It begins by showing the importation of slaves from Africa, the causes leading up to the Civil War, and vivid battle scenes, including the burning of towns. Afterwards it shows the resultant rise of the negro population after their emancipation, and the bitterness which grew up between the blacks and the whites in the South. The part objected to by the colored people comes in at this point, showing negroes pursuing white girls. The film concludes by showing the activities of the Ku Klux Klan in keeping down the negroes.

Board Passed It.

"The film was passed by our Board of Censors," stated Mr. George Armstrong, head of the Censor Board. "We could not see that it had any national bearing, or that there was anything which touched upon the present war or could have any application to it whatever. The film simply treats one period of history in the United States, with which period neither England nor Canada had any part. The film has proved a success in the States, but whether or not it is of the type Canada wants remains to be seen. It certainly has no objectionable features from the national standpoint."

Societies Don't Complain.

"Patriotic societies are not paying any attention to it," stated a prominent member of the Red Cross. "Any offence it could give to the colored people must surely be slight."

"I must say that the delegation opposing the film has been very much misinformed," stated Mr. W. E. Cuthbert, of the theatre. "This picture shows the difficulty of the reconstruction period in the South after the war, and in no way casts an unfavorable light upon the present-day negro. The picture was passed by the New York Censor Board, which is said to be one of the most exacting and scrupulous in America. A cut would have been made had there been any reflection at all upon the negroes, as New York can boast of a very large and respected negro population.

"I wish to state that about 500 feet of this film drama is devoted to the present-day negroes, showing their schools, industries, etc., and how it would be hard for the South to get along without them, and also showing him to be an honorable and respected citizen."

[illegible] bur command" [illegible] for [illegible] allowed to be show[illegible]

COHOES (N. Y.) DISPATCH
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Philadelphia, (Pa.) Public Ledger
Date ..... SEP 22 1915.

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Speculation over the reception the RICHMOND authorities will accord the motion picture production entitled, "The Birth of a Nation," which is booked for the Academy of Music the week of Oct. 25, has been aroused by reports from Norfolk, where the council hurriedly passed an ordinance designed to prevent the presentation of the film in that city next week.

At a lively meeting of the Norfolk council the picture was denounced as "highly objectionable," "insulting to any audience, white or black," "calculated to arouse race hatred and possibly race riots" and as "unfit to be displayed in any city." Moe Levy, counsel for the Wells theatrical interests in Norfolk, opposed the action taken by the council, contending the mayor could exercise his police powers and forbid the presentation of the film if he thought such a course necessary after witnessing a performance.

From Philadelphia it is reported that a mob of more than 1,000 negroes rioted in front of the theatre where "The Birth of a Nation" is being shown this week. The mob stormed and smashed the front doors and fired shots in the air before being finally dispersed by a detachment of police reserves using drawn clubs.

Other Cities Object.

Opposition to the film has been developed in a number of other cities besides Norfolk and Philadelphia. Chicago, Boston, Pittsburgh, Atlantic City, St. Louis and Los Angeles are included in the list of cities where there has been trouble.

The most recent instance of interference in RICHMOND with a theatrical production was the arrest last season of Mrs. Evelyn Nesbit Thaw at the Academy of Music on the ground that she was giving an exhibition tending to corrupt public morals. She was arrested by Chief of Police Werner and acquitted of the charge by Police Justice Crutchfield.

Commenting on the drastic action taken by the Norfolk council, Mayor Ainslie said today it would be possible to prevent a performance of any kind in this city which was calculated to cause a breach of the peace by simply exercising the police powers customary in such cases.

"The Birth of a Nation" is a pretentious motion-picture production by D. W. Griffith and was originally presented in New York, where it was shown for months to large audiences at a $2 scale of prices. The Epoch Producing Corporation, of New York, which is responsible for the production, asserts that Griffith for his basic drama utilized two stories of the South, "The Clansman" and "The Leopard's Spots," by Thomas Dixon. It is said the great national drama enacted in the years bridged by Mr. Dixon's novels appealed to Griffith for its historical worth and the spectacular opportunities it afforded as a theme for a play showing the trials America passed through half a century ago.

Fixes Responsibility.

The producers lay the responsibility for the opposition to their picture on a society composed of white and colored members calling itself the National Association for the Advancement of Colored People. Attacks on the Griffith film are alleged to have their origin in The Crisis, the official organ of this association. It is a monthly publication claiming to be devoted to the interests of colored citizens.

"The Birth of a Nation" was passed unanimously by the national board of censors and the producers contend it is a work of art in a new form which deserves serious consideration.

PHILADELPHIA (Pa.) INQUIRER
SEPT. 22, 1915

DELEGATION SEES MAYOR, PROTESTS FILM DRAMA

Permission Granted Colored Men to Hold Meeting in City Hall Reception Room

Following the riot which occurred on Monday night in front of the Forrest Theatre, when a delegation of negroes, marching to protest against the showing of the film "The Birth of a Nation," encountered about one hundred and fifty policemen, a committee of five colored residents called upon Mayor Blankenburg, protesting against the drama, and asked permission to use his reception room in City Hall for a meeting to protest against the performance of the photoplay.

At their request, Mayor Blankenburg designated Friday morning as the time for the meeting, but stipulated that both sides of the question should be considered. To reply to the arguments of the colored citizens, a representative of the film company probably will attend the meeting.

The committee which waited upon the Mayor yesterday was headed by Dr. W. A. Sinclair, secretary of the Douglas Hospital, who appeared with his head bandaged, as the result of being struck by a policeman's club during the disturbance on Monday night.

Superintendent Robinson received a detailed report yesterday of Monday night's riot. Rev. W. G. Graham, pastor of Holy Trinity African Baptist Church, in the Douglas Hospital, Sixteenth and Lombard streets, with four scalp wounds. Others were cared for at the Jefferson, Polyclinic and Hahnemann Hospitals. None of them was seriously injured.

The police made four arrests. The prisoners were taken to the Night Court, where Magistrate Beaton discharged three for lack of evidence. Arthur Lunn, 19 years old, 5747 Cherry street, was

LOCKPORT (N. Y.) UNION-SUN
SEPT. 21, 1915

Balkans has alr...

NEGROES STORM THEATRE SHOWING A RACE FILM

(United Press Association.)

PHILADELPHIA, Sept. 21.—The district attorney's office began an investigation today to determine, if possible, the identity of the persons who instigated the agitation that last night resulted in a riot between 500 negroes and 100 policemen in front of the Forest Theatre, where the photo-play "The Birth of a Nation" is being shown. The agitation among the negro it is said, started two weeks ago. Last night a huge demonstration was planned in front of the theatre. The riot started when Arthur Lunn, 19, hurled a brick through a theatre window. The negroes then charged the entrance of the theatre. Fifty policemen repulsed the rush and when reinforcements arrived from other stations the negroes dispersed leaving behind half a dozen with cracked heads. A score were injured.

ST. LOUIS [illegible] DISPATCH
SEPT. 22, 1915

[illegible] THIS CHANGE.

Negro Segregation.

To the Editor of the Post-Dispatch.

The citizens of St. Louis should know the real purpose and effect of the "Birth of a Nation" now playing at the Olympic in this city. The show is based on the "Clansman," whose clear purpose is an assault upon the colored race in this country. This photo play so far as its realistic and mechanical features are concerned is, in the estimation of all, of a high order; but by so much it is a vile slander in that it emphasizes the incidental occurrences and suppresses the essential and vital facts of the war and reconstruction period with a view to stirring enmity against the negroes in this country. Both the black and white races who see this play feel deeper aversion for each other than ever.

When the people pass embittered file out of the theater by the hundreds every night, the white segregationists who are trying to segregate by law the negroes in St. Louis give out a paper called the "Homo Defender" which is filled with vitriolic references to the black man, holding up the worse elements of the negro and saying nothing, of course, about the thousands making good along all lines. What on earth is the matter with these people? Shall the better, the Christian elements of St. Louis be silent in view of this propaganda of race hate and race tradition? For when hate is thoroughly established, then what? When the general slaughter of negroes takes place and St. Louis is a charnel house, then what? Then St. Louis will reap what she has sown. It seems that God is hardening the heart of the American nation and of several American communities before His withering judgment falls.

The American people are hailing Thomas Dixon their friend, but he is the most subtle foe of the black man and a most dangerous enemy of the republic. Instead of calling his play "The Birth of a Nation," it should be called "The Death of a Nation." At this awful hour in the world's history, when our own nation, hardly sure of itself, needs all her citizens to stand together in harmonious loyal support, the negro element, than whom none is more true to the flag, is being embittered, alienated and, in its essential American life, assassinated. We urge Christian St. Louis, which is the dominant St. Louis, to give this whole matter its most serious consideration and find its voice and pen in protest. Yours for country and the right. GEORGE E. [illegible]

MOTION PICTURE NEWS (New York

"KU KLUX," ADVERTISING "NATION," ATTACKED BY GANG

The Ku Klux Klan was given a taste of real battle during the Spokane, Wash., engagement of "The Birth of a Nation." The "night riders" came out second best.

While the film was running, H. S. Clemmer, manager of the Clemmer theatre, at which it was being shown, engaged ten riders to don the garb of the clan and ride through the streets each day and evening. One night during the third week of the run a gang of men on First avenue, armed with clubs and bricks, set upon the party. Not until screams came from the first six riders did the attacking party learn that some of the persons in the grotesque costumes were women. They then turned their attention to the men. Rocks and sticks flew, yells were given and frightened horses bolted.

One of the riders, Mabel Bruner, aged 18, had a narrow escape from serious injury when her mount, struck with a fence paling, reared and fell with her. Henry Kline, a clansman, went to her rescue and was severely beaten.

The police made three arrests.

In its 40 performances, "The Birth of a Nation" played to approximately 38,000 persons. The capacity of the Clemmer is 1,000.

NEW YORK (N. Y.) SUN

"BIRTH OF A NATION" RIOT IN QUAKER CITY

100 Policemen Charge Upon 1,000 Negroes at the Forrest Theatre.

PHILADELPHIA, Sept. 20.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes to-night in front of the Forrest Theatre, where the motion play "The Birth of a Nation" is being presented. Fully 5,000 white persons saw the onslaught.

Broad street for two blocks presented for a few moments a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes. The brick struck the door glass at the entrance of the Forrest Theatre and shattered it.

Instantly the police, who had been guarding the theatre entrance, pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the larger part of the offending mob fled down the street.

The trouble lasted about two minutes. Employees of the theatre and many others got clubs which had been held in reserve inside the theatre and fifty men armed with these clubs quickly joined the police.

At the moment when it was thought the main body of the negroes had dispersed well down Broad street, a second disturbance was begun at the corner of Walnut and Broad. There a negro threw a brick, which struck Patrolman Wallace Striker on the right arm. The officer turned on his assailant with a club and the negro ran with the policeman in pursuit.

Fully fifty comrades followed Striker and they were joined by a yelling mob of 1,000 whites, but the negro assailant escaped.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

A printed card was circulated in the negro sections of the city during the day. This card contained the following announcement:

"Rally! Rally! Rally!

"All colored citizens and their white friends and sympathizers are earnestly urged to assemble at the Forrest Theatre, Broad and Sansom streets, on Monday night at 8 o'clock to make a dignified protest against the photoplay known as 'The Birth of a Nation,' which is a horrible libel on and a most aggravating insult to every Afro-American."

CHARLOTTE (N. C.) OBSERVER
SEPT. 23, 1915

NEGROES AND DIXON'S PLAY.

"The Birth of a Nation," which is being unnecessarily red-ragged throughout the country, was put on in the City of Brotherly Love, the other day, and the colored man and brother made the usual demonstration against it. Being among Northern friends, the negroes no doubt felt emboldened to venture too far in the exercise of their privileges as American citizens and were treated rather roughly by the police. Rev. W. G. Graham, the pastor of Holy Trinity Baptist Church, who appears to have led in the demonstration, was handled with little respect, having turned up at a local hospital after the battle with four wounds on his head. Four other negroes were sent to the hospital and four not badly hurt were taken to police headquarters. There were 500 colored people in the mob. They had the disadvantage in weapons, the police using pistols and clubs and the negroes hurling bricks and milk bottles. It appears that the demonstration had been incited by a committee of negro clergymen, only one of whom shared in the consequences. It is the same old story. Even among his own race the negro is used as a tool and in the Philadelphia case, those upon whom the punishment should justly fall will escape. "The Birth of a Nation" was planned by a money-making corporation and was written by a man with money-making as his object. It teaches no lesson, moral or otherwise. It is highly spectacular and cheaply sensational. It is coming South. We shall hope that on its travels through this section it will be met with a manifestation of the good sense of the colored people that will stand out in contrast to the conduct of the misguided actions of the colored people in the Northern States. In giving it notoriety, the colored people have given life to "The Birth of a Nation." One or two demonstrations in the South like that in Philadelphia is what the owners of the play desire above all else, for one demonstration by negroes in the South would count for more in the way of a sensational advertisement than all the mob incidents in the North put together. The Observer wants the Southern negroes to be guided by their own good sense and the advice of their white friends, and thereby they will deal this sensational play the hardest blow it could receive, in paying no attention to it.

CLIPPING FROM Toronto (Can)
Date 9-15-15

"BIRTH OF A NATION" NOT OBJECTIONABLE

"Movie" Censors Declare It Has No National Bearing.

IS HISTORY OF THE U.S.

Colored People Appear to Be the Only Opponents of the Film.

So far as can be learned, the only opposition which has arisen to the "movie" film "The Birth of a Nation" comes from the colored population. This is the attraction booked for the Royal Alexandra Theatre next week, but owing to the fact that one section of it appears to cast a reflection on the colored people of the Southern States, strong opposition is being raised by the local society. The theatrical management report that no other complaints have come in, though the question has been raised as to whether or not this is the type of "movie" which Canada wants to see just now, seeing that it depicts battle scenes from the American Civil war.

History of U.S.

As "The Birth of a Nation" deals entirely with the United States and their growth after the freedom of the slaves, and as the only troops shown are American, the management claims that it can have no bearing upon the present high national tension. The film takes two hours and 40 minutes to run and sketches the whole struggle of the Civil War. It begins by showing the importation of slaves from Africa, the causes leading up to the Civil War, and vivid battle scenes, including the burning of towns. Afterwards it shows the resultant rise of the negro population after their emancipation, and the bitterness which grew up between the blacks and the whites in the South. The part objected to by the colored people comes in at this point, showing negroes pursuing white girls. The film concludes by showing the activities of the Ku Klux Klan in keeping down the negroes.

Board Passed It.

"The film was passed by our Board of Censors," stated Mr. George Armstrong, head of the Censor Board. "We could not see that it had any national bearing, or that there was anything which touched upon the present war or could have any application to it whatever. The film simply treats one period of history in the United States, with which period neither England nor Canada had any part. The film has proved a success in the States, but whether or not it is of the type Canada wants remains to be seen. It certainly has no objectionable features from the national standpoint."

Societies Don't Complain.

"Patriotic societies are not paying any attention to it," stated a prominent member of the Red Cross. "Any offence it could give to the colored people must surely be slight."

"I must say that the delegation opposing the film has been very much misinformed," stated Mr. W. E. Cuthbert, of the theatre. "This picture shows the difficulty of the reconstruction period in the South after the war, and in no way casts an unfavorable light upon the present-day negro. The picture was passed by the New York Censor Board, which is said to be one of the most exacting and scrupulous in America. A cut would have been made had there been any reflection at all upon the negroes, as New York can boast of a very large and respected negro population.

"I wish to state that about 500 feet of this film drama is devoted to the present-day negroes, showing their schools, industries, etc., and how it would be hard for the South to get along without them, and also showing him to be an honorable and respected citizen."

GIRARD'S TOPICS OF THE TOWN

WHEN a photo-play endeavors to make heroes out of men branded by Congress as "murderers and outlaws," it is profitable to recall what the Ku-Klux Klan was.

A party of young men at the close of the war met at Pulaski, Tennessee, and formed a social organization. They adopted a name, a ritual and a uniform. The last consisted of a white pall worn by the horse and a white covering for the rider, who was topped with a tall white hat made of cardboard.

By accident it was discovered that the weird name and the weird robes of the Ku-Klux Klan struck terror to the marrow bones of the ignorant and recently freed negroes.

Then all over the South other and similar societies sprang up which finally became merged with or known by the general name of Ku-Klux Klan. General John B. Gordon, of the Confederate Army, said the societies were for mutual protection.

History proves that this was not the case in hundreds, even thousands of cases, which came into the courts. General Forrest, whose name throughout the North has ever been linked with the Fort Pillow massacre of negroes, was chosen head of the Ku-Klux Klan.

IN 1868 a revised Constitution was adopted by the Ku-Klux Klan. It formed the entire South into the Invisible Empire. General Forrest was styled Grand Wizard. Each State was a realm under a Grand Dragon. Each county was a dominion under a Grand Giant, and the smallest local unit was a den, under a Grand Cyclops.

At one time there were 555,000 members of the various Ku-Klux orders. A great many of the members were ex-Confederate soldiers. The thing grew into a mighty political issue. Impartial historians now agree that the Republicans in Congress exaggerated very greatly what was going on throughout the South in order to justify the Carpetbag reconstruction policy.

Carl Schurz refused to follow his party, although as an Independent he admitted that innumerable offenses had occurred.

BY 1870 the outrages in some Southern counties had become so bad that Congress took action. President Grant asked for special powers to suppress what he termed was a "new insurrection" in the South. Congress speedily passed such an act. There were then in the United States Senate as many able men as ever sat together in that body. Edmunds, Conkling, Morton, Thurman, Bayard, Trumbull and Sherman were all legislative giants.

Thurman and Trumbull fought against the act in Congress aimed at squelching the Ku-Klux on the ground that the United States could not interfere in local government. Eleven years afterward the Supreme Court sustained these Democrats and upset the law put through by a Republican majority.

CONGRESS in the meanwhile ordered a probe of the Ku-Klux outrages. The majority of the committee brought in a terrific arraignment. Senator John Scott, of Pennsylvania, was chairman of the committee which had collected evidence for a year.

The Democratic minority report admitted that in 40 counties of the South there had been violence.

"We do not intend to deny," said the Democratic minority, "that bodies of disguised men have in several States of the South been guilty of the most flagrant crimes, crimes which we neither seek to palliate nor exonerate."

From 1870 to 1875 some thousands of cases were handled by the Attorney General's department, and convictions were numerous. There were many cases of murder. The period of chief violence ranged from 1867 to Grant's re-election seemed to put a complete damper on the thing.

THE Ku-Klux Klan was formed several years before the negro was endowed with the franchise, so that it is not true that the night raiders aimed simply to keep the ex-slaves from voting. That later became a prime object.

White men from the North were victims of the Ku-Klux. Preachers who conducted religious services for the negroes and school teachers who helped educate them were also attacked, and in some cases murdered, as shown by the records.

As it finally developed when Congress and the President of the United States took official action, the Ku-Klux Klan's main object as it concerned the country generally was to terrorize the negro back into a state of complete civic suppression, and to frighten all who endeavored to bring the black race out of that dismal condition.

Any one who thinks this band of outlaws was a heroic body should consult the dozen large volumes of testimony taken by the committee of Congress under the lead of our country's ablest lawyers, who couldn't be hoodwinked by shams, lying or hypocrisy.

As a sample of how a Ku-Klux Klan member would operate, I cite two cases out of many scores. One of the white-sheeted horsemen stopped at a negro cabin at midnight and asked for a bucket of water. The negro gave it to him.

"He swallowed it at a gulp," related the black man, "saying it was the first drink he had had since being killed at Shiloh."

Another negro was visited by a similar apparition. The weird horseman put out his hand, and when the negro took it found it only a skeleton.

Such instances occurred by hundreds, so that the colored folks were completely terrorized.

The country at large got its most dramatic presentation of what the Carpetbaggers and negroes were up against during Reconstruction in Judge Tourgee's book, "A Fool's Errand."

Some of his friends long afterward maintained that the reason the author's name was kept a secret for years was fear of bodily violence.

GIRARD.

Bulletin Sep 21/15

A FOOLISH MOB

A violent demonstration like that of last night will do more to cause disrepute for the colored people than all the productions on picture films of DIXON'S exaggerated story of the Reconstruction period in the South, and it is unfortunate that citizens of the colored race permit their sense of resentment to be inflamed by agitators whose interests and concern are not always circumscribed by the welfare of their people.

We doubt that the picture, challenged though it may be at points as to its accuracy at least of emphasis, is prejudicing the public against the negro. "The Clansman" has been in circulation for a number of years, has received much publicity and has been widely read. It may have been one of the factors which has brought about a new opinion on the wholesale enfranchisement of the negro vote and the political debauchery of the South which followed, but if it has it has been only one of many revelations of the mistakes of that period. But, withal, such discredit as has resulted has not rested upon the negro race, which, in a moment given a ballot which they did not know how to use, were not to be blamed for their errors so much as were the white politicians who manipulated and used these untrained masses for their own purposes of plunder. It is on the carpet-bagger from the North rather than on the negro that the ignominy of the story rests.

The establishment of political rights was not the most essential boon for the negro at the close of the Civil War. Fisk, Hampton, Tuskegee did more for the race than did the possession of the franchise and the privileges of office that white politicians doled out for a price. What the negro has accomplished in his uplift has been by the development of his talents and native resources, not by political rights conferred upon him, and his vote to-day is less of consequence than his ability to produce and earn, and often is the cause of disrepute for his race when offered in barter by conscienceless leaders.

$2 PER SEAT MOTION PICTURES DISCUSSED BY ROBERT GRAU

Keen Observer, Commenting Upon the Triangle Venture at the Knickerbocker Theatre, "The Birth of a Nation" and "The Battle Cry of Peace," Says That High Price Films Are Here to Stay and Will Increase in Number.

By ROBERT GRAU

With the advent of the Triangle, of Griffith, Ince, Sennett combination at the Knickerbocker Theatre, the first month of the new theatrical season will witness the amazing spectacle of three first-grade playhouses—all leased to established film producing concerns by some of the powers who have controlled the spoken play, presenting photo-plays and spectacles at the highest prices for seats prevailing in so called legitimate theatres.

All three playhouses are in close proximity to each other, one representing a film production which has had a New York run of eight months and is not only not indicating departure, but the same production is now on view in a half dozen large cities for prolonged periods at the same scale of prices.

Another film production sold out the capacity of what was the Criterion Theatre at every afternoon and evening performance during the hottest week of the year, with the astonishing spectacle of a continuous line approaching the box office for seats days and weeks in advance on view not only at the play house, but in all the hotel ticket offices where premiums are paid. Moreover this is a public no longer attracted by the lure of the "movies." Instead of relying on the passersby and the neighborhood patronage, the productivity of moving picturedom in 1915 is attracting the people from afar to Long Acre square. The box office records eclipse those of many of the playhouses where players in the flesh are appearing.

Meanwhile in theatrical circles the most discussed subject is the Knickerbocker Theatre undertaking, because stage-folk are wondering if a playhouse of vast capacity may be conducted at high prices without the unusual in film attractions. That is to say, this playhouse is to be maintained as a standard high-priced photoplay institution, where a clientele is hoped for wholly apart from what is offered on the screen at a particular time. In fact the Knickerbocker is really the first motion picture stock house—the camera man's effort to perpetuate the glories of a forgotten stage era—the survival of the stock company means that the Knickerbocker Theatre is to be the new theatre of filmdom.

While stage folk are discussing the problem itself—a group of determined men—not one of whom had made his impression in the older field of the theatre have come upon the scene inaugurating a publicity campaign of even greater proportions than that one with which they launched "The Birth of a Nation," and as if wishing to emphasize the high prices, the very first move was to call attention to the fact that certain seats at the Knickerbocker would cost $3 each.

There you have it. Instead of doubting the outcome of a high-priced movement, a new type of showman with fixed perspective and unbefogged viewpoint seeks to make his impress through the high prices. Naturally such an attitude is born of confidence. The business heads of a mighty twentieth century film concern are taking their cue as to price policy from the artistic quality of their productions directed by three masters of film craft—Griffith, Ince and Sennett.

These are three names to conjure with in the field of this new art.

All three hail from the speaking stage. Each entered filmdom about the same time. Not one of the three achieved anything unusual in the older field. Two at least—Ince and Griffith, turned to the film studio in sheer desperation.

It is said that these three directors of photo-plays are earning today in no instance less than $100,000 a year. The truth is that they have ceased to know what their earnings are, for the three men who five years ago were paid by the day much like models, or laborers, are now magnates with interests so colossal as to hardly permit of an appraisal of their income.

those who believe as does this writer that the resultant effect of this development will be to create an equilibrium between the stage and the screen and ultimately solve a great problem, that of providing compelling attractions for all of our high-grade play houses.

Not one in a hundred persons believes that even now there is a public of sufficient numbers to support a playhouse open fifty-two weeks in the year and charging the highest prices of admission to see picture plays, yet the three directors aforesaid have themselves invested their newly acquired fortunes in a corporation which will eventually conduct such a playhouse in every large city.

But the three playhouses now featuring two dollar a seat photo-plays are fixtures. Probably no man familiar with the new conditions in the amusement world would venture the prophecy that there will be fewer than three productions on view in New York for years to come.

Besides these more or less permanent enterprises, one of the finest film offerings to date, "Trilby," is housed in one of the Messrs. Shuberts' newest theatres. While on the horizon is indicated a plethora of epoch making productions such as the Geraldine Farrar picture plays, the Cyril Maude offerings, and the picturization of Auber's "Masaniello," with the great Pavlowa as Fencella, "The Dumb Girl of Portirir."

We may as well accept the cards as they lay. The two dollar a seat motion pictures will not only expand in influence and vogue, but where can

MOTION PICTURE WORLD (N. Y. C

WISCONSIN NEWS LETTER

A Labor Tangle in Milwaukee—New Projects—Recent Hits.

Special to Moving Picture World from Midwest News Service.

WHAT might be termed labor troubles may delay the remodeling of the Merrill building in Milwaukee into a theater building. The Badger State Investment Company, which is behind the theater project, declares it awarded the general building contract with the agreement that all union men be employed. A sub-contractor, it is alleged, put non-union men on the job. The investment company got temporary injunction restraining the contractors from continuing the work. This order was vacated the next day by Judge Williams. Later the day Judge Eschweler set aside Judge Williams' order. The case was then taken to Judge Fritz and then back to Judge Williams. Meanwhile the union men have been at work by agreement with the investment company.

Fair week visitors to Milwaukee got a chance to see "The Birth of a Nation" it was returned to the Pabst for the week of Sept. 12.

NEW YORK (N. Y.) SUN

SEP 29 1915

couldn't handle them.

Ohio Bars "Birth of a Nation."

CLEVELAND, Sept. 28.—The State Board of Censors, fearing race clashes, has refused to allow "The Birth of a Nation" to be shown in Ohio moving picture theatres.

MOTION PICTURE WORLD (N. Y. City)

A Slap at the $2 Film Program.

THE St. Louis Post-Dispatch, in the issue of September 9, gives an editorial whack at the $2-a-seat film productions. The whack at the scale of high prices, which the Post-Dispatch fears is impending, is accompanied by a left-handed slap at the moving picture itself, the writer having stumbled on the rather peculiar heading, "Holding the Mirror Up to the Mirror." But read the editorial:

Plans for killing the goose that lays the film show golden eggs are rapidly being perfected. It is the exact plan by which the goose that laid the legitimate drama golden eggs was killed. Elaborate film show productions for which $2 a seat will be charged are announced. Presumably the $2.50, the $3 and even the $5-a-seat movies will make an early appearance.

The movies gained their astounding popularity in part because they showed the possibilities of an ingenious and novel invention, but principally because they were very cheap. The original cost of a production has slight bearing on the price at which the public is permitted a view. A film once made can be reproduced almost indefinitely.

While too sweeping, the statement that the attraction in the "legitimate" which was really worth $2 never existed may have some truth as applied to all but a very small minority of attractions. At least, by exacting more than the traffic would bear, the trust caused the regular theatricals to fall into a bad way. Film show prosperity, great as it is, may fall into the same bad way with an even more resounding thud.

If the legitimate drama holds the mirror up to nature—and very mistily, too, ofttimes—the film show only holds the mirror up to the mirror. Seats at $2 or even more absurd prices are not necessarily an index of the cost of a movies production. They may be only an indication that the proprietors need the money.

The plans referred to, in the case of moving pictures, exist only in the writer's imgination. No filmed production has been ever offered at the $2 price, and down, save "The Birth of a Nation." The plan on which the Griffith production was made was the most lavish ever dreamed of for moving pictures, and the results on the screen are the most compelling, thus far, in the making of moving pictures.

The plan that brought a temporary set-back to legitimate drama aimed directly at the exploitation of theatregoers. Poor plays, with weak, cheap casts and tawdry scenery and effects, were offered at extreme admission prices.

Thus far we have heard no complaints against the $2-and-down prices charged for "The Birth of a Nation," as the production is big enough to stand the strain; but we do fear for the future of the $2 moving picture programs of the Triangle Film Corporation proposed at the Studebaker, in Chicago.

It is difficult to understand what the writer means by the catch phrase, "holding the mirror up to the mirror." The drama, according to the Shakespearean metaphor, was the mirror so held up as to reflect nature in all its forms, passions, moods, etc. By means of the camera, in the taking of a moving picture, the forms, and the expression of moods, passions, etc., are registered on a piece of negative film and afterwards printed on a positive film. By means of a projecting machine these are thrown on a screen and thence reflected on the retina. Where, in this process, have we the action expressed in the phrase, "holding the mirror up to the mirror?" Or is this a roundabout way of drawing attention to the lack of the human voice and real bodily presence in moving pictures?

MOTION PICTURE WORLD (N. Y

IGNORANT NEGROES PROTEST.

Policemen recently dispersed a crowd of about 200 negroes who came marching up Broad street, loudly protesting against the exhibition of the film known as "The Birth of a Nation" at the Forrest theater, Broad and Sansom streets. A detail of police, headed by Lieutenant Rausewine, of the 12th and Pine streets station, took up a position across Pine street and, when the negroes approached, they were asked to display their permit for parading. Upon being unable to comply with this request they were immediately dispersed.

The colored folks had assembled at Broad and South streets, and a plainclothes man, stationed there to give warning in case a demonstration was made, telephoned to the station house. Meanwhile news of the gathering had reached the Forrest theater, and the management had sent to headquarters for protection. An additional force of detectives were scattered throughout the audience in order to insure being able to cope with any situation that might arise. Three negroes were arrested in the theater for hissing scenes that they claimed to be objectionable. All negroes in the audience were scattered in groups of twos and threes and the detectives immediately stopped any conversations between white and colored folks.

Murmurings can be heard in many sections of the city which tend to indicate that the negroes will go to extremes in their endeavors to have the picture forbidden for exhibition purposes in this city. However, those in charge of the theater and other noted figures in the moving picture field in this vicinity, are

ld, from Philadelphia News Service.

of the firm belief that the picture will be allowed to continue unmolested. It appears that it is only the extremely ignorant negroes and the supposedly educated negroes who object to the film, the middle class being apparently perfectly satisfied with the picture.

NEGROES DENOUNCE FILM

Hold Meeting to Devise Means of Stopping Show.

With ex-State Treasurer John O. Sheatz presiding, more than 300 negroes met yesterday in the Olympia Theatre, Broad street below Bainbridge, to protest against the photoplay "The Birth of a Nation," now being shown at a local theatre. A score of colored clergymen and lawyers denounced the film-drama and exhorted the members of their race in this city to use every lawful means to suppress it.

After the negroes and several white speakers had finished, $500 was collected toward a fund to be used in the legal fight to stop the show. Lengthy resolutions, filled with historical data and asking all of the city's self-respecting and liberty-loving white residents to aid and intervene, were read and indorsed.

PROTEST FILM PLAY

Colored Residents Contribute $400 to Finance Legal Proceedings

Meeting to protest against the further presentation of the film play, "The Birth of a Nation," which is being shown at one of the local theatres, nearly 500 colored residents of this city yesterday contributed about $400 in order that their leaders may take legal and other peaceful action against the exhibitors. It was announced that proceedings will be instituted this week.

Former State Senator John O. Sheatz presided at the mass meeting, which was held in the Olympia Theatre, at Broad and Fitzwater streets, and addressed by several colored ministers and other professional men. Resolutions were adopted to use all legitimate means to stop the play before the expiration of its running time in Philadelphia.

POLICE CHARGE NEGROES OUTSIDE OF THEATRE

Mob of 500 Make Riotous Demonstration Against "Birth of a Nation" Film

Charging into a crowd of negroes who were participating in a demonstration last night on Broad street against the exhibition of "The Birth of a Nation," at the Forrest Theatre, when one of the throng threw a brick into the big plate glass over the facade, a large detail of police, who had been sent to keep order, dispersed the mob with their sticks and arrested four. One of these, Arthur Lun, nineteen years old, of 5747 Cherry street, was held under $500 bail by Magistrate Beaton at the night court and will be given another hearing this morning.

Prompted by a printed card calling upon Afro-Americans to assemble in front of the theatre at eight o'clock to make a "dignified protest" against the film, more than five hundred negroes collected at that time on North Plaza of City Hall and then for two hours paraded up and down in front of the theatre hooting and shouting.

Members at the Union League and guests at the Bellevue-Stratford and Ritz-Carlton were interested spectators of the affair. Many of them opened windows and looked out at the struggle in Broad street.

When it was thought that the crowd had been dispersed a second riot was started at Broad and Walnut streets, when one of the crowd threw a brick which struck Policeman Wallace Striker, of the Fifteenth and Locust streets station, on the arm. The policeman at once went after his assailant and finally captured him after a chase of several blocks, in which other policemen and white spectators joined.

As the negroes were retreating toward South street they repeatedly shouted: "We're for Porter and we can do anything we like."

The mob quickly fled not a few of them with wounded heads and order was soon restored. The audience did not know of the demonstration. One shot was fired during the fracas by a policeman to bring a fleeing negro to a halt. The hospitals in the centre of the city treated a large number of colored people for bruises and cuts about the head.

SCENE FROM "THE BIRTH OF A NATION" FORREST

NEGRO MINISTER LEADS 1500 BLACKS IN RIOT

Police Quickly Disperse Throngs Protesting Against Film Play on Broad St.

A tall negro clergyman led a throng of 1500 of his race up Broad street last night. They chanted "Onward, Christian Soldiers" as they marched. Then, as they reached the front of the Forrest Theatre, where "The Birth of a Nation" is being shown, he twirled his cane aloft. The singing stopped. A brick was thrown.

'Get that man," shouted Lieutenant Duffy, of the Reserves. "Get them. Get them," repeated Lieutenant Myers, of the 15th and Locust streets station, again and again. The police, with drawn clubs, charged the throng. It broke and ran. Some took shelter in the lobbies of nearby hotels; some ran into the clubs that line Broad street, carrying with them white women, caught in the swirl; others ran down little streets.

The police whacked every head within whacking distance. Some where trampled on. The dark cross streets seemed to offer the best haven of comparative safety. While the clubless reserves were in the van of the pursuers, the bluecoats from the 15th and Locust streets station were testing the skull-cracking proclivities of their locust sticks. The nimble-footed reserves caught four men, one of whom was accused of having thrown the brick. He was the only prisoner held after the testimony had been presented before Magistrate Beaton, at the night court hearings.

The Rev. W. C. Graham, pastor of the Holy Trinity Church, was taken to the Douglass Hospital with severe lacerations of the head; two more were treated at the Hahnemann Hospital, while three negroes were treated at the Jefferson Hospital. The latter said they had been knocked down by a wagon earlier in the evening. A large number had their injuries dressed at home.

The trouble started early in the evening, although but two arrests were made. The negroes congregated near the theatre at 8 o'clock and marched up and down in front of the place, growing louder and louder in their verbal displeasure with the film, which, they say, is defamatory of their race. Then they went away, only to return later with their ranks swelled to 1500.

A negro who was one of the participants of the melee said last night that sermons denunciatory of the picture were preached last Sunday in the majority of the negro churches in the city. Cards were distributed to members of the congregations telling them where to meet last night. Yesterday the last preliminary to the riot was staged. Representative negro ministers from the Methodist and Baptist churches here met at the Zion Methodist Episcopal Church, 13th and Melon streets, and made fiery speeches calling for action against the film.

The Rev. C. C. Dunlop, pastor of the Bethel Methodist Episcopal Church, was chosen to lead the throng. He was the tall clergyman whose cane gave the signal for the outbreak. The meeting was addressed by Charles Fred White, a University graduate, and the Rev. J. O. Lowe, manager of the American Methodist Episcopal bookstore at 631 Pine street.

After things had quieted down around the Forrest Theatre last night Lieutenant Myers took a squad of men to a downtown boxing club, but his hopes were groundless. There was no riot.

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N. G. Commercial ~~Tues~~ Oct 1

AMUSEMENTS AMUSEMENTS.

Outdoes "The Birth of a Nation"

HEYWOOD BROUN, dramatic critic of THE TRIBUNE, says of the Triangle Plays:

"Triangle Plays are a real sensation. 'The Lamb' outdoes 'The Birth of a Nation' in its thrills. The play is to my mind far and away beyond 'The Birth of a Nation' in sustained interest of story."

See Triangle Plays for Yourself

Knickerbocker Today!

Afternoons at Two—Best Seats $1.00; 500 GOOD SEATS 50c. Evenings at Eight—50c, 75c, $1, $1.50 and $2. Saturday Matinees same prices.

Telegraph Sep 21/15

COLORED PARADERS ROUTED BY POLICE USING NIGHT STICKS

Many Heads Broken in Riot Outside of Forrest Theatre.

CALL FOR "RALLY"

Many Are Treated at Hospitals in Central Part of the City.

Police Superintendent Robinson today received from his lieutenants on duty at the Forrest Theatre last night a detailed report of the riotous demonstration in front of the playhouse by a mob of colored men who were protesting against the production of the film drama "The Birth of a Nation" that has been on exhibition for several weeks.

During the demonstration a force of approximately 150 patrolmen charged the colored people with their night sticks. Upwards of a dozen of the colored paraders received broken heads and had to be treated at several hospitals. Rev. W. G. Graham, pastor of Holy Trinity African Baptist Church, is in the Douglas Hospital, Sixteenth and Lombard streets, with four scalp wounds. The others were cared for at the Jefferson, Polyclinic and Hahnemann Hospitals. None of them was seriously injured.

The police made four arrests. The prisoners were taken to the Night Court, where Magistrate Beaton discharged three for lack of evidence. Arthur Lunn, 19 years old, 5747 Cherry street, was held for a further hearing today.

SEND OUT NOTICE.

Notice that there was to be a demonstration of colored people reached the police early. The theatre management showed Superintendent Robinson a printed card that had been circulated in the colored section of the city.

This printed notice read:—

RALLY—RALLY—RALLY

All colored citizens and their white friends and sympathizers are earnestly urged to assemble at the Forrest Theatre, Broad and Sansom streets, on Monday night, at 8 o'clock, to make a dignified protest against the photoplay known as "The Birth of a Nation," which is horrible libel on and a most aggravating insult to every Afro-American.

As a result, Superintendent Robinson ordered Lieutenants Duffy, Myers and Dinlocker to have men at the theatre. Captain Tempest was put in command. The police were ordered to make no arrests so long as there was no disorder. As early as 8 o'clock the colored protestants began to make their appearance. They stood around in groups.

By 8.30 o'clock there were hundreds of colored men gathered about the theatre, and they began parading on the east and west sides of Broad street from Chestnut as far south as the Hotel Walton.

WATCH FROM HOTELS.

Guests at the Walton, the Bellevue-Stratford and the Ritz-Carlton watched the demonstration from the windows of the hotels.

The paraders marched up and down the street for nearly two hours. In the meantime one division marched east on Walnut

Continued on Page Two.

COLORED MOB STARTS A RIOT OVER FILM PLAY

150 Policemen Charge Marchers in Front of Forrest Theater—Many Men Fall.

RIOTERS HURL BRICKS

An attempt by more than five hundred colored men and women to interfere with the production of "The Birth of a Nation" at the Forrest Theater, last night, resulted in a serious clash between the crowd and one hundred and fifty policemen, who had been sent to guard the theater. The police used their night sticks freely as they charged the mob, which answered with bricks and a revolver.

Seven colored men were sent to hospitals to have scalp wounds dressed, one has a broken arm and half a score were arrested. No white persons were injured as women and children fled when the crowd charged.

Four Arrested, Three Freed.

Four colored men were arrested, but when taken before Magistrate Beaton in the Night Court, three were discharged "for lack of evidence." All had been taken from the midst of the mob, however.

Arthur Lunn, nineteen years old, Fifty-seventh and Cherry Streets, was held in $500 bail after he had been identified as the man who threw a brick. He was arrested by Policemen Ferguson and Boyle.

The others were: Woodford Johnson, 1513 Lombard Street; Sidney E. Furnell, 1605 South Seventeenth Street, and Joseph Davenport, 516 South Sixtieth Street. Magistrate Beaton said he could not hold them, as no one had seen them do anything.

Three colored men, who appeared at Jefferson Hospital with scalp injuries, refused to give their names. They said they had been hit by a wagon.

Cards sent out earlier in the day, calling all colored people and white sympathizers to " a dignified meeting at the Forrest Theater to protest against "The Birth of a Nation," attracted the crowd. The cards had been scattered broadcast over the city and the police are searching for the persons who issued the invitations.

Agitators Assemble.

The colored opponents of the picture play marched back and forth past the Forrest Theater fully an hour, and when signs of serious trouble appeared Lieutenants Meyers and Duffy called for more reserves. In the meantime the colored agitators had begun to gather in force on every corner, shouting at passing white persons. Soon 150 reserves surrounded the theater and a double

CONTINUED ON PAGE 3, COLUMN 3.

MOB STARTS RIOT OVER FILM PLAY

Continued from Page 1.

column of fifteen was drawn up in front of the door.

A delegation of colored men and women, numbering about fifty, approached the door and tried to enter, about nine o'clock, but were stopped by threats of arrest from the policemen, who had drawn their riot sticks. Angered because of this refusal they turned and called their friends to meet at Broad and South Streets, where a procession was formed.

As they marched uptown shouting threats at the white folk they passed, the streets quickly were cleared of white women and children. For more than an hour the police stood by watching this.

Finally as the parade passed the theater again, two men stepped from the crowd and hurled bricks through the large plate glass doors of the theater. At the same instant the entire mob turned towards the door as though about to rush it, shouting:—

"Hurrah for Director Porter!"

Charged by the Police.

At this every policeman, on both sides of the streets charged the mob, and rained blows upon the heads of the fighting mass of colored folk. Seven men fell and then bricks were hurled into the ranks of the bluecoats, without effect, however.

As the police charged again the colored people broke and fled, pursued by the policemen, headed by the lieutenants. Women and children, who had just turned from Walnut Street, were swept aside and patrons of the Bellevue-Stratford and the Ritz-Carlton left their tables and rushed to the windows to learn the cause of the disturbance. Several screaming children, who had become separated from their parents, were rushed into the hotels for safety.

Hardly had the excitement subsided on Broad Street, when two revolver shots were heard in Juniper Street. A crowd of colored men had come down an alley and apparently, had fired at two policemen standing on the corner. A few minutes later two more colored men were taken to a hospital. It was nearly time for the show to let out when the last man had been driven from the street.

None in Theater Heard Noise.

Inside the theater no one knew of the trouble. At the first sign the 100 private detectives employed by the theater in case of disturbances closed the doors and spread out among the audience. Not even when the bricks struck the doors did the audience hear the noise, as a result of the precautions taken by the management.

Record Sep 21/15

NEGROES RIOT AT THEATRE

Police Charge Mob in Broad Street and Break Many Heads.

When a mob of more than 500 negroes made several demonstratons last night in front of the Forrest Theatre to break up a moving-picture show, policemen under Captains Mills and Tempest answered a riot call and charged the crowd, making a number of arrests and sending scores to near-by hospitals with broken heads. The disorder was carried out on a prearranged plan and the crowds began to gather along Broad street between City Hall and Walnut street about 8 o'clock.

Word had been sent to the Central Station that trouble was expected around the theatre and a force of 100 reserves from the three central districts south of Market street was ent to the scene. For more than an hour they kept the throngs of colored men in motion and broke up all attempts at speech-making. Then the leaders of the mob tried strategy that threw the police partly off their guard. The mob marched twice around the block in which the theatre is located and sent volleys of jeers and cat-calls at the reserves. They continued marching south on Broad street and at Lombard street dispersed as if to go home.

Thinking the disturbance ended, a greater part of the police guard was withdrawn, but shortly before 11 o'clock the crowd again assembled at Broad and Lombard streets and made a second march to the theatre. Rushing the police drawn up before the entrance the mob shattered the transom over the main door with bricks. City Hall specials and reserves were called and drove the crowd in a hurry back to Lombard street. Clubs and blackjacks were freely used by the police and the mob was forced to disperse.

The Polyclinic, Douglass, Hahnemann and Medico-Chirurgical Hospitals treated more than a hundred injured men for lacerations and bruises. Policemen Ferguson and Boyle, of the Fifth district, arrested Arthur Lunn, 19 years old, of No. 5747 Cherry street, and he was held under $500 bail for further hearing.

Ledger Sep 21/15

Negroes Plan Protest Meeting

Negroes opposed to the continued presentation of "The Birth of a Nation," the photoplay being produced at the Forrest Theatre, will hold a meeting of protest this afternoon at 2:30 o'clock in the Olympia Theatre, Broad and Bainbridge streets. The call for the gathering is also addressed to their white friends. Ex-State Senator John O. Sheatz will preside.

Inquirer, Sep 22/15

MAYOR WILL HEAR NEGROES ON 'BIRTH OF NATION' PROTEST

Mayor Blankenburg agreed yesterday to have a public hearing in his offices in city hall on Friday morning on the complaints of negroes as to the production of "The Birth of a Nation" at the Forrest Theater.

Representatives of negro organizations called on the mayor yesterday and asked that he endeavor to have the performances stopped. The mayor agreed to a public hearing of the alleged grievances on condition that all parties interested be invited to participate in it.

NEGRO MOB CLUBBED FROM FILM THEATRE

Police Rout 500 Men, Who Threw Bricks and Milk Bottles

Five hundred negroes and 100 policemen battled last night in front of the Forrest Theatre, in South Broad street. One of the negroes, protesting against the "Birth of a Nation" film hurled a brick through a theatre window and a number of his companions made a concerted effort to enter the playhouse.

As a result of the battle at least five negroes went to hospitals and four more were arrested. Revolver shots and flying milk bottles were incidents of the riot.

Superintendent of Police Robinson, who had previous knowledge of the intention of the negroes to gather at the Forrest, was in personal command of the policemen. Fifty detectives were scattered along Broad street and inside the theatre.

As early as 8 o'clock a body of negroes paraded up and down Broad street, from Lombard to Chestnut, but because they were orderly the police did not interfere. Shortly after 9 o'clock, however, their numbers were trebled at Lombard street and they returned to the theatre.

When the negroes reached the theatre, some one in the crowd threw the brick through the big plate glass window above the entrance. Shouts went up and 50 or more negroes rushed against the closed theatre doors. Lieutenant Myers, of the 15th and Locust streets police station, at the head of a detail of police, started at once to halt the marchers. Negroes who could not run fast enough to dodge clubs received them upon their heads.

In five minutes the streets were swept clear of the mob, but a revolver shot rang out in Juniper street. It was not learned whether a policeman or a rioter fired the weapon. In Walnut street two negroes threw milk bottles at their pursuers.

The negroes arrested are Arthur Lunn, 19 years old, 5747 Cherry street, who is alleged to have thrown the brick through the window, and who was held in $500 bail for a further hearing for inciting to riot by Magistrate Beaton in the Night Court; Woodford Jackson, 1006 South 17th street; Joseph Davenport, 516 South 17th street, and Sydney Purnell, 1513 Lombard street. All except Lunn were discharged for lack of evidence.

Among those who were sent to hospitals were the Rev. Dr. W. G. Graham, pastor of Holy Trinity Baptist Church, who is in Douglass Hospital with four wounds in his scalp, and Lee F. Banks, 1913 North Taylor street, in the Hahnemann Hospital with severe lacerations. Three negroes also were treated at the Jefferson Hospital. Others, it is said, went to private physicians or were cared for by friends.

It was learned that the demonstration last night was planned by a committee of negro clergymen of various denominations, who have held meetings in the last three weeks. They had cards urging negroes and "white friends and sympathizers" to take part in the procession.

There were two meetings yesterday, one said to have been held at the African Methodist Episcopal book concern, 631 Pine street in the morning, and another at the Zion Baptist Church, 13th and Melon streets, in the afternoon. They were attended by nearly all negro ministers in the city. In fiery addresses the "Birth of a Nation" was denounced and the negro population was called upon to suppress it.

Theatre Rioting

When members of any race demonstrate, peacefully or with violence, against the presentation of a theatrical spectacle and are in turn clubbed into submission by the police, a situation is precipitated which cannot be ignored by the public at large.

The performance to which many local colored men and women have objected contains scenes which are frankly unflattering to the protestants. But that does not justify rioting or other interference with the production by the offended persons. If it did, some of the world's greatest dramatic masterpieces would be excluded from presentation.

It is perhaps worth while to remind everyone that the film narrative in question recites a passage in history during which white men were in control of affairs. Every event depicted was the outgrowth of their instigation. Such indictments as the whole may set forth lie against mankind in bulk, not against any particular race.

Whether the film spectacle at present involved gives unnecessary and malicious offence to an element of the domestic population, which as a whole is respectable and law-abiding, must be determined by the proper authorities. Meanwhile disgruntled members of the affronted race must keep the peace, and they will damage their cause enormously if they attempt any other course.

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NO CENSORSHIP

THE rioting incidental to the presentation of a photoplay which is obnoxious to colored people emphasizes the intolerable position in which this city is placed by the State censorship. There is, of course, no excuse for lawlessness. The play in question is being produced lawfully. The unfortunate fact is that were the production of such a character as to cause ten times the disturbance that has been caused, the city would still be powerless to prevent it.

There is no more need to censor moving pictures than there is to censor literature, the regular theatre or the newspapers. The circulation of a nasty publication is prevented by the police. The police likewise would prevent the exhibition of a motion picture that was obviously unfit to be shown. That is a natural censorship, to which there can be no valid objection. But in present circumstances the police are powerless and the peace of the city is dependent on appointed State censors who exercise almost unlimited power.

The abolition of the censor board is inevitable because it is an un-American institution, so why delay its demise? The best thing the Legislature can do is to return to the cities their full police power and depend on the municipal authorities to conserve public morality so far as moving pictures are concerned.

JUDGE RESTRAINS INTERFERENCE WITH "BIRTH OF NATION"

Hennings Says He Is Unable to Discover Any Proof in Support of Charge That Picture Play Is Offensive Morally.

Judge Hennings, in a written opinion, Monday, ordered a temporary injunction restraining the Board of Police Commissioners from interfering with production of "The Birth of a Nation" at the Olympic Theater.

"The best evidence against the contention of the Board of Police Commissioners and the Morality Squad that the picture is immoral," the Court says, "and will create hatred, race prejudice and ill-will, is the fact that, although the production has been running daily for three weeks, there has not been, so far as the evidence shows, the slightest indication of any such untoward condition in our city."

AFFIDAVITS SUPPORT JUDGE.

Referring to the scene in which Silas Lynch seeks to marry a white woman, Judge Hennings says: "A number of States of the Union, including the State on our east (Illinois) permit such marriages. While opinions differ, and the law of Missouri prohibits such marriages, evidently the residents of States in which mixed marriages, and white people elsewhere, do not consider such intermarriages immoral.

"Affidavits filed by three ministers of the Gospel, the morality squad of the Police Department, educators, dramatic writers, professional and business men, and 866 cards signed by spectators to the effect that they found nothing immoral in the production, sustain the position that no race prejudice is engendered."

Among those who filed affidavits in support of the play were: John A. Brehany of New York, manager of the Epoch Producing Company; William V. Brumby, dramatic critic for the St. Louis Republic; Rev. John S. Bunting, rector of the Episcopal Church of the Ascension; F. M. Curlee, Max C. Davis, Edmund Duckworth, rector of the Episcopal Church of the Redeemer; W. C. Dyer, Walker Hill, president of the Mechanics-American National Bank; Rev. J. Layton Mause, pastor of the Central Presbyterian Church; Miss Katherine Richardson, dramatic critic for the St. Louis Star; Richard Spamer, dramatic critic for the Globe-Democrat; Brother Lawrence Sixtus of Christian Brothers' College, and Raymond A. Walsh, dramatic critic for The St. Louis Times.

Affidavits opposing the production of the play were filed by George L. Vaughn, a negro lawyer; Ira A. Dorsey, a negro clerk in the office of Circuit Clerk Charles R. Graves; William H. Huffman, a negro school teacher; Albert Burgess, Homer C. Phillips and C. K. Robinson, negro lawyers; Clifford H. Evans and Katherine M. Johnson.

"BIRTH OF NATION" PRODUCERS IN FIGHT ON RIVAL FILM

Show at Olympic Wins Own Case and Sues to Restrain Cherokee Theater Attraction.

The Epoch Producing Company, producer of "The Birth of a Nation," being shown at the Olympic Theater, won one suit yesterday and began another.

Circuit Judge Hennings granted a temporary injunction restraining the police from interfering with the production of the film. This virtually ends the fight against the production in St. Louis. Before the case will come up for final hearing the St. Louis engagement will have expired.

Thomas Dixon Jr. of New York is co-plaintiff with the Epoch Company in the new suit, which is against the Cherokee Theater Company and O. T. Crawford, president, to restrain the production at the Cherokee Theater, Cherokee street and Ohio avenue, of a dramatic play entitled "The Birth of Our Nation." The parts of the play are said to be similar to scenes described in "The Clansman," of which Thomas Dixon is the author.

This, in connection with the similarity of names of the two productions makes the play an infringement on the rights of the plaintiffs, it is asserted.

"The Birth of Our Nation" was billed to be given at the Cherokee Theater last night, Tuesday, Wednesday and Thursday nights. Judge Kinsey issued an order on the defendants to show cause at 2 o'clock this afternoon in Judge Taylor's court why an injunction should not be granted, a restraining order to prevail in the meantime.

OAKLAND (Cal.) RECORD
SEPT. 23, 1915

MAGNIN ATTACKS GRIFFITH PLAY

Eminent Rabbi Says That "The Clansman" Is Vicious in Its Influence

Rabbi Edgar Magnin paid his respects to "The Birth of a Nation" (The Clansman), at Temple Israel last evening. It was the occasion of the Feast of Tabernacles and the altar was adorned with a beautiful booth of fruits and flowers, commemorating the booths in which the ancient Hebrews used to dwell at the time of the harvest.

"The Feast of Tabernacles is the original Thanksgiving Day," said Rabbi Magnin. "The ancient Hebrews used to thank God for all the fruits of the field at this time of the year. We in America have much to be thankful for. Nor are material blessings the most important by any means. All America must be especially thankful for the greatest of all blessings, personal liberty."

"Whoever tampers with personal liberty," continued Rabbi Magnin, "is un-American and unworthy of the blessings of this land. Whoever emphasizes that which makes for prejudice, hatred, strife between people, people, race and race, is violating the spirit of American democracy and either consciously or unconsciously attempting to undo the noble work of the fathers of this country."

Rabbi Magnin then went on to say that "The Birth of a Nation" was accomplishing just this thing.

"I know that it is vicious in its influence, dangerous, and the last word of persecution hurled at a persecuted people," said Rabbi Magnin. "Jane Addams has well said that the most dangerous lie is a half truth and that the producer of this film has gathered the most vicious and grotesque individuals he could find among the colored people and show them as representatives of the entire race. One cannot leave the portals of the theater without being imbued with prejudice. Who can see that terrible picture of the young Negro pursuing the little Southern girl over rocks and briers and her plunge to death to save herself without feeling thoroughly disgusted. Is this the sort of thing you want your children to see?"

"The history of the world is a history of persecution and suffering," said Rabbi Magnin in conclusion, "and when at last men are begin to see the light and become imbued with the spirit of brotherly love, democracy and tolerance, why encourage anything that is going to turn the hands of the clock back again? Let us usher in the new civilization which will contain more of love and peace than we possess now; not less. Let us be in the forward ranks of those who are striving for the good and discourage evil of any kind with all the courage and power at our command."

MOVIE INJUNCTION IS DENIED

"Birth of Our Nation" and "Birth of a Nation" Films Held to Be Dissimilar.

Circuit Judge Kinsey yesterday denied the injunction asked for by the Epoch Producing Company and Thomas Dixon Jr. of New York to restrain the Cherokee Theater Company and O. T. Crawford, president, from producing at the Cherokee Theater a dramatic play entitled "The Birth of Our Nation."

It was contended that the drama is an infringement on the film production given by the Epoch Company at the Olympic Theater entitled "The Birth of a Nation," and on the rights of Dixon, author of "The Clansman," in that the scenes of the drama are similar to events described in "The Clansman."

Judge Kinsey said there is no similarity in the productions warranting the granting of an injunction and dissolved the restraining order issued Monday.

Walter H. Saunders, attorney for the plaintiffs, raised the question that the similarity of the names alone entitled his clients to an injunction. Judge Kinsey told the attorney to file an amended petition and he would consider the point.

FILM COMPANY SEEKS TO ENJOIN PLAY PRODUCTION

Thomas Dixon, Jr., of New York City, and the Epoch Producing Company, which is staging the film play, The Birth of a Nation, at the Olympic Theater, yesterday filed an injunction suit in the Circuit Court asking that the Cherokee Theater be restrained from producing a play entitled The Birth of Our Nation.

This play is based on The Clansman, of which Thomas Dixon, Jr., is the author. The petition claims the title is similar to the film production of the Epoch Company, and that the similarity in titles would cause great loss to the Epoch company. Judge Kinsey granted a temporary order and set the case for hearing at 2 o'clock this afternoon.

The Epoch Producing Company yesterday was granted a temporary injunction by Circuit Judge Hennings restraining the Board of Police Commissioners from interfering with the production at the Olympic Theater. The court held in its written opinion that the best evidence against the contention of the Board of Police Commissioners that the picture is likely to create hatred and race prejudice and ill-will is the fact that no such results have manifested themselves, although the film has been running several weeks.

police charge[illegible] and night sticks.

One policeman was hit by [illegible] and several [illegible] were badly [illegible]. Several arre[illegible]

FORBIDS SHOWING "BIRTH OF NATION"

Common Council Passes Pitt Ordinance Aimed At Big Film Production

IS DECLARED INSULT TO ANY AUDIENCE

The common council last night, by a vote of 7 to 4, passed an ordinance designed to prevent the appearance here next week of the "Birth of a Nation," a moving picture film based on Thomas Dixon's book, "The Clansman." Two members were excused from voting.

The ordinance was introduced by Councilman Pitt and supported by Councilman Baird and several citizens who were granted the privilege of the floor. Present at the meeting were several representatives of the negro race, who wished to see the exhibition of the picture forbidden. Moe Levy, attorney for the Wells interests in Norfolk, spoke for the management of the theatre.

The picture was attacked vehemently by several of those who supported the ordinance, being denounced in unqualified terms by the two councilmen mentioned, by Ex-Police Justice Barron and by others, as "highly objectionable," "lascivious," "insulting to any audience, white or black," "calculated to arouse race hatred and possibly race riots" and as "unfit to be displayed in any city."

"Commercialized Horrors"

"While our school children are not allowed to study histories until they have been reviewed by those who know our history," declared Mr. Pitt, "we are allowing cold, calculating schemers to go about the country commercializing alleged facts of a revolting na-

(Continued on Page 2.)

FORBIDS SHOWINGS BIRTH OF NATION

(Continued from Page 1.)

ture under the plea that they are teaching history. So fearful were the producers of this film of results that they tried it in Northern cities first and there only after filling the theatre with detectives to quell any riot it might cause."

Councilman Baird, who at first wished so to amend the ordinance as to make it apply specifically to the film billed to appear here next week, surrendered to objections that such an ordinance might be successfully attacked in the courts, and supported the original ordinance forbidding the production of any picture that tended to "incite race prejudice, race hatred or race riot."

"Money made out of the incitement of racial prejudice and degraded passion is too filthy to touch," declared Justice Barron in speaking for the ordinance. He described scenes presented in the film and said that they "are not fit for presentation before any audience, white or black."

Moe Levy Defends Theatre

Moe Levy, counsel for the Wells interests, declared that the mayor has authority by the exercise of his police powers to censor or forbid the presentation of immoral films and can stop the production of this picture if he thinks it necessary. The theatre management, he said, has an engagement with the mayor to give him the facts this morning and let him decide. Asked if he would obligate the company to abide by the decision of the mayor, he said that he would have to, as the mayor has power to stop it. He further agreed that the film should be exhibited before the mayor and others Monday morning for their opinion and censorship.

Justice Barron took exception to the statement that the mayor already possesses power to forbid the display of the film, and Mr. Pitt read an extract from the mayor's letter to the Colored Social Service Commission, in which he wrote:

"I am at loss to know how I can forbid the play to be shown here."

Councilman Johnson's motion to refer the ordinance to the ordinance committee was then acted upon and defeated by a vote of 4 to 7. The final ordinance was then passed by a vote of 7 to 4.

It goes to the board of aldermen for concurrence tonight.

Daily State Journal

PHILA. NEGROES RIOT AS PROTEST AGAINST MOVIE

Associated Press

PHILADELPHIA, Sept. 20.—Police reserves from the city hall and several other police stations were called out tonight to quell a riotous demonstration by several hundred negroes in protest against a film production which is running at a theatre in the centre of the city. The crowd of negroes, composed of both men and women, marched through the hotel and theatre district, shouting their disapproval of the play, but no attempt was made to stop them until a halt was made in front of the theatre and a stone hurled through one of its big plate glass windows. Then the police charged the crowd with clubs and night sticks, raining blows on the ring leaders.

One policeman was hit with a stone and several negroes were badly beaten before the crowd was dispersed. Several arrests were made, and the prisoners held on charges of breach of the peace and inciting to riot.

NEGROES IN RIOT AT PHILADELPHIA

PHILADELPHIA, Sept. 21.—The District Attorney's office began an investigation today to determine, if possible, the identity of the persons who instigated the agitation that last night resulted in a riot between 500 negroes and 100 policemen in front of the Forest Theatre, where the photo play "Birth of a Nation," is being shown.

The agitation among the negroes, it is said, started two weeks ago. Last night a huge demonstration was planned in front of the theatre. The riot started when Arthur Lunn, 19, hurled a brick through a theatre window. His action reacted upon a crowd of 500 other negroes, fifty of whom charged the entrance of the theatre. Fifty policemen repulsed the rush and when reinforcements arrived from other stations the negroes dispersed leaving behind half a dozen with cracked heads. Fully a score were injured.

NEW BEDFORD (Mass.) STANDARD
SEPT. 21, 1915

"BIRTH OF NATION" RIOT.

Hundred Policemen Charge a Thousand Negroes.

Philadelphia, Sept. 21.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1000 negroes last night in front of the Forrest theatre, where the motion play "The Birth of a Nation," is being presented. Fully 5000 white persons saw the onslaught.

Broad street for two blocks presented for a few moments a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes. The brick struck the door glass at the entrance of the Forrest theatre and shattered it.

Instantly the police, who had been guarding the theatre entrance, pounced on the negroes. Hats flew in the air, negroes were knocked to the ground, and the larger part of the offending mob fled down the street.

The trouble lasted about two minutes. Employes of the theatre and many others got clubs which had been held in reserve inside the theatre, and 50 men armed with these clubs quickly joined the police.

At the moment when it was thought the main body of the Negroes had dispersed well down Broad street, a second disturbance was begun at the corner of Walnut and Broad. There a Negro threw a brick, which struck Patrolman Wallace Striker on the right arm. The officer turned on his assailant with a club and the Negro ran with the policeman in pursuit.

Fully fifty comrades followed Striker and they were joined by a yelling mob of 1,000 whites, but the Negro assailant escaped.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

A printed card was circulated in the Negro sections of the city during the day. This card contained the following announcement:

"Rally! Rally! Rally!"

"All colored citizens and their white friends and sympathizers are earnestly urged to assemble at the Forrest theatre, Broad and Sansom streets, on Monday night at 8 o'clock to make a dignified protest against the photoplay known as 'The Birth of a Nation,' which is a horrible libel on and a most aggravating insult to ev-

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4-21-15

NEGROES RIOT AT BIRTH OF NATION

PHILADELPHIA, Sept. 21.—Police reserves were called out last night to quell a riotous demonstration by several hundred negroes in protest against "The Birth of a Nation," a film production which is running at a theater in the center of the city.

The crowd of negroes, composed of both men and women, marched through the hotel and theater district, shouting their disapproval of the play, but no attempt was made to stop them until a halt was made in front of the theater and a stone hurled through one of its big plate glass windows. Then the police charged with clubs and night sticks.

One policeman was hit with a stone and several negroes were badly beaten before the crowd was dispersed.

JOHNSTOWN (Pa.) TRIBUNE
SEPT. 21, 1915

"BIRTH OF NATION" PROVOKES A RIOT

100 Police Charge Mob of 1,000 Negroes at Theater.

Philadelphia, Sept. 21.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes in front of the Forrest theater, where the "Birth of a Nation" is being presented, while fully 5,000 white persons looked on.

Broad street for two squares presented a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes, the missile striking the upper glass in the entrance of the Forrest theater and shattering it.

Instantly the police who had been guarding the theater entrance pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the great majority of the offending mob fled down the street.

A second disturbance was begun at the corner of Walnut and Broad. Here a negro threw a brick, striking Patrolman Wallace Striker on the right arm. The officer turned on his assailant and swung viciously with his club. The negro ran with the policeman in pursuit.

Fully fifty officers ran to Striker's assistance. They were joined by a yelling mob of no less than 1,000 white men. More than a thousand of new spectators had assembled and Broad street was aflame with excitement.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

HARRISBURG (Pa.) TELEGRAPH
SEPT. 21, 1915

Mob Charges Theater; Police Battle With 1,000

Special to The Telegraph

Philadelphia, Sept. 21.—A mob of 1,000 negroes rioted in front of the Forrest Theater shortly before 10 o'clock last night. Bricks were thrown and a glass transom of a door on the Broad street front was broken.

For the first time since the police have been guarding the theater where the photoplay, "The Birth of a Nation," has been exhibited, they were forced to use their clubs.

The mob was for the time beyond the control of the police. The negroes, who object to the photoplay as a slur on their race, made a rush for the Broad street entrance of the theater. Bricks were thrown there. Four arrests were made.

Three negroes applied for treatment at the Jefferson Hospital after the riot. They had lacerated heads, but said they were hurt in a runaway. Another negro was taken to the Hahnemann Hospital for treatment. He was said to be a negro preacher.

ST. LOUIS (Mo.) REPUBLIC
SEPT. 21, 1915

Albert, gymnastic [illegible] Travel [illegible] completes the current program.

"BIRTH OF NATION" PRODUCER IN FIGHT ON RIVAL FILM

Show at Olympic Wins Own Case and Sues to Restrain Cherokee Theater Attraction.

The Epoch Producing Company, producer of "The Birth of a Nation," being shown at the Olympic Theater, won one suit yesterday and began another.

Circuit Judge Hennings granted a temporary injunction restraining the police from interfering with the production of the film. This virtually ends the fight against the production in St. Louis. Before the case will come up for final hearing the St. Louis engagement will have expired.

Thomas Dixon Jr. of New York is co-plaintiff with the Epoch Company in the new suit, which is against the Cherokee Theater Company and O. T. Crawford, president, to restrain the production at the Cherokee Theater, Cherokee street and Ohio avenue, of a dramatic play entitled "The Birth of Our Nation." The parts of the play are said to be similar to scenes described in "The Clansman," of which Thomas Dixon is the author.

This, in connection with the similarity of names of the two productions makes the play an infringement on the rights of the plaintiffs, it is asserted.

"The Birth of Our Nation" was billed to be given at the Cherokee Theater last night, Tuesday, Wednesday and Thursday nights. Judge Kinsey issued an order on the defendants to show cause at 2 o'clock this afternoon in Judge Taylor's court why an injunction should not be granted, a restraining order to prevail in the meantime.

WILMINGTON (Del.) EVERY EVENING
SEPT. 21, 1915

EVERY EVENING

RIOT OVER "MOVIE" IN PHILADELPHIA

Police and Negroes Clash at Theatre Over "Birth of a Nation."

REVOLVERS ARE DRAWN

Philadelphia, Sept. 21.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes last night in front of the Forrest Theatre, where the motion play "The Birth of a Nation" is being presented. Fully 5,000 white persons saw the onslaught.

Broad street for two blocks presented for a few moments a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes. The brick struck the door glass at the entrance of the Forrest Theatre and shattered it.

Instantly the police, who had been guarding the theatre entrance, pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the larger part of the offending mob fled down the street.

The trouble lasted about two minutes. Employes of the theatre and many others got clubs which had been held in reserve inside the theatre and fifty men armed with these clubs quickly joined the police.

SECOND ROW STARTS.

At the moment when it was thought the main body of the negroes had dispersed well down Broad street, a second disturbance was begun at the corner of Walnut and Broad. There a negro threw a brick, which struck Patrolman Wallace Striker on the right arm. The officer turned on his assailant with a club and the negro ran with the policeman in pursuit.

Fully fifty comrades followed Striker and they were joined by a yelling mob of 1,000 whites, but the negro assailant escaped.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

A printed card was circulated in the negro sections of the city during the day. This card contained the following announcement:

"Rally! Rally! Rally!"

"All colored citizens and their white friends and sympathizers are earnestly urged to assemble at the Forrest Theatre, Broad and Sansom streets, on Monday night at 8 o'clock to make a dignified protest against the photoplay known as 'The Birth of a Nation,' which is a horrible libel on and a most aggravating insult to every Afro-American."

Philadelphia, (Pa.) Public Ledg

Date .....

NEGRO MOB TWICE CHARGES THEATRE

Police Battle Hard to Disperse 1000 Men, Angry at Photoplay

A mob of 1000 negroes rioted in front of the Forrest Theatre shortly before 10 o'clock last night. Bricks were thrown and a glass transom of a door on the Broad street front was broken.

For the first time since the police have been guarding the theatre where the photoplay, "The Birth of a Nation," has been exhibited, they were forced to use their clubs.

The mob was for the time beyond the control of the police. The negroes, who object to the photoplay as a slur on their race, made a rush for the Broad street entrance of the theatre. Bricks were thrown there. Four arrests were made.

Two accused of disorderly conduct were Joseph Davenport, 24 years old, who said he lived at 516 South 17th street, and Sydney Purnell, 47 years old, who gave his address as 1005 South 17th street. Two others, charged with inciting a riot, were Woodford Jackson, 1513 Lombard street, and Arthur Lunn, 5747 Cherry street. The police say the latter pair were leaders of the mob.

Three negroes applied for treatment at the Jefferson Hospital after the riot. They had lacerated heads, but said they were hurt in a runaway. Another negro was taken to the Hahnemann Hospital for treatment. He was said to be a negro preacher.

The police had to beat the mob back from the theatre entrance and out into Broad street. Those in the theatre were kept in ignorance of the rioting.

The noise attracted a large crowd to Broad street. Automobiles were halted and all traffic was blocked. Hundreds looked on from the Union League, the Manufacturers' Club, the Bellevue-Stratford and the Ritz-Carlton.

The negro rioters caught the police unawares. About 400 appeared at the theatre shortly before 8 o'clock. After a series of revolutions in which they marched six times from Chestnut to Walnut streets, along Broad, the negroes were shunted north by Police Superintendent Robinson and Captain Tempest with a force of 40 reserve policemen in uniform and 20 detectives in citizen's clothing.

The mob, after its revolutions, marched to the City Hall, through the courtyard and held a short meeting on the north plaza. Then it returned to Chestnut street and marched to Juniper, and to the rear of the theatre at Sansom street.

Lieutenant Duffy and a small force of men drove the negroes out to Broad street and to Walnut, where they dispersed. Some went east, others west, but the main force went South. This was about 9 o'clock.

A few minutes before 10 o'clock the negroes returned. They had been to South street and recruited others until the mob had swelled to a thousand. This time the mob approached the theatre from the rear, and began hurling bricks when the police arrived.

Superintendent Robinson and Captain Tempest, with most of the special squad, had departed, thinking the trouble over for the night. Before additional policemen could be summoned from City Hall the mob bowled over the small force left on guard and came near gaining an entrance to the theatre.

OIL CITY (Pa.) DERRICK
SEPT. 21, 1915

MOVIE INCITES NEGRO RIOT.

Police Reserves Wield Clubs When Protest Leads to Bricks.

PHILADELPHIA, Sept. 20.—Police reserves from the city hall and several other police stations were called out tonight to quell a riotous demonstration by several hundred negroes in protest against a film production which is running at a theater in the center of the city. The crowd of negroes, composed of men and women, marched through the hotel and theater district shouting their disapproval of the play but no attempt was made to stop them until a halt was made in front of the theater and a stone hurled through one of its big plate glass windows. The police charged the crowd with clubs and night sticks, raining blows on the ringleaders.

One policeman was hit with a stone and several negroes were badly beaten before the crowd was dispersed. Several arrests were made and the prisoners held on charges of breach of the peace and inciting to riot.

LADELPHIA, (PA.) RECORD.

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NEGROES RIOT AT THEATRE

Police Charge Mob in Broad Street and Break Many Heads.

When a mob of more than 500 negroes made several demonstratons last night in front of the Forrest Theatre to break up a moving-picture show, policemen under Capt. Mills and Tempest answered a riot call and charged the crowd, making a number of arrests and sending scores to near-by hospitals with broken heads. The disorder was carried out on a prearranged plan and the crowds began to gather along Broad street between City Hall and Walnut street about 8 o'clock.

Word had been sent to the Central Station that trouble was expected around the theatre and a force of 100 reserves from the three central districts south of Market street was ent to the scene. For more than an hour they kept the throngs of colored men in motion and broke up all attempts at speech-making. Then the leaders of the mob tried strategy that threw the police partly off their guard. The mob marched twice around the block in which the theatre is located and sent volleys of jeers and cat-calls at the reserves. They continued marching south on Broad street and at Lombard street dispersed as if to go home.

Thinking the disturbance ended, a greater part of the police guard was withdrawn, but shortly before 11 o'clock the crowd again assembled at Broad and Lombard streets and made a second march to the theatre. Rushing the police drawn up before the entrance the mob shattered the transom over the main door with bricks. City Hall specials and reserves were called and drove the crowd in a hurry back to Lombard street. Clubs and blackjacks were freely used by the police and the mob was forced to disperse.

The Polyclinic, Douglass, Hahnemann and Medico-Chirurgical Hospitals treated more than a hundred injured men for lacerations and bruises. Policemen Ferguson and Boyle, of the Fifth district, arrested Arthur Lunn, 19 years old, of No. 5747 Cherry street, and he was held under $500 bail for further hearing.

URBANA (O.) TIMES-CITIZEN
SEPT. 21, 1915

employes.

"THE BIRTH OF A NATION" CAUSES RIOTING SCENES

Negroes In Philadelphia Take Law In Own Hands When Film Is Shown.

PHILADELPHIA, Sept. 21.—Police reserves from the city hall and several other police stations were called out Monday night to quel riotous demonstrations by several hundred negroes who protested against a film production of "The Birth of Nation," which is running at a theatre here.

The crowd of negroes, composed of both men and women, marched through the hotel and theatre district shouting their disapproval of the film play.

After a stone had been hurled through a plate glass window of the theatre, police charged the crowd with clubs and night sticks, raining blows on the ring leaders.

One policeman was hit with a stone and several negroes were badly beaten before the crowd was dispersed. Several arrests were made

(Pa.) GAZETTE
SEPT. 21, 1915

"BIRTH OF A NATION" CAUSES NEGRO RIOT

Philadelphia, Sept. 21.—Police reserves from the city hall and several other police stations were called out last night to quell a riotous demonstration by several hundred negroes in protest against "The Birth of a Nation," photo play taken from "The Clansman," which is running at a theater in the center of the city. The crowd of negroes, composed of men and women, marched through the hotel and theater district shouting their disapproval of the play, but not attempt was made to stop them until a halt was made in front of the theater and a stone hurled through one of its big plate glass windows. Then the police charged the crowd with clubs and nightsticks, raining blows on the ringleaders.

One policeman was hit with a stone and several negroes were badly beaten before the crowd was dispersed. Several arrests were made and the prisoners held on charges of breach of the peace and inciting to riot.

EASTON (Pa.) FREE PRESS
SEPT. 21, 1915

FILM PLAY RIOTS IN PHILADELPHIA

'Birth of Nation' Stirs Negroes and Police Charge Mob.

Philadelphia, Sept. 21.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes in front of the Forrest theater, where the "Birth of a Nation" was being presented, while fully 5,000 white persons looked on.

Broad street for two squares presented a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes, the missile striking the upper glass in the entrance of the Forrest theater and shattering it.

Instantly the police who had been guarding the theater entrance pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the great majority of the offending mob fled down the street.

A second disturbance was begun at the corner of Walnut and Broad. Here a negro threw a brick, striking Patrolman Wallace Striker on the right arm. The officer turned on his assailant and swung viciously with his club. The negro ran with the policeman in pursuit.

Fully fifty officers ran to Striker's assistance. They were joined by a yelling mob of no less than 1,000 white men. More than a thousand of new spectators had assembled and Broad street was aflame with excitement.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

READING (Pa.) TIMES
SEPT. 21, 1915
... Three, Col. Four

FILM DRAMA IS CAUSE OF RIOT

Negroes Attack Philadelphia Theatre and Police Protesting Against "Movie Show"

[BY SPECIAL LEASED WIRE]

PHILADELPHIA, Sept. 20.—Police reserves from the City Tall and several other police stations were called out to quell a riotous demonstration by several hundred negroes in protest against a film production which is running at a theatre in the center of the city. The crowd of negroes, composed of both men and women, marched through the hotel and theatre district, shouting their disapproval of the play, but no attempt was made to stop them until a halt was made in front of the theater and a stone hurled through one of the big plate glass windows. Then the police charged the crowd with clubs and night sticks, raining blows on the ringleaders.

One policeman was hit with a stone and several negroes were badly beaten before the crowd was dispersed. Several arrests were made and the prisoners held on charges of breach of the peace and inciting to riot.

BIRMINGHAM (Ala.) LEDGER

"BIRTH OF A NATION" CAUSES NEGRO RIOT

Philadelphia, Sept. 20—Police reserves were called out tonight to quell a riotous demonstration by several hundred negroes against a film production, "The Birth of a Nation," which is running at a theater here. The negroes marched through the hotel and theater district shouting their disapproval of the play, but no attempt was made to stop them until a halt was made in front of the theater and a stone hurled through one of its big plate glass windows. Then the police charged the crowd with clubs and night sticks.

One policeman was hit by a stone and several negroes were badly beaten. Several arrests were made

Philadelphia, (Pa.) Public Ledger

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NEGRO MINISTER LEADS 1500 BLACKS IN RIOT

Police Quickly Disperse Throngs Protesting Against Film Play on Broad St.

A tall negro clergyman led a throng of 1500 of his race up Broad street last night. They chanted "Onward, Christian Soldiers" as they marched. Then, as they reached the front of the Forrest Theatre, where "The Birth of a Nation" is being shown, he twirled his cane aloft. The singing stopped. A brick was thrown.

"Get that man," shouted Lieutenant Duffy, of the Reserves. "Get them. Get them," repeated Lieutenant Myers, of the 15th and Locust streets station, again and again. The police, with drawn clubs, charged the throng. It broke and ran. Some took shelter in the lobbies of near-by hotels; some ran into the clubs that line Broad street, carrying with them white women, caught in the swirl; others ran down little streets.

The police whacked every head within whacking distance. Some where trampled on. The dark cross streets seemed to offer the best haven of comparative safety. While the clubless reserves were in the van of the pursuers, the bluecoats from the 15th and Locust streets station were testing the skull-cracking proclivities of their locust sticks. The nimble-footed reserves caught four men, one of whom was accused of having thrown the brick. He was the only prisoner held after the testimony had been presented before Magistrate Beaton, at the night court hearings.

The Rev. W. C. Graham, pastor of the Holy Trinity Church, was taken to the Douglass Hospital with severe lacerations of the head; two more were treated at the Hahnemann Hospital, while three negroes were treated at the Jefferson Hospital. The latter said they had been knocked down by a wagon earlier in the evening. A large number had their injuries dressed at home.

The trouble started early in the evening, although but two arrests were made. The negroes congregated near the theatre at 8 o'clock and marched up and down in front of the place, growing louder and louder in their verbal displeasure with the film, which, they say, is defamatory of their race. Then they went away, only to return later with their ranks swelled to 1500.

A negro who was one of the participants of the melee said last night that sermons denunciatory of the picture were preached last Sunday in the majority of the negro churches in the city. Cards were distributed to members of the congregations telling them where to meet last night. Yesterday the last preliminary to the riot was staged. Representative negro ministers from the Methodist and Baptist churches here met at the Zion Methodist Episcopal Church, 13th and Melon streets, and made fiery speeches calling for action against the film.

The Rev. C. C. Dunlop, pastor of the Bethel Methodist Episcopal Church, was chosen to lead the throng. He was the tall clergyman whose cane gave the signal for the outbreak. The meeting was addressed by Charles Fred White, a University graduate, and the Rev. J. O. Lowe, manager of the American Methodist Episcopal bookstore at 631 Pine street.

After things had quieted down around the Forrest Theatre last night Lieutenant Myers took a squad of men to a downtown boxing club, but his hopes were groundless. There was no riot.

SALINA (Kan.) JOURNAL
SEPT. 22, 1915

NEGROES IN RIOT OVER 'BIRTH OF NATION' FILM

Philadelphia, September 22.—One hundred policemen with drawn clubs and revolvers charged a crowd of 1,000 negroes last night in front of the Forrest theater, where the motion picture play "The Birth of a Nation" is being presented. Fully 5,000 white persons saw the onslaught.

Broad street for two blocks presented a scene of the wildest disorder. The police charge followed the throwing by a negro of a brick which shattered the door glass.

"BIRTH OF A NATION" CAUSES NEGRO RIOT

Film Receives Warm Reception in Philadelphia

PHILADELPHIA, Sept. 20—Police reserves were called out tonight to quell a riotous demonstration by several hundred negroes against a film production, "The Birth of a Nation," which is running at a theater here. The negroes marched through the hotel and theater district shouting their disapproval of the play, but no attempt was made to stop them until a halt was made in front of the theater and a stone hurled through one of its big plate glass windows. Then the police charged the crowd with clubs and night sticks.

One policeman was hit by a stone and several negroes were badly beaten. Several arrests

PORT JERVIS (N. Y.) GAZETTE
SEPT. 21, 1915

FILM PLAY RIOTS IN PHILADELPHIA

'Birth of Nation' Stirs Negroes and Police Charge Mob.

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Broad street for two squares presented a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes, the missile striking the upper glass in the entrance of the Forrest theater and shattering it.

Instantly the police who had been guarding the theater entrance pounced on the negroes. Hats flew in the air, negroes were knocked to the ground and the great majority of the offending mob fled down the street.

A second disturbance was begun at the corner of Walnut and Broad. Here a negro threw a brick, striking Patrolman Wallace Striker on the right arm. The officer turned on his assailant and swung viciously with his club. The negro ran with the policeman in pursuit.

Fully fifty officers ran to Striker's assistance. They were joined by a yelling mob of no less than 1,000 white men. More than a thousand of new spectators had assembled and Broad street was aflame with excitement.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

BOSTON JOURNAL
SEPT. 22, 1915

[illegible] and then left for City Hall.

Negroes of Ward 18 Busy in Fight Against Sen. Timilty

The voters in Ward 18 were on the alert all day pressing into service automobiles to bring out their votes. At a meeting held just before the primaries the negroes came out against Senator Timilty and indorsed P. Joseph McManus. They gave as their reason, that Timilty was against their legislation relative to the photo-play, "The Birth of a Nation." This made Timilty's Ward 18 organization get busy and they brought out a strong vote for their leader.

PHILADELPHIA, (PA.) PRESS
SEP 2 [illegible]

COLORED MOB STARTS A RIOT OVER FILM PLAY

150 Policemen Charge Marchers in Front of Forrest Theater—Many Men Fall.

RIOTERS HURL BRICKS

An attempt by more than five hundred colored men and women to interfere with the production of "The Birth of a Nation" at the Forrest Theater, last night, resulted in a serious clash between the crowd and one hundred and fifty policemen, who had been sent to guard the theater. The police used their night sticks freely as they charged the mob, which answered with bricks and a revolver.

Seven colored men were sent to hospitals to have scalp wounds dressed, one has a broken arm and half a score were arrested. No white persons were injured as women and children fled when the crowd charged.

The colored opponents of the picture play marched back and forth past the Forrest Theater fully an hour, and when signs of serious trouble appeared Lieutenants Meyers and Duffy called for more reserves. In the meantime the colored agitators had begun to gather in force on every corner, shouting at passing white persons. Soon 150 reserves surrounded the theater and a double column of fifteen was drawn up in front of the door.

A delegation of colored men and women, numbering about fifty, approached the door and tried to enter, about nine o'clock, but were stopped by threats of arrest from the policemen, who had drawn their riot sticks. Angered because of this refusal they turned and called their friends to meet at Broad and South Streets, where a procession was formed.

As they marched uptown shouting threats at the white folk they passed, the streets quickly were cleared of white women and children. For more than an hour the police stood by watching this.

Finally as the parade passed the theater again, two men stepped from the crowd and hurled bricks through the large plate glass doors of the theater. At the same instant the entire mob turned towards the door as though about to rush it, shouting:—

"Hurrah for Director Porter!"

Charged by the Police.

At this every policeman, on both sides of the streets charged the mob, and rained blows upon the heads of the fighting mass of colored folk. Seven men fell and then bricks were hurled into the ranks of the bluecoats, without effect, however.

As the police charged again the colored people broke and fled, pursued by the policemen, headed by the lieutenants. Women and children, who had just turned from Walnut Street, were swept aside and patrons of the Bellevue-Stratford and the Ritz-Carlton left their tables and rushed to the windows to learn the cause of the disturbance. Several screaming children, who had become separated from their parents, were rushed into the hotels for safety.

Hardly had the excitement subsided on Broad Street, when two revolver shots were heard in Juniper Street. A crowd of colored men had come down an alley and apparently, had fired at two policemen standing on the corner. A few minutes later two more colored men were taken to a hospital. It was nearly time for the show to let out when the last man had been driven from the street.

None in Theater Heard Noise.

Inside the theater no one knew of the trouble. At the first sign the 100 private detectives employed by the theater in case of disturbances closed the doors and spread out among the audience. Not even when the bricks, struck the doors did the audience hear the noise, as a result of the precautions taken by the management.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 22, 1915

NEGROES DISLIKE FILM

Philadelphia Police Charge Crowd That Protests Against a Motion Picture

Philadelphia police reserves were called out Monday to quell a demonstration by several hundred Negroes in protest against a film production in a theater in the center of the city. The Negroes, both men and women, marched through the hotel and theater district shouting their disapproval of the films, but no attempt was made to stop them until a halt was made in front of the theater and a stone hurled through one of its windows. Then the police charged the crowd with clubs and night sticks. One policeman was hit with a stone and several Negroes were badly beaten. Several arrests were made and the prisoners held on charges of breach of the peace and inciting to riot.

KANSAS CITY (Mo.) STAR
SEPT. 23, 1915

Similar Film Names Cause Suit

Circuit Judge Kinsey yesterday made an order restraining the Cherokee Theater from advertising and running under the name of The Birth of Our Nation a drama based on the novel "The Clansman." An injunction was asked for by the Epoch Producing Company which is producing the film play "The Birth of a Nation" at the Olympic Theater. An attempt to enjoin the Cherokee Theater from conducting the performance at all was defeated when Judge Kinsey refused to grant a restraining order prohibiting the production of the play.

NORFOLK (Va.) VIRGINIAN-PILOT
SEPT. 22, 1915

TONIGHT MAY DECIDE FATE OF FILM SHOW

Legal Difficulties In Way Of Meeting Of Board Of Aldermen Last Night—Philadelphia Riot Over "Birth Of Nation."

Delay in action by the board of aldermen on the Pitt ordinance designed to prevent the appearance here next week of the moving picture production of "The Birth of a Nation" was necessitated yesterday by the opinion of the city attorney that the meeting of the board adjourned from Monday to last night could not legally be held. A call has been issued for a meeting for tonight when the ordinance, already passed by the common council, will be disposed of.

The city attorney ruled that as there was not a quorum present at the meeting of the board Monday night no business could be transacted and as he construed adjournment as being "business transacted" the meeting Tuesday could not legally be held. The situation was met yesterday by the issuance of a second call for tonight, there not having been time to issue a new call for last night.

Hearing Before Mayor

Both advocates and opponents of the ordinance were active yesterday bringing into the fight Mayor Mayo, City Attorney Pilcher, counsel for the theatre at which the production is billed, members of the board and interested citizens. Yesterday morning counsel for the Wells interests, Otto Wells, manager, the city attorney, representatives of the negro race and others assembled at the mayor's office to argue the question. Mayor Mayo heard both sides, informing them at the close of the argument that he has no power to forbid the production. Opponents of the ordinance took the position that it was not needed, as the mayor already possesses the power to stop any immoral or indecent performance and can stop "The Birth of a Nation" if he sees fit. Others argued that an ordinance covering the peculiar situation that has arisen is necessary. Mayor Mayo took this view.

Last night Mayor Mayo said that he can not see that he has power under present statutes or ordinances or under his police powers to forbid the performance. "I simply told them that," said the mayor in response to a question last night. "There is no need for a private exhibition of the film for my benefit. I can not stop it."

City Attorney Pilcher said practically the same thing last night. He took the position that the present laws give the mayor power to stop an indecent performance, but not to prevent the exhibition of a film that is believed to be an incitement to race hatred or race riot. "There must be some overt act before he can take a hand," he said.

Philadelphia Has Trouble

There was considerable discussion last night among some of the councilmen and aldermen of the fact that this same film caused a riot in Philadelphia Monday night. At the very time that the ordinance and the picture were being discussed on the floor of the common council a mob of 500 negroes were battling in Philadelphia with police and with guards thrown about the theatre in which the film was being displayed. The riot assumed some proportions before it was quelled.

When the board meets tonight debate will probably be extended. The city attorney will be asked to take the floor and give his opinion on the present powers of the mayor in the premises and interested citizens will be granted the privilege of the floor to speak for or against the ordinance.

The ordinance, which was introduced by councilman Pitt Monday night and passed by a vote of 7 to 4, is general in its nature, but is so drawn, its patron believes, as to forbid the production of the film in question—"The Birth of a Nation."

Philadelphia, (Pa.) North American
Date .....

[illegible] assistant professor of industry.

MAYOR WILL HEAR NEGROES ON 'BIRTH OF NATION' PROTEST

Mayor Blankenburg agreed yesterday to have a public hearing in his offices in city hall on Friday morning on the complaints of negroes as to the production of "The Birth of a Nation" at the Forrest Theater.

Representatives of negro organizations called on the mayor yesterday and asked that he endeavor to have the performances stopped. The mayor agreed to a public hearing of the alleged grievances on condition that all parties interested be invited to participate in it.

RICHMOND (Va.) TIMES
SEPT. 22, 1915

PHOTO-PLAY OFFENDERS DEFEATED IN NORFOLK

Measure Aimed at "Birth of a Nation" Held Up by Board of Aldermen.

NORFOLK, VA., September [illegible]—By a vote of 6 to 5, the Board of Aldermen to-night referred to the ordinance committee the measure designed to prohibit the exhibition here next week of Griffith's production, "The Birth of a Nation."

This action is regarded as a defeat for opponents of the film exhibition in their fight before the Councils. The measure must go back to the lower branch for concurrence, and the film will be shown before the ordinance can take the usual course.

The aldermanic vote came after a three-hour session, in which advocates of both sides were heard, and the speeches painted the film as disgraceful or of unparalleled attractiveness, according to the viewpoint of the orator.

It was reported to-night that those who oppose showing the film here may resort to injunction proceedings, although this report lacks authoritative sponsorship.

The production has been "advertised like a circus," to quote one of its agents, billboards for miles around being covered and lavish use having been made of newspaper space. The production is scheduled for a week's run.

GALVESTON (Tex.) GLOBE-DEMOCRAT
SEPT. 22, 1915

SYRACUSE (N. Y.) POST-STANDARD
SEPT. 22, 1915

[illegible] the experience, nor that it would be a safe, inexpensive and promising investment.

There was a riot in Philadelphia at the presentation of a photoplay, which insults the Negro race in America. The insult is not necessary to the story of the play. It is dragged in because the uproar it probably caused advertises the play. Insults are the processes of advertisement [illegible] a pity when they take such form [illegible] don't overshoot the mark.

[illegible] and get the best results from them. Magazines and other periodicals, he said, were good advertising mediums.

W. S. Donaldson presided at the meeting.

"THE BIRTH OF A NATION" FILM OWNERS LOSE SUIT.

Circuit Judge Kinsey yesterday denied a temporary injunction to the Epoch Producing Company, which sought to restrain the Cherokee Theater Company from producing a drama called The Birth of Our Nation. The Epoch Company is producing the film play The Birth of a Nation at the Olympic Theater.

NORFOLK (Va.) VIRGINIAN-PILOT
SEPT. 23, 1915

"BIRTH OF NATION" WILL SHOW HERE

Aldermen Kill Ordinance To Prevent Appearance By Referring It To Committee

ARGUMENT ON QUESTION CONSUMES THREE HOURS

The Board of Aldermen last night killed the effort to prevent the exhibition here of the moving picture production entitled the "Birth of a Nation," by referring to the ordinance committee the Pitt ordinance, passed by the Common Council, and having that purpose in view. As the film is billed for exhibition here next week, the ordinance can not possibly become a law until after it has shown. The vote by which it was referred to committee was 6 to 5.

This action followed three hours of argument and running debate between counsel for the theatre interests involved, ex-Police Justice J. S. Barron favoring the ordinance and members of the board. Although argument was limited when the privilege of the floor was granted counsel for the Wells interests and citizens favoring the ordinance no attention was paid to it by any speaker. Justice Barron spoke for more than half an hour; Moe Levy, representing the theatre management, spoke for twenty minutes; Dr. Jarvis Bowens, representing the negro race for ten minutes; Judge T. H. Willcox for the theatre management for half an hour.

Running Debate

Members of the counsel continuously interrupted the speakers with questions and the arguments were more in the nature of oral debates than of speeches.

Nothing new was brought out last night, all the speakers following closely the arguments presented the Common Council. On one side it was contended that the ordinance was unnecessary, that the mayor has power to stop the performance if it tends to riot and that there is nothing wrong with the picture anyway, and on the other that the play is indecent, an insult to the negro race, productive of racial feeling and likely to cause trouble in Norfolk as it has caused trouble in other cities.

There was less of denunciation of the picture than on Monday night and more attention was paid to the legal aspects of the case, but Justice Barron minced no words in declaring the show unfit for production before any audience. He described two of the scenes which he declared to be horrible and calculated to cause bad feelings betwee nthe races and challenged contradiction of the accuracy of his descriptions. He argued mainly that if the picture is not as described and if it is not calculated to cause trouble the theatre will not be harmed by the ordinance. On the other hand, he said, if it is as described no man would be willing to say that it should not be prohibited from showing.

Moe Levy Replies

Moe Levy, in reply, said that Justice Barron "took forty-five minutes in denouncing a picture he had never seen," but would not deny the accuracy of his descriptions. He has never seen the film, he said. However, he promised that if it is as reported it will not be shown after the first performance.

Dr. Bowens said he represented 30,000 of his race, citizens of Norfolk and asked the help of the council. He quoted Frederick C. Howe, ex-president of the National Board of Censorship, who, he said, resigned because of the action of the majority in passing the picture. Dr. Howe, he said, spoke of it as a reflection on the negro race and one calculated to cause trouble wherever displayed.

Judge Willcox's address was nothing more than a debate with Justice Barron and Alderman Jones. So frequently was he interrupted by questions that he could make no connected argument. He declared, however, that he did not believe the picture would cause harm; said the riot in Philadelphia was due to politics and not to the exhibition of the film, and contended that existing law is sufficient. "You might as well pass a law against larceny or murder," he said.

Three Motions Before Board

The questions were before the board. Alderman Deering moved that the action of the Common Council in passing the ordinance be concurred in. Alderman Markel moved that it be referred to the ordinance committee. Alderman Christe moved that the whole matter be referred to the mayor with power to act. Argument of three hours was followed and the vote was then taken. Mr. Christe's amendment to the Markel amendment was lost. On roll call Mr. Markel's amendment was carried by a vote of six to five. That decided the question and the original motion was not put.

The ordinance now goes back to the Common Council for concurrence. That body will either accept the action of the board or reject it, but in any event it is all over. Conference committee or ordinance committee it is all one. Some other Southern city will be wrestling with the question before the Norfolk council gets through with it. The production will have been displayed here and gone to other parts.

The vote was as follows:

For reference: [illegible] Cashin Christe, Friedy, Long, Markel. Against reference: Deering, [illegible] Metzger, White, Truxtun, [illegible]

OTTAWA (Can.) CITIZEN
SEPT. 24, 1915

"BIRTH OF NATION" CAUSES A FURORE

Colored People of Montreal Made Strong Protest.

MONTREAL, Sept. 23.—A wholehearted protest was raised by, the colored citizens of Montreal at a meeting held last night at the Union Congregational church against the production of the photo play, The Birth of a Nation, in Montreal. It was shown in Ottawa last week and was scheduled for display at the Princess theater here next week. With this protest was the expressed determination to use all legitimate efforts possible to prevent the production of the play here, even to going to the extent of appealing to the courts for an injunction.

The main idea running through the speeches was that the whole purpose of the play, based on "The Clansman," by Alexander Dixon, tended in a most dangerous fashion to raise race feeling against the negro to a point of hatred; to glorify the doings of the Klu Klux Clan, in the southern states against the negro and their champions; to justify the lynching of the negro, and to insult the negro woman. The principal speaker was Rev. Arnold Gregory, pastor of the Union Congregational church (colored), who read scenes from the description of the play which he declared were such as to corrupt morals, raise hatred against the negro on alleged historical doings in the reconstruction period after the war, which had been proven false, and generally to insult the colored people "in the most deadly manner."

BRIDGEPORT (Conn.) POST
SEPT. 24, 1915

MAYOR WILL SEE PICTURES BEFORE PUBLIC SHOWING

Chief Executive and S. Z. Poli Discuss Features of "The Birth of a Nation."

Following a conference between Mayor Clifford B. Wilson and Sylvester Z. Poli, of New Haven, it was announced today that when the now famous motion picture "The Birth of a Nation" shows here it will first be reviewed by the mayor who will censor it and exclude all objectionable features. The conference was of the mayor's seeking, a number of those likely to find cause for complaint having petitioned the executive to take some action.

The picture is now on the Poli circuit and at present is playing in Providence, R. I. It will reach Bridgeport on October 4, under present arrangements.

No Disorder Wanted.

Riots accompanied by great excitement and disorder have occurred in many cities where the picture has been shown. Mayor Wilson said today, "We want nothing of that kind here. You may assure the public that nothing will be reproduced on the screen that would cause objection."

The mayor and [illegible] were closeted in the office at the City Hall [illegible] few moments and [illegible] interests of peace [illegible] to arouse indignation from any scoureers [illegible] in showing the film [illegible]

[illegible] said, care[illegible] Mr Wright said that [illegible] Birth of a Nation [illegible] judge whether [illegible] permitted in Worcester.

CARL E. GRAMMER

BRIDGEPORT (Ct.) FARMER
SEPT. 25, 1915

[illegible] party dined with J. B. McKennan, general manager of the company and then passed the night at Dr. Corwin's home.

"BIRTH OF A NATION" FILMS PROTESTED BY BRIDGEPORT PASTOR

Rev. W. H. Ely Sees Mayor and Will Push Objections at Meeting of Clergymen.

Rev. W. H. Ely, pastor of the A. M. E. Zion church, told his congregation at the weekly prayer meeting last night, that protests have been registered with Mayor C. B. Wilson, on behalf of the colored citizens, against the presentation here of the films "The Birth of a Nation." It is alleged that the films, in their portrayal of reconstruction days, do an injustice to the negro race.

Other congregations of the city will be asked by Rev. Mr. Ely to support the protest when it will be brought before the meeting of the Bridgeport Pastors' Association next Monday. It was announced by Rev. Mr. Ely that Mayor Wilson had promised to attend the meeting of the ministers Monday when further discussion of the protested films will take place.

Rev. Mr. Ely called on the mayor yesterday. Shortly afterwards S. Z. Poli conferred with Mayor Wilson regarding the objections. Mr. Poli has agreed that the mayor censor the film, if necessary, at a private showing.

In the Times of

TRAITOROUS WHITES MADE NEGROES BAD

To the Editor of the Times.

Sir:—The moving-picture spectacle, "The Birth of a Nation" now being produced in this city is undoubtedly an artistic and thrilling one. There is much in it of historic and educational value. It is a great pity, however, that the general excellence of the spectacle should be marred and its good effects nullified by the appeal which Part II makes to the baser passions of race antagonism and hatred.

That Part II more or less faithfully represents certain features of the Reconstruction Period in the South may be granted and yet nevertheless the sentiments which it arouses are to be deprecated. After having witnessed the spectacle I can understand and sympathize with the objections which are urged against this phase of it on the part of the colored race.

However the management may disavow any intention of inciting race prejudice the effect is certain to accomplish that very thing. The negro is here set forth as a fierce enemy of law and order, as indeed lost to all instincts of morality and humanity. No race should be judged by the vicious elements which degrade it or by the occasional ebullitions of unworthy leaders. That the conduct of the negroes in the South during the Reconstruction Period was the direct outcome of the machinations of traitorous white men who played upon their ignorance and evil passions for their own advantage is a fact that relieves the negro of undue condemnation by fair-minded people. In the case of a race just emerging from slavery and feeling the natural exaltation of their newly acquired status there can be no cause for surprise that many among them should have been tempted to throw off all restraint. But fully forty years after such manifestations have ceased, and when the subsequent improvement and progress of the race have done so much to redeem their earlier misconduct, to seek to exploit the old unhappy conditions is neither Christian nor patriotic.

The problem of educating and Christianizing our colored fellow citizens has not yet been solved on any large scale and the prejudice and ill will likely to be engendered by a vivid portrayal of their worst features as exhibited in a past generation will not help to that end.

I am not disposed to advocate the activities of the censor except in extreme cases, but I think the authorities everywhere would be well advised to prohibit the production of this spectacle as deliberately offensive to a large if uninfluential element in our communities. Certainly no good can come from permitting a spectacle which outrages the sensibilities of a race which has its habitat among us and for whose welfare and progress we of the white race ought to feel a full measure of responsibility.

HAMILTON SCHUYLER.

Trenton, N. J., Sept. 25, 1915.

BRIDGEPORT (Conn.) POST
SEPT. 25, 1915

PROTEST MADE AGAINST "BIRTH OF A NATION"

Manager Saunders of Poli's Discusses Court's Action in Case of Photo Play.

The protest of Rev. William W. Ely of the A. M. E. Zion church, against the production of the photo play, "The Birth of a Nation," has brought out a reply from Matt Saunders, manager of the Poli theater. He said:

"The protests all over the country against the showing of "The Birth of a Nation" have been definitely threshed out and settled. It always follows that the photo play is exhibited, and the protests die out. Some people are protesting against it who never saw it and are lending their aid on hearsay evidence.

Protest in Chicago.

"An attempt was made to enjoin the exhibition of the screen play in Chicago. There the real ground was that it would engender race animosity.

"The theatre people prayed for an enjoinder against the persons from interfering, and the case was thrashed out in full before Judge William Fenimore Cooper of the Superior court of Cook county.

What Court Found.

The court held that the ground that it would engender race animosity was purely an assumption. In granting an injunction against the people attempting to stop the production of the play the court said: 'To find that the objection is a good one is to assume that our white citizens will not appreciate the fact that the days represented in the photo play were nearly in the first years of the last half century; that people who witness the play will be so stupid that the people represented in the canvass were of two or three generations ago.'

Further Views.

The court held that it was universally recognized that no race has shown greater advancement in the past two or three generations than the negro race. The court further said that the good black man and the white bad man were equally prominent in the photo play; that in every theater in the land the plays reveal the good and the bad characters essential in the rounding out of a moral, and without a moral a play has no essential value.

"Every night in every theater there is produced the base type of the white race of different nationalities, and if representatives of groups of the various nationalities so portrayed are so sensitive, that such individual portrayal would cause them to suffer race hatred of their race, and all the plays in which a villain had played were stopped on that account, the theater as an educator and a place of entertainment would become a memory of the past."

The court held that no one race had greater rights under the law than another, and that any race or nationality so offended can best give the lie to the bad characters by their individual conduct.

Manager Saunders says that he has no fear of the full presentation of the photo play at his theater, as there is no lawful objection to it.

WASHINGTON (D. C.) POST
SEPT. 26, 1915

[illegible] 18

FILM STIRS RACE RIOT.

Philadelphia Theater is Stormed by Mob of Colored Men.

Special to The Washington Post.

Philadelphia, Sept. 25.—A mob of more than 1,000 colored persons rioted Monday in front of a theater where the "Birth of a Nation" film is being shown, stormed and smashed the front doors and fired shots in the air before they were finally dispersed by a detachment of reserve policemen, who rushed them with drawn clubs. An immense crowd watched the demonstration.

The rioters first gathered before the theater about 3 o'clock, marching up and down the street before the theater five or six times before the police and detectives finally shunted them north to city hall. There they held a protest meeting on the plaza and then marched back to the theater where they were dispersed.

About 10 o'clock, however, the mob collected again. They began hurling bricks, shouting threats against the management of the theater and the owners of the film. They bowled over the policemen left on guard and made a dash for the theater entrance smashing the glass and firing off revolvers.

Inside the theater the ushers barred the doors and kept all noise of the riot from the audience until the reserves, summoned by telephone, arrived on the run. The police had to literally beat the [illegible] back from the theater breaking [illegible] with their clubs. A half dozen rioters were arrested. [illegible] dozen or more later for [illegible] to be show[illegible]

PORT

EPORT (Conn.) TELEGRAM 101
SEPT. 25, 1915

"BIRTH OF A NATION" LEADER LACKS NERVES

D. W. Griffith Planned and Executed 5,000 Scenes, and Remained Calm Withal.

D. W. Griffith is the most talked about, and probably the most sought after man in America. He learned how to plan things, in the making of the 5,000 scenes of "The Birth of a Nation" or he would be lost. He gallops through the myriad-and-one business details of a theatrical success without turning a nall or developing the slightest case of "nerves." When the turmoil and the tumult does, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation." As a Kentucky lad, the son of Brigadier-General J. W. Griffith, he drank in the Civil war narratives greedily. As he grew up came the poet's vision of the entire struggle and of reconstruction days. In the prime of manhood awoke genius to make it a reality.

While planning the Battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchener in England or McClellan on the Fotomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffiths made it serve a double purpose by using it as field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand was a modern telephone switchboard. From it field-wires ran to his various sub-generals. Mostly these wires were in conduits underground; they had to be, or the camera would have produced the anachronism of field-telephones in Civil war time.

Thus completely equipped as a modern Joffre or von Kluck, Griffith saw everything and telephoned all his instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the

PRODUCER OF GREATEST FILM PLAY OF TO-DAY

DAVID W. GRIFFITH

Originator of "The Birth of a Nation."

1864 patterns. When the infantry got busy, they used the antique Springfield muskets with the old-fashioned beyonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless; the clothing of others is tattered; the flags, even, have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, are accurately presented.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers. It is hard, gruelling continuous work. Regiments, brigades, not companies are employed. There's everything from the far-flung panorama of the general battle to the handgrips of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the Battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "indoor" productions.

HARTFORD (Conn.) POST
SEPT. 27, 1915

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D POST, MONDAY EVENING,

ZEITER TALKS ON PHOTOPLAY

Pastor of St. Paul's M. E. Church Objects to Presentation of "Birth of a Nation"

Rev. John E. Zeiter, pastor of St. Paul's M. E. church, preached Sunday evening on "The Birth of a Nation," and during the course of his remarks objected strenuously to its presentation in this city. He spoke in part as follows:

The photoplay entitled "The Birth of a Nation," the proposed production of which in Hartford has already caused much comment and serious criticism, is based upon "The Clansman," a publication put in the market a decade ago by Thomas Dixon. Contention has arisen wherever the pictures have been shown and in not a few places it has been the occasion of race riots bringing disturbance into peaceable neighborhoods and engendering racial prejudices that have been antagonistic to community welfare. The negro opposition to this photoplay is based largely upon its historical inaccuracy and its false portrayal of the hopes, aims and temperaments of the colored race in the United States.

An all-sufficient reason why this "picture play" should not be permitted in Hartford is found in the fact that the best element of the colored race, the leaders of the negro people in the city, are opposed to it. They are citizens and they have their rights. These citizen rights should be respected.

The colored man stands for something that is worth while in this nation, and he should be encouraged. Taken all in all, the negro race has meant a good deal to the United States. If now and then one seems to be behind the age in intellect, and not ahead of it in morality, just remember that it was the dehumanizing slavery to which we by brute force, relegated him that has established the conditions. The American negro owes this nation nothing but loyalty and citizenship—and in all other things the nation is his debtor.

At the outcome of the bloody war we permitted him to have his freedom, but this was not a gift—it was his God-ordained right. But when we permitted him his freedom we failed to restore to him or make up to him that which through a period of more than 200 years he had taken from him in the shape of product and comfort and education and manhood. We permitted him his freedom, but we failed to throw around him the arms of protection or over him the curtain of defence. We left him to the ravages of his own inexperience, and unprotected against the attacks of those who by nature and training were his enemies. If, in spite of all this, the negro has struggled forward toward an honorable manhood—and is struggling onward toward the highest possible civilization—do not let us as citizens of Hartford, after more than 50 years, be guilty of turning him back or placing a stumbling block in his way.

In his struggle upward the negro deserves the support of every American citizen, for he has always been a patriot—true to American principles and ideas. The first bloodshed in the American revolution was that of a negro, Crispus Attucks, who fell in the Boston massacre, March 5, 1770. During that revolution the colonial negroes—slaves as well as freedmen—fought gallantly in the ranks with the white soldiers.

In the War of the Rebellion, what a story Fort Hudson tells for the honor of the negro race! Fort Wagner also sends up its glowing testimony. How splendidly the Twenty-fourth and the Twenty-fifth Regiments of infantry and the Ninth and Tenth Cavalry did their part at Caney and San Juan Hill in the Spanish War. The negro has proved and is proving his ability and worth in every field of human activity that is at all desirable. The race always measures well when it is given a real chance. Let us give them the protection and encouragement of which they are deserving.

CLIPPING FROM

Date .....

Reports of rioting in Philadelphia and other cities where Griffith's "The Birth of a Nation" is being shown seem to have increased interest in the spectacle at the Colonial. The fact that the production is being shown complete in Chicago and that there have been no signs of riots is especially attractive to women theater goers. Chicago seems able to boast of a sanity that is not apparent in other cities. With the return of show weather the sold-out sign is the regular thing again at every performance.

Another Protest Against Picture.

Another protest against the appearance of the motion picture, "The Birth of a Nation," in this city, has been filed with Mayor Joseph H. Lawler in the form of a letter from Mrs. H. Engelke of No. 195 Sigourney street, a member of the D. A. R. She writes that she has seen the picture and does not think that it should be allowed in Hartford as it will not uplift people, nor give credit to the city.

BOSTON AMERICAN
SEPT. [illegible]

Worcester Permits 'Birth of a Nation'

WORCESTER, Sept. 30. — Mayor George N. Wright says he will permit the photoplay, "The Birth of a Nation," to be shown in Worcester. The Mayor made this statement, following his return from Providence, where he saw the play, in company with all members of the licensing board.

Circuit [illegible] yesterday a temporary injunction to the Producing Company, which sought to restrain the Cherokee Theater from producing a drama called The [illegible] of Our Nation. The Epoch Company is producing the film play The Birth of a Nation at the Olympia Theater.

BRIDGEPORT (Conn.) TELEGRAM
SEPT. 27, 1915

MONDAY, SEPTEMBER

PICTURE STIRS UP COLORED PEOPLE

Delegation to Confer With Mayor and Pastors This Morning.

"The colored people of the city are very much wrought up over the coming showing of 'The Birth of a Nation,' a photoplay at Poli's theatre next week," said the Rev. William W. Ely, pastor of the A. M. E. Zion church last night. A delegation will meet this morning at 10 o'clock with the Bridgeport Pastors' association, and Mayor Clifford B. Wilson, who has promised the pastor that all objectional features will not be shown, will be present at the conference. Dr. H. O. Harding, a well-known physician, will be present as well as the pastors.

The Rev. Ely said last night:

"I have read in the newspapers where the white ministers have denounced the play at the New England Methodist conference.

"I believe that the play gives impetus to the lynchings in the South; the people are encouraged by the play to such acts.

"I called on the mayor last week," said the Rev. Mr. Ely, "and he promised me that all features in the play which are protested would not be played.

"I think," said the minister, "that anything which will bring up a race dissatisfaction in the city should be cut out."

NORFOLK (Va.) VIRGINIAN-PILOT
SEPT. 27, 1915

"THE BIRTH OF A NATION"

The Virginian-Pilot is in receipt of a number of communications dealing with "The Birth of a Nation," some advocating and others protesting against the staging in Norfolk of this much debated production. As its appearance during the current week is a fixed fact, the City Council having declined to take any prohibitory action in regard to it and the Mayor having delcared that he had no authority under the law to interfere on the grounds alleged, discussion of the subject at this juncture could be only academic. In such circumstances obviously nothing is to be gained by publishing any of the communications which we have in hand and none of them will be given space in our columns.

We shall, however, take opportunity to witness the production, to the end that we may be in position to give expression to views based on personal observation.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 29, 1915

It Should Not Be Allowed

The selectmen of West Springfield have voted to lease the town hall for a month for the presentation of the notorious motion-picture drama, "The Birth of a Nation." Happily the lease has not yet been executed and the selectmen, in view of the strong sentiment that has already made itself felt, may be expected to reconsider the action in the public interest. The revenue derived from the hall for this purpose would be a pitiful price for which to sell the town's good name.

The colored people have made a strong issue over this play. They believe that it grossly and cruelly misrepresents them, creates prejudice against them and hampers them in their relations with other Americans. They have therefore made an urgent effort to prevent its presentation and in this they have had the hearty support of prominent white men and women who see the play as they do and believe that is pernicious in its influence.

To allow this play to be given—and in a building which houses the high school and library—is therefore a direct affront to the colored people; but it is also certain by reason of its false teachings to do an injury to any others who may be influenced by it. That a protest has not been earlier heard is because the public has not known that the presentation of the play in West Springfield was proposed, but the selectmen will quickly perceive that they are not serving the town's interest by permitting it.

There was a time when disreputable resorts were maintained in West Springfield because the town was "easy." Latterly there has been a great change for the better. To permit this play to be given suggests a return to the old ways, and the citizens will not like it. Springfield prohibited it for good and sufficient reasons and the remark of a selectman that "we don't have to worry about a big Negro vote on this side of the river" is not only uncalled for, but it may very well be one that the selectman will regret. Some things are done for decency, without political consideration or profit.

HARTFORD (Conn.) COURANT
SEPT. 27, 1915

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ZEITER OBJECTS TO "BIRTH OF NATION"

Hartford Minister In Sermon Defends Negro Residents.

BOOK AND FILMS BOTH MENDACIOUS.

No Birth of Nation After Civil War—Dixon a Product.

In no uncertain terms, Rev. John E. Zeiter, to a large congregation in St. Paul's Methodist Church, last night, objected to the production of the photoplay "The Birth of a Nation" in this city. As a nation, the United States has not given the negro race a fair chance, said the preacher, and the showing of this picture would only add to the unfairness of their competition in the struggle towards civilization.

The sermon, in part, was as follows:—

The photoplay entitled "The Birth of a Nation," the proposed production of which in Hartford has already caused much comment and serious criticism, is based upon "The Clansman," a publication put in the market a decade ago by Thomas Dixon. Contention has arisen wherever the pictures have been shown and in not a few places it has been the occasion of race riots, bringing disturbance into peaceable neighborhoods and engendering racial prejudices that have been antagonistic to community welfare. The negro opposition to this photoplay is based largely upon its historical inaccuracy and its false portrayal of the hopes, aims and temperaments of the colored race in the United States.

An all-sufficient reason why this "picture play" should not be permitted in Hartford is found in the fact that the best element of the colored race, the leaders of the negro people in the city, are opposed to it. They are citizens and they have their rights. These citizen rights should be respected.

The colored man stands for something that is worth while in this nation, and he should be encouraged. Taken all in all, the negro race has meant a good deal to the United States. If now and then one seems to be behind the age in intellect, and not ahead of it in morality, just remember that it was the dehumanizing slavery to which we, by brute force, relegated him that has established the conditions. The American negro owes this nation nothing but loyalty and citizenship—and in all other things the nation is his debtor.

At the outcome of the bloody war we permitted him to have his freedom, but this was not a gift—it was his God-ordained right. But when we permitted him his freedom we failed to restore to him or make up to him that which through a period of more than 200 years we had taken from him in the shape of product and comfort and education and manhood. We permitted him his freedom but we failed to throw around him the arms of protection or over him the curtain of defence. We left him to the ravages of his own inexperience, and unprotected against the attacks of those who by nature and training were his enemies. If, in spite of all this, the negro has struggled forward toward an honorable manhood—and is struggling onward toward the highest possible civilization—do not let us as citizens of Hartford, after more than fifty years, be guilty of turning him back or placing a stumbling block in his way.

In his struggle upward the negro deserves the support of every American citizen, for he has always been a patriot—true to American principles and ideas. The first bloodshed in the American revolution was that of a negro, Crispus Attucks, who fell in the Boston massacre, March 5, 1770. During that revolution the Colonial negros—slaves as well as freedman—fought gallantly in the ranks with the white soldiers.

In the War of the Rebellion, what a story Port Hudson tells for the honor of the negro race! Fort Wagner also sends up its glowing testimony. How splendidly the Twenty-Fourth and Twenty-Fifth Regiments of infantry and the Ninth and Tenth Cavalry did their part at El Caney and San Juan Hill in the Spanish War. The negro has proven and is proving his ability and worth in every field of human activity that is at all desirable. The race always measures well when it is given a real chance. Let us give them the protection and encouragement of which they are deserving.

You ask if the protest against the "Birth of a Nation" is really justified? Emphatically I say yes. "The Clans-

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" claiming to be a historical el, is in nowise entitled to any such tinction. For the most part it is solutely false in its historical statents and settings. It is ignorant in s placing of dates and persons; it is nsanely vicious in its attacks on northern sentiments and purposes. It is ruthless in its misrepresentation of northern statesmen and statesmanship; it is dishonest in its narration of temperaments and ideals; it distinctly misinterprets the negro race. In plot and style it belongs to the "dime novel" class of literature. Its glorification of Ku-Klax-Klan—especially at the date when the story is placed—is an insult to American manhood and citizenship and in tremendous manner breathes the spirit of anarchy.

That the pictures are more mendacious, more strife-provoking than the book itself is the claim of the folk who protest against the photoplay. Where Lixon gets the name for his play is hard to discover. Certainly the United States as a nation did not have its birth in post-bellum days. The negro race decries the claim that any birth came to them out of the Ku-Klux Klam regime.

About the only birth that came out at that time or those conditions in the Southland was the mob spirit, the attitude of disregard for law and order which had such a notable example only a few weeks ago when twenty-five or thirty men, seemingly aided and abetted by a number of state, county and town officials, rode rouzhshod over all law and decency and dragged a helpless, wounded man—believed by the majority of his countrymen to be innocent of crime and so believed innocent by the judge who sat at hi trial and by the governor of his state—dragged him from the supposed plac of his protection and defiantly hange him to a tree. This spirit which the had its birth lives and thrives now t the shame of the nation. The product of this birth are such personages a Watson, and Blease and Vardaman and Dixon.

Thank God there are not many o them in the nation or in the South and what few are left should, in the name of Americanism and civilizatio and Christianity, be discredited ever time they intrude on decent society It is not a matter of sentiment on th part of the colored folks in Hartfor that makes them decry the productio of the photoplay in this city, nor ye is it due to any oversensitiveness o their part. It is a simple claim in th intent of justice, truth and commo decency.

The colored people of Hartford ar abiding citizens, averaging alon the rest of us. If the authoritie not heed their protest they wi to the inevitable depo themselves as respectable America citizens ought, but it will be a sa

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how a people deserving of a better recognition.

We are glad to note the objection to the play that are coming from many of Hartford's best citizens outside the colored race, coming from people without regard to social religions or political affiliations, and we trust that all this will not only succeed in closing Hartford against the production, but as well send out an influence that will help for this and all other undesirable photoplays from every self-respecting city and town in the Union.

WORCESTER (Mass.) HERALD
SEPT. 28, 1915

"BIRTH OF A NATION" FILM BARRED BY CENSORS

By United Press.

Columbus, Sept. 28.—State movie censors, after a week's deliberation, today barred from exhibition in Ohio "The Birth of a Nation," perhaps the most elaborate film play ever staged in America.

Thomas Dixon, Jr., author of "The Clansman" and "The Leopard's Spots," collaborated in writing the scenario for the drama, which is 12 reels long. D. W. Griffith was the producer.

The play was passed by Pennsylvania censors, but race riots followed its showing in Philadelphia theaters.

It depicts slavery conditions in the south, the change wrought by the civil war and the later reconstruction period in which negroes dominated many southern states politically.

Censors said today many influential negroes, together with numerous G. A. R.'s in Ohio, protested against showing the film in this state.

"The drama, in our opinion, would tend to engender race prejudice and to arouse latent feeling between the north and south," censors said today in announcing their rejection of the film.

HARTFORD (Conn.) TIMES
SEPT. 27, 1915

DEPENDS THE NEGRO

The Rev. John E. Zeiter Says "The Birth of a Nation" Should Not Be Shown Here.

The Rev. John E. Zeiter joined the number protesting against the appearance of the photo films depicting "The Birth of a Nation," in his sermon at St. Paul's Methodist church, Sunday evening. Said the speaker in part:

"The photoplay entitled 'The Birth of a Nation,' the proposed production of which in Hartford has already caused much comment and serious criticism, is based upon 'The Clansman,' a publication put in the market a decade ago by Thomas Dixon. Contention has arisen wherever the pictures have been shown and in not a few places it has been the occasion of race riots, bringing disturbance into peaceable neighborhoods and engendering racial prejudices that have been antangonistic to community welfare. The negro opposition to this photoplay is based largely upon its historical inaccuracy and its false portrayal of the hopes, aims and temperaments of the colored race in the United States.

"You ask if the protest against 'The Birth of a Nation' is really justified. Emphatically I say yes. 'The Clansman,' claiming to be a historical novel, is in no wise entitled to any such distinction. For the most part it is absolutely false in its historical statements and settings. It distinctly misinterprets the negro race. In plot and style it belongs to the dime novel class of literature. Its glorification of Ku-Klax-Klan—especially at the date when the story is placed—is an insult to American manhood and citizenship.

"That the pictures are more mendacious, more strife-provoking than the book itself is the claim of the folk who protest against the photoplay.

"An all-sufficient reason why this 'picture play' should not be permitted in Hartford is found in the fact that the best element of the colored race, the leaders of the negro people in the city, are opposed to it. They are citizens and they have their rights. These citizen rights should be respected."

BRIDGEPORT (Conn.) POST
SEPT. 28, 1915

NEGROES WILL GO LIMIT TO STOP PRODUCTION HERE OF "THE BIRTH OF A NATION"

That the colored population of Bridgeport will "go the limit" to prevent the presentation ta a local theatre of "The Birth of a Nation," a film drama, was the statement made today to Mayor C. B. Wilson and Police Superintendent Eugene Birmingham by a protest committee representing the negroes of the city.

The committee consisted of Dr. T. W. Gibbs, Dr. H. O. Harding and Henry Faulkner. They were acting independently of the pastors of colored churches, who sought the support of the Bridgeport Pastors' association in the protest agains tthe films.

Mayor Wilson and Superintendent Birmingham, according to the committee, promised to take the matter up in the proper channels. The committee later visited the newspaper offices of the city to make public their protest.

"We don't want this film censored—we want it stopped altogether," said Dr. Harding, speaking for the committee. "We have taken the matter up with Mayor Wilson and Superintendent Birmingham and have received assurances that they will act officially. In the event that official action looking to the prohibition of the films here is lacking, the colored people of Bridgeport are prepared to go the limit in legal channels if necessary."

Dr. Harding said he have seen the picture. He characterized it as being conducive to race hatred and held that it is a base libel on the negro race. "We have the support of every negro and every fair-minded white person in this protest," he said.

Mayor Wilson was asked today by representatives of the Bridgeport Pastors' association to censor "The Birth of a Nation" film by the elimination of two objectionable scenes, before it is allowed to be shown in this city. The scenes objected to were eliminated by censors in Boston and other cities.

The protest of the colored citizens against the films was brought before the association meeting in the South Congregational church this forenoon by Rev. W. W. Eley. He told the meeting that the colored congregations are much wrought up over the forthcoming presentation of the play here.

Following considerable discussion, the pastors voted to suggest to Mayor Wilson that objectionable scenes in the picture be eliminated. Some of the pastors, said Rev. John F. Wagner, the president, have seen the censored film and said it was "all right." The mayor, who attended the meeting later in the morning, was informed of the association's suggestion.

WORCESTER (Mass.) POST
SEPT. 28, 1915.

"BIRTH OF A NATION" IS JUDGED BY COMMITTEE

Mayor Wright, Chief of Police George H. Hill and George C. Halcott, chairman of the license board, went to Providence today to attend a performance of "The Birth of a Nation" that they might judge whether the show will be permitted in Worcester.

SPRINGFIELD (Mass.) [illegible]
SEPT. [illegible]

WILL FIX DATE FOR CENSORING

West Springfield Selectmen to Decide Tomorrow on Preliminary Film Showing OF "BIRTH OF NATION"

Colored Folks Stirred Up Over the Granting of the Permit

No protest was filed today against the showing of "The Birth of a Nation," which will run a month at the Town Hall in West Springfield. Selectman A. F. Royce stated that there are only about four families of negroes in the town, and he added that all sections of the film of an objectionable nature either on account of the negro or on any other account, would be eliminated in censoring.

A date will be set at the meeting of the selectmen tomorrow night at the Town Hall for the preliminary showing of the film, at which the censoring will take place. Officials of the town would express no opinion this morning on the showing of the film.

Mrs. William H. DeBerry, wife of the pastor of St. John's Congregational Church, said this afternoon that her husband had an engagement set for today in Vermont and had to leave, but that he was reluctant to do so. She said he spoke with several prominent men here before he left about the showing of the film, but she did not know the result of his efforts. He will be back tomorrow about noon, she said.

The permit to show the famous photoplay which has raised a storm in Boston, where it has been running for several months, was issued last evening to George B. Miller, former manager of the Bijou Theater in this city after it was found impossible to produce the film in this city owing to the attitude of Mayor Frank E. Stacy, Sta[illegible] positively refuses to countenance for re[illegible] prejudice aga[illegible] and it might [illegible] between the no[illegible] allowed to be shown [illegible]

girls, it was said, [illegible] Mr Wright said that [illegible]

CARL E. GRAMM[illegible]

HARTFORD (Conn.) TIMES
SEPT. 27, 1915 391

DEAN KNIGHT ENTERS PROTEST

Writes Mayor Concerning Showing Here of Much Exploited Moving Pictures.

PASTORS OF COLORED CHURCHES OBJECT.

Mayor Promises Them an Opportunity to Be Heard in Mr. Poli's Presence.

Dean Edward Hooker Knight of the Hartford School of Pedagogy has written a protest to Mayor Lawler against permitting an appearance of the photoplay, "The Birth of a Nation," in this city. Dean Knight has seen the production and asserts that "it fans race prejudice to a glowing flame." The letter of the dean follows:

Sept. 24, 1915.

Mayor Joseph H. Lawler, Hartford, Conn.

My Dear Sir: Having noted that permission has been asked for the performance of the play called "The Birth of a Nation," I wish to present to you a most emphatic protest against such permission being granted. Having seen the play last summer in Portland, Me., I speak from personal knowledge. While professing to be historical, the play gives an exceedingly distorted view of the history of the reconstruction period. It implies that certain scenes wherein the negro appears at his worst are representative of the negro people as a whole. It fans race prejudice to a glowing flame. It glorifies the spirit and deeds of the Ku Klux Klan, which in reality were an expression of the same mob violence which has recently disgraced Georgia. For these reasons I urge most earnestly that permission to produce the play in Hartford be refused.

Should you desire to make any public use of this letter, I should be glad to have you do so.

EDWARD HOOKER KNIGHT.

The production is advertised to open in Poli's theater, Bridgeport, Monday evening, October 4. There has been no objection to the play in that city. Mayor Lawler may see the production in Bridgeport before announcing his decision in regard to Hartford. The date of the production in Hartford has not been announced.

Mayor Lawler received a call today from the Rev. W. A. Harrod, pastor of the Shiloh Baptist church, the Rev. W. B. Suthern, rector of St. Monica's Episcopal church, and the Rev. R. R. Ball, pastor of the A. M. E. Zion church, who protested in the names of their congregations against the appearance of the picture films in this city. They said they represented not only the colored folk of the city, but hundreds of white people as well, who did not believe the films should be shown in this city.

The clergymen said, after seeing the mayor, that he told them the films were apparently playing to large houses in such centers as New York and Philadelphia, and no date had been fixed for its appearance in Hartford.

"The mayor told us that in the event of a date being announced for the appearance of the production in Hartford we would have an opportunity to be heard by him in the presence of Mr. Poli, who expects to produce the piece here."

The clergymen said they were encouraging their friends to make protests to the mayor, both in writing and over the telephone.

SPRINGFIELD (Mass.) UNION 356
SEPT. 29, 1915

LEWIS WILL SPEAK TO CIVIC LEAGUE

May Have Something to Say on "Birth of Nation" Agitation.

The Negro Civic League of this city will open its winter season with a big gathering of members in the Third Baptist Church in William Street tonight. William H. Lewis, former assistant United States attorney general, will be the principal speaker, and William C. Matthews, a famous Harvard baseball player, and now an attorney in Boston, will also speak.

The league has invited the members of the City Council to attend the meeting, and some of the members who have not made previous engagements will attend. Alderman George S. Cook, who will be acting Mayor today in the absence of Mayor Stacy, will meet Mr. Lewis this afternoon and show him through the Municipal Group.

It is not at all unlikely that Mr. Lewis will make some reference to "The Birth of a Nation," in view of the fact that it is to be shown in West Springfield soon. This intimation was given yesterday by a person who is in a position to know that the picture will be talked of among the Negroes who meet tonight.

Mr. Lewis was one of the leaders in the fight against this motion picture in Boston and he is expected to have some light to throw on the real facts back of the agitation for and against the picture.

Mr. Lewis has won as great renown as a public speaker as he did on the football field years ago when he played center for Amherst and later for Harvard. He is sure to have a message for his people and something of interest to others as well.

One prominent Negro resident said yesterday that he would not be surprised if Mr. Lewis did touch on the motion picture, "Birth of a Nation," vigorously and also might say something about the statement credited to a West Springfield selectman, implying that Mayor Stacy's motive in barring the picture from this city was purely political and for the sake of the Negro vote.

The Mayor himself declined to make any reply or discuss the statement yesterday.

BRIDGEPORT (Conn.) STANDARD
SEPT. 29, 1915 92

MAGNIFICENT SPECTACLE DWARFS THE 'LEGITIMATE'

"Birth of a Nation" Like a Mountain Compared to the Molehill of Episodic Drama.

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," is almost appalling, at least to the devotee of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used nature. For subject he has covered 150 years of American history. Eighteen [illegible] people have done his bidding and in the hair-raising rides of the Ku Klux Klan 3,000 riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of Reconstruction are made to live again and the nation reborn is apothesized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of 50 years ago.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 29, 1915

SPRINGFIELD (Mass.) UNION 353
SEPT. 29, 1915

MAYOR DECLINES TO DISCUSS ASSERTION

Feels Justified in Barring Spectacular Film from This City.

Mayor Stacy declined yesterday to discuss the assertion of the West Side selectman that politics was principally responsible for the exclusion of "The Birth of a Nation" from this city. All he would say anent that incident is that he does not care to pick any fuss and feels that he was fully justified in banning the film.

He reiterated a statement made some time ago that he desires to keep the shows of Springfield clean and that he proposes to bar any show against which any considerable proportion of the citizens protest, because they feel that it is immoral or depicts a race unfairly.

He says that no one came to him in relation to "The Birth of a Nation," but that he had information concerning the opposition to it in Providence and other cities and that he has seen the film himself. It is understood he is kept informed by another race concerning shows that would be objectionable to it.

He was willing to lay a small wager yesterday that public sentiment would eventually result in cancelation of plans to give "The Birth of a Nation" in West Springfield. He expressed the opinion that the best way to learn the attitude of the Negroes to the show and their reasons therefore was to see William H. Lewis, who speaks before the Negro Civic League in this city tonight.

It develops that there have been several shows this year, which the city has been obliged to worry along without because the Mayor would not give his approval.

short talk with Dr. Axson and called on several old friends.

PROTEST AGAINST FILM

"THE BIRTH OF A NATION"

MAY COME TO WEST SPRINGFIELD

Vigorous Opposition May Prevent Its Coming—Negro Organizations Will Act

"I wouldn't stoop to answer Selectman Royce." Thus far and no farther would Mayor Frank Stacy go yesterday when he was asked for a reply to the west-side selectman's insinuation that Mr Stacy banned "The Birth of a Nation" from Springfield in exchange for Negro votes. But the Negroes of the city are not so reticent. They are rallying to the defense of the mayor, stirred to anger by the West Springfield selectmen's vote of Monday night to allow the famous and now infamous photoplay to be shown this fall in the west-side town hall.

W. W. Samples, towerman at the City hall, was the first among the prominent colored men of the city to give voice. "I understand," said he, "that last winter the owners of that picture offered $2000 to be allowed to bring it to Springfield. I am wondering how much of that $2000 West Springfield is getting for letting it show in that town. Mr Royce or anybody else who claims that Mayor Stacy banned the picture here for votes is mighty lacking in moral principle. I don't believe the majority of people in West Springfield will stand behind Royce in this thing.

"So far as we are concerned," he continued, "there was absolutely no political significance attached to Mayor Stacy's action last winter. We did not ask him to prohibit the showing of the picture. He did it of his own accord." Mayor Stacy said this was true. Negroes came to him objecting to "The Nigger," another photoplay which was slated for Springfield before "The Birth of a Nation" and he prohibited it. But when "The Birth of a Nation" appeared he ruled it out of the city because he considered it unfit to be shown here. "And I stand ready to protect any other race or color against any similar insult," he added.

A verbal shell or two doubtless will explode to-night at the Third Baptist church, where William H. Lewis, former assistant attorney-general, and one of the leading [illegible]res among the Negroes of the country, [illegible] address the Negro civic league. Final [illegible]angements for his appearance and for a [illegible]able expression of protest against the [illegible]lay of the photoplay in the west-side [illegible]n hall were made last night at a session [illegible]he officers of the civic league.

SPRINGFIELD [illegible]

WATERBURY (Conn.) AMERICAN
SEPT. 30, 1915

WORCESTER MAYOR LIKES IT

Will Not Prohibit "The Birth of a Nation" in That City

"The Birth of a Nation" has received the official sanction of George M. Wright, mayor of Worcester. "It is the greatest thing," he is quoted as saying. "I have ever seen in the way of a moving picture." Mayor Wright made a special trip to Providence to see the film before coming to any decision in regard to sanctioning its production in his city.

Protests have been made to Mayor Wright to prohibit the picture in Worcester, all of which have received his careful consideration, but now that he has seen the play himself he refuses to offer any objection to its being shown in that city. He asserts that the play works no injustice to any race, and calls attention to the fact that a villain has to be of some nationality, but that that fact is not regarded in plays, books and stories as a reflection on that particular race. "In this photoplay," he adds, "the good colored man is fully and perhaps more prominently represented than the bad colored man."

SLANDERING THAD STEVENS.

The most detestable character in the famous movie play, "The Birth of a Nation," which is contested just enough to keep up popular interest in it, is the radical leader in Congress, who, though bearing another name, is obviously Thad Stevens, the Pennsylvania Congressman and leader of the radicals in Congress during the reconstruction period. He is represented as a coarse, brutal "nigger lover" whose housekeeper, a negress, is also his mistress. There are few left who are interested in defending Thad Stevens. He was a great force in his day and his object was righteousness. He had the defects of his qualities and many who sympathized with his objects detested his methods. protests are come, however, against the perversion of the truth in respect to this man in the play of Thomas Dixon's and in a letter to a the press adding slanderous details. One of them writes to the New York in a letter of which the following is the chief part:

Theddeus Stevens [illegible]

[illegible]vertisement [illegible]ke such form [illegible]he mark.

Circuit Ju[illegible] temporar[illegible] Producing Co[illegible] strain the C[illegible] from producing [illegible] of Our Natio[illegible] is producing the film [illegible] Nation at the Olym[illegible]

WORCESTER TELEGRAM 991
SEPT. 29, 1915

MAYOR IS TO PERMIT "BIRTH OF A NATION"

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SPRINGFIELD UNION 856
SEPT. 30, 1915

Views Film at Providence Before Acting on Protest

IT DOES NOT REFLECT ON NEGRO RACE, HE SAYS

Nothing Objectionable to the Play, He Adds

Mayor George M. Wright last night declared he will permit the photoplay, "The birth of a nation," to be shown in Worcester. The mayor made this statement, following his return from Providence, where he saw the play, yesterday afternoon, in company with Chief of police George H. Hill, Street commissioner Albert T. Rhodes and Superintendent of public buildings George C. Halcott, all members of the license board. Private secretary John W. Odlin was in the party.

Mayor Wright had received protests from Worcester persons of the negro race against the showing of the picture in Worcester. It was alleged in these protests that the picture reflects seriously on their race does it a grave injustice, and is likely to incite racial hatred.

Making all due allowance for protests that were paid for or made through the work of those who are paid to stir opposition, as it was claimed was the case in Boston, there were several sincere protests.

Mayor Wright determined to see the play and judge for himself whether it should be shown in Worcester. Providence was the nearest city where he could see the reels run off.

"I see no reason why the picture should not be shown in Worcester, and I shall offer no objections to it," said Mayor Wright, last night. "It is the greatest thing I have ever seen in the way of a moving picture.

"One feels, as he looks on the picture, that he is seeing a chapter of real life. It is a splendid and impressive spectacle.

"I cannot see where the play works injustice to any race. In plays, books and stories there have been the villain or villians and these villains have been cast in every nationality, with no intention of reflecting on any nationality nor has such an intention been thought of.

"In this photoplay the good colored man is fully and perhaps more prominent than the bad colored man. Several portions of the film that gave offense have been removed, I understand. It should be remembered that this play represents the reconstruction period following the Civil war of 50 years ago.

"It should also be borne in mind that conditions have changed vastly during the lapse of years, and that the play is decidedly of the past and not the present. This play simply represents a period of our own national history; is a picturized version of it, and the screen tells the same story that we may read in histories or in books.

"I cannot, after seeing the picture, find anything in it that is objectionable, and I shall offer no objection to its being shown in Worcester."

The license board members who saw the play in company with Mayor Wright share his opinions of the picture. Only court proceedings can have any possible effect now in the way of a bar to the pictures and these are not likely to be tried, in view of the recent decision of a Chicago Superior court judge, in favor of the picture.

...ed a farm board of the same description.

The People's Forum

"NO NEGRO VOTE."

Is That a Good Reason for the Action of West Springfield's Selectmen?

To the Editor of The Union.

Sir: Is West Springfield desirous of possessing the reputation of Sodom, or is it not? Almost every year something comes up to do with that town's affairs, or with the conduct of its eminent Selectmen, which causes people on this side of the river to wonder just what kind of a community it is that lies across the old toll bridge. I recall that not many years ago a policeman resigned from the force of the delectable town because, so he alleged, a man could not be a policeman and a Christian at one and the same time in West Springfield. And after reading the alleged statement of Selectman Royce when defending the action of the board in giving tentative permission for the production of "The Birth of a Nation," I am strongly inclined to believe that there was good reason for this policeman's remark.

What must the people of West Springfield think when Selectman Royce says that they have no Negro vote in West Springfield to bother about? Is number of votes the basis on which moral questions are settled in West Springfield? Are the people of our neighbor town willing that their Selectmen should sell for a few miserable dollars the self-respect and good name of West Springfield?

One might think that if nothing else were to prevent the production of this controversial play in West Springfield ordinary civic neighborliness would prevent it. Springfield refused permission to the promoters because the play is a provoker of strife, and because a large number of our respectable and respected citizens vehemently assert that the production falsely pictures them and tends to lower them in the eyes of their fellow-citizens. This assertion is supported by the declarations of many white men of note in other cities. Springfield did right to exclude the play. Now, however, its promoters are trying to thwart the wishes of our authorities and to steal it at our back door. What is not good enough for Springfield cannot be good enough for the high-minded people of West Springfield.

I am sure that the Selectmen's view of civic morality, if it is what it has been reported to be, is not shared by a majority of our neighbors across the river, and that they will not be willing to allow their civic center to be put to a use that is harmful to good citizenship and affronting to their neighbors, the people of Springfield.

Further, will State law permit the running of a motion picture machine in a building a part of which [redacted] during an entertainment [redacted] be used as a schoolroom? Town Hall in West Springfield is at present housing the high school, which would be in session while the production was being run off in the hall itself.

A WHITE CITIZEN.

Springfield, Sept. 29, 1915.

...was a bachelor rather than at a hotel. His housekeeper was a colored woman named Lydia Smith. On this slender basis of fact Mr Dixon makes the charge that Stevens lived for 15 years in open adultery with his housekeeper. Whether the inference was drawn by the author from the customs of his own country or the bent of his own mind, it is wholly without foundation in truth.

Stevens is not buried in a negro cemetery. He is buried in Shreiner's Cemetery, at the corner of West Chestnut and North Mulberry Streets, Lancaster, Pa. He chose it as his last resting place because it was the only cemetery in the city of Lancaster which in its charter did not discriminate against the colored race. As a matter of fact, so far as I have been able to learn, and I have lived here 22 years, and have made careful inquiry, no negroes are or ever have been buried in this cemetery.

Lydia Smith, Stevens's housekeeper, is not buried at his side or even in the same cemetery. For a number of years before his death Stevens was an invalid; his housekeeper was a loyal and faithful servant, and in his will Stevens remembered her with a moderate legacy, not incommensurate with her services. The bulk of his estate went to endow an industrial school for boys in this city, which the state of Pennsylvania has recently taken over as a state institution, and in which the benevolent plans of the "Great Commoner" are being carried into effect.

During his lifetime Stevens was always more than a match for his enemies and detractors. Were he alive Mr Dixon would not have dared to bark at him, much less attack him. Thaddeus Stevens's whole life was dedicated to the cause of human liberty, and I protest against the attempt to write these slanders into his life and history.

WILLIAM H. KELLER.

Lancaster, Pa, September 22.

"The Birth of a Nation" for a little time, at least, revenges the wrongs of the South and gives new vitality to its prejudices. Stevens was the worst enemy the South had, was hated more than almost any other man, and that feeling toward him is manifested in this play. The reader who is unacquainted with history gets an idea that he was a brutal scoundrel just as it does that the Ku Klux Klan was a noble organization of high minded men devoted to the defense of outraged society.

girls, more ... it was said, ... could continue ... Mr Wright said that ... the ...

CARL E. GRIMM...

... and ... assigned ... it might arouse prejudice against ... colored race, and it might ... prejudice between the North ... south ... allowed to be shown ...

HARTFORD (Conn.) TIMES
SEPT. 27, 1915 391

DEAN KNIGHT ENTERS PROTEST

Writes Mayor Concerning Showing Here of Much Exploited Moving Pictures.

PASTORS OF COLORED CHURCHES OBJECT.

Mayor Promises Them an Opportunity to Be Heard in Mr. Poli's Presence.

Dean Edward Hooker Knight of the Hartford School of Pedagogy has written a protest to Mayor Lawler against permitting an appearance of the photoplay, "The Birth of a Nation," in this city. Dean Knight has seen the production and asserts that "it fans race prejudice to a glowing flame." The letter of the dean follows:

Sept. 24, 1915.

Mayor Joseph H. Lawler, Hartford, Conn.

My Dear Sir: Having noted that permission has been asked for the performance of the play called "The Birth of a Nation," I wish to present to you a most emphatic protest against such permission being granted. Having seen the play last summer in Portland, Me., I speak from personal knowledge. While professing to be historical, the play gives an exceedingly distorted view of the history of the reconstruction period. It implies that certain scenes wherein the negro appears at his worst are representative of the negro people as a whole. It fans race prejudice to a glowing flame. It glorifies the spirit and deeds of the Ku Klux Klan, which in reality were an expression of the same mob violence which has recently disgraced Georgia. For these reasons I urge most earnestly that permission to produce the play in Hartford be refused.

Should you desire to make any public use of this letter, I should be glad to have you do so.

EDWARD HOOKER KNIGHT.

The production is advertised to open in Poli's theater, Bridgeport, Monday evening, October 4. There has been no objection to the play in that city. Mayor Lawler may see the production in Bridgeport before announcing his decision in regard to Hartford. The date of the production in Hartford has not been announced.

Mayor Lawler received a call today from the Rev. W. A. Harrod, pastor of the Shiloh Baptist church, the Rev. W. B. Suthern, rector of St. Monica's Episcopal church, and the Rev. R. R. Ball, pastor of the A. M. E. Zion church, who protested in the names of their congregations against the appearance of the picture films in this city. They said they represented not only the colored folk of the city, but hundreds of white people as well, who did not believe the films should be shown in this city.

The clergymen said, after seeing the mayor, that he told them the films were apparently playing to large houses in such centers as New York and Philadelphia, and no date had been fixed for its appearance in Hartford.

"The mayor told us that in the event of a date being announced for the appearance of the production in Hartford we would have an opportunity to be heard by him in the presence of Mr. Poli, who expects to produce the piece here."

The clergymen said they were encouraging their friends to make protests to the mayor, both in writing and over the telephone.

SPRINGFIELD (Mass.) REPUB. UNION 856
SEPT. 29, 1915

LEWIS WILL SPEAK TO CIVIC LEAGUE

May Have Something to Say on "Birth of Nation" Agitation.

The Negro Civic League of this city will open its winter season with a big gathering of members in the Third Baptist Church in William Street tonight. William H. Lewis, former assistant United States attorney general, will be the principal speaker, and William C. Matthews, a famous Harvard baseball player, and now an attorney in Boston, will also speak.

The league has invited the members of the City Council to attend the meeting, and some of the members who have not made previous engagements will attend. Alderman George S. Cook, who will be acting Mayor today in the absence of Mayor Stacy, will meet Mr. Lewis this afternoon and show him through the Municipal Group.

It is not at all unlikely that Mr. Lewis will make some reference to "The Birth of a Nation," in view of the fact that it is to be shown in West Springfield soon. This intimation was given yesterday by a person who is in a position to know that the picture will be talked of among the Negroes who meet tonight.

Mr. Lewis was one of the leaders in the fight against this motion picture in Boston and he is expected to have some light to throw on the real facts back of the agitation for and against the picture.

Mr. Lewis has won as great renown as a public speaker as he did on the football field years ago when he played center for Amherst and later for Harvard. He is sure to have a message for his people and something of interest to others as well.

One prominent Negro resident said yesterday that he would not be surprised if Mr. Lewis did touch on the motion picture, "Birth of a Nation," vigorously and also might say something about the statement credited to a West Springfield selectman, implying that Mayor Stacy's motive in barring the picture from this city was purely political and for the sake of the Negro vote.

The Mayor himself declined to make any reply or discuss the statement yesterday.

BRIDGEPORT (Conn.) STANDARD
SEPT. 29, 1915. 98

MAGNIFICENT SPECTACLE DWARFS THE 'LEGITIMATE'

"Birth of a Nation" Like a Mountain Compared to the Molehill of Episodic Drama.

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," is almost appalling, at least to the devotee of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used nature. For subject he has covered 150 years of American history. [illegible] done his bidding in [illegible] riding rides of the Ku Klux Klan 2,000 riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vivider and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of Reconstruction are made to live again and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of 50 years ago.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 29, 1915

SPRINGFIELD (Mass.) REPUB. UNION 853
SEPT. 29, 1915

MAYOR DECLINES TO DISCUSS ASSERTION

Feels Justified in Barring Spectacular Film from This City.

Mayor Stacy declined yesterday to discuss the assertion of the West Side selectman that politics was principally responsible for the exclusion of "The Birth of a Nation" from this city. All he would say anent that incident is that he does not care to pick any fuss and feels that he was fully justified in banning the film.

He reiterated a statement made some time ago that he desires to keep the shows of Springfield clean and that he proposes to bar any show against which any considerable proportion of the citizens protest, because they feel that it is immoral or depicts a race unfairly.

He says that no one came to him in relation to "The Birth of a Nation," but that he had information concerning the opposition to it in Providence and other cities and that he has seen the film himself. It is understood he is kept informed by another race concerning shows that would be objectionable to it.

He was willing to lay a small wager yesterday that public sentiment would eventually result in cancelation of plans to give "The Birth of a Nation" in West Springfield. He expressed the opinion that the best way to learn the attitude of the Negroes to the show and their reasons therefore was to see William H. Lewis, who speaks before the Negro Civic League in this city tonight.

It develops that there have been several shows this year, which the city has been obliged to worry along without because the Mayor would not give his approval.

[illegible] short [illegible] old friends.

PROTEST AGAINST FILM

"THE BIRTH OF A NATION"

MAY COME TO WEST SPRINGFIELD.

Vigorous Opposition May Prevent Its Coming—Negro Organizations Will Act

"I wouldn't stoop to answer Selectman Royce." Thus far and no farther would Mayor Frank Stacy go yesterday when he was asked for a reply to the west-side selectman's insinuation that Mr Stacy banned "The Birth of a Nation" from Springfield in exchange for Negro votes. But the Negroes of the city are not so reticent. They are rallying to the defense of the mayor, stirred to anger by the West Springfield selectmen's vote of Monday night to allow the famous and now infamous photoplay to be shown this fall in the west-side town hall.

W. W. Samples, towerman at the City hall, was the first among the prominent colored men of the city to give voice. "I understand," said he, "that last winter the owners of that picture offered $2000 to be allowed to bring it to Springfield. I am wondering how much of that $2000 West Springfield is getting for letting it show in that town. Mr Royce or anybody else who claims that Mayor Stacy banned the picture here for votes is mighty lacking in moral principle. I don't believe the majority of people in West Springfield will stand behind Royce in this thing.

"So far as we are concerned," he continued, "there was absolutely no political significance attached to Mayor Stacy's action last winter. We did not ask him to prohibit the showing of the picture. He did it of his own accord." Mayor Stacy said this was true. Negroes came to him objecting to "The Nigger," another photoplay which was slated for Springfield before "The Birth of a Nation" and he prohibited it. But when "The Birth of a Nation" appeared he ruled it out of the city because he considered it unfit to be shown here. "And I stand ready to protect any other race or color against any similar insult," he added.

A verbal shell or two doubtless will explode to-night at the Third Baptist church, where William H. Lewis, former assistant attorney-general, and one of the leading [illegible]res among the Negroes of the country, [illegible] address the Negro civic league. Final [illegible]angements for his appearance and for a [illegible]able expression of protest against the [illegible]lay of the photoplay in the west-side [illegible]n hall were made last night at a session [illegible]he officers of the civic league.

SPRINGFIELD [illegible]

WORCESTER MAYOR LIKES IT

Will Not Prohibit "The Birth of a Nation" in That City

"The Birth of a Nation" has received the official sanction of George M. Wright, mayor of Worcester. "It is the greatest thing," he is quoted as saying. "I have ever seen in the way of a moving picture." Mayor Wright made a special trip to Providence to see the film before coming to any decision in regard to sanctioning its production in his city.

Protests have been made to Mayor Wright to prohibit the picture in Worcester, all of which have received his careful consideration, but now that he has seen the play himself he refuses to offer any objection to its being shown in that city. He asserts that the play works no injustice to any race, and calls attention to the fact that a villain has to be of some nationality, but that that fact is not regarded in plays, books and stories as a reflection on that particular race. "In this photoplay," he adds, "the good colored man is fully and perhaps more prominently represented than the bad colored man."

WATERBURY (Conn.) AMERICAN
SEPT. 30, 1915

SLANDERING THAD STEVENS.

The most detestable character in the famous movie play, "The Birth of a Nation," which is contested just enough to keep up popular interest in it, is the radical leader in Congress, who, though bearing another name, is obviously Thad Stevens, the Pennsylvania Congressman and leader of the radicals in Congress during the reconstruction period. He is represented as a coarse, brutal "nigger lover" whose housekeeper, a negress, is also his mistress. There are few left who are interested in defending Thad Stevens. He was a great force in his day and his object was righteousness. He had the defects of his qualities and many who sympathized with his objects detested his methods. Protests are come, however, [illegible] the truth in [illegible] against the perversion [illegible] play of respect to this man [illegible] Thomas Dixon's [illegible] and in a letter to a [illegible] the press adding slanderous details. One of them writes to the New York [illegible] in a letter of which the following is the chief part:

"Thaddeus Stevens [illegible]

advertisement [illegible] take such form [illegible] the mark.

Circuit Ju[illegible] a temporary [illegible] Producing Co[illegible] strain the C[illegible] from producti[illegible] of Our Nati[illegible] is producing the film [illegible] Nation at the Olym[illegible]

WORCESTER (Mass.) TELEGRAM 991
SEPT. 29, 1915

MAYOR IS TO PERMIT "BIRTH OF A NATION"

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SPRINGFIELD (Mass.) DAILY UNION 856
SEPT. 30, 1915

Views Film at Providence Before Acting on Protest

IT DOES NOT REFLECT ON NEGRO RACE, HE SAYS

Nothing Objectionable to the Play, He Adds

Mayor George M. Wright last night declared he will permit the photoplay, "The birth of a nation," to be shown in Worcester. The mayor made this statement, following his return from Providence, where he saw the play, yesterday afternoon, in company with Chief of police George H. Hill, Street commissioner Albert T. Rhodes and Superintendent of public buildings George C. Halcott, all members of the license board. Private secretary John W. Odlin was in the party.

Mayor Wright had receiveu protests from Worcester persons of the negro race against the showing of the picture in Worcester. It was alleged in these protests that the picture reflects seriously on their race does it a grave injustice, and is likely to incite racial hatred.

Making all due allowance for protests that were paid for or made tarough the work of those who are paid to attr opposition, as it was claimad wa in Boston, there were several other their protests.

Mayor Wrght determined day and judge for himself should be shown in W ance was the nearest could see the reels run "I see

be shown in Worcester, and I shall offer no objections to it," said Mayor Wright, last night. "It is the greatest thing I have ever seen in the way of a moving picture.

"One feels, as he looks on the picture, that he is seeing a chapter of real life. It is a splendid and impressive spectacle.

"I cannot see where the play works injustice to any race. In plays, books and stories there have been the villain or villians and these villains have been cast in every nationality, with no intention of reflecting on any nationality nor has such a an intention been thought of.

"In this photoplay the good colored man is fully and perhaps more prominent than the bad colored man. Several portions of the film that gave offense have been removed, I understand. It should be remembered that this play represents the reconstruction period following the Civil war of 50 years ago.

"It should also be borne in mind that conditions have changed vastly during the lapse of years, and that the play is decidedly of the past and not the present. This play simply represents a period of our own national history; is a picturized version of it, and the screen tells the same story that we may read in histories or in books.

"I cannot, after seeing the picture, find anything in it that is objectionable, and I shall offer no objection to its being shown in Worcester."

The license board members who saw the play in company with Mayor Wright share his opinions of the picture. Only court proceedings can have any possible effect now in the way of a bar to the pictures and these are not likely to be tried, in view of the recent decision of a Chicago Superior court judge, in favor of the

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...ated a tariff board of the same description.

The People's Forum

"NO NEGRO VOTE."

Is That a Good Reason for the Action of West Springfield's Selectmen?

To the Editor of The Union.

Sir: In West Springfield desirous of possessing the reputation of Sodom, or is it not? Almost every year something comes up to do with that town's affairs, or with the conduct of its eminent Selectmen, which causes people on this side of the river to wonder just what kind of a community it is that lies across the old toll bridge. I recall that not many years ago a policeman resigned from the force of the delectable town because, so he alleged, a man could not be a policeman and a Christian at one and the same time in West Springfield. And after reading the alleged statement of Selectman Royce when defending the action of the board in giving tentative permission for the production of "The Birth of a Nation," I am strongly inclined to believe that there was good reason for this policeman's remark.

What must the people of West Springfield think when Selectman Royce says that they have no Negro vote in West Springfield to bother about? Is number of votes the basis on which moral questions are settled in West Springfield? Are the people of our neighbor town willing that their Selectmen should sell for a few miserable dollars the self-respect and good name of West Springfield?

One might think that if nothing else were to prevent the production of this controversial play in West Springfield ordinary civic neighborliness would prevent it. Springfield refused permission to the promoters because the play is a provoker of strife, and because a la number of our respectable and respected citizens vehemently assert that production falsely pictures them and tends to lower them in the eyes of their fellow-citizens. This assertion is supported by the declarations of many white men of note in other cities. Springfield did right to exclude the play. Now, however, its promoters are trying to thwart the wishes of our authorities and to steal it at our back door. What is not good enough for Springfield cannot be good enough for the high-minded people of West Springfield.

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Further, will State law permit the running of a motion picture machine in a building a part of which is used as an entertainment [illegible] and a schoolroom? Town Hall in West Springfield is at present housing the high school, which would be in session while the production was being run in the hall itself.

A WHITE CITIZEN.

Springfield, Sept. 29, 1915.

Nos 23-25 Phoenix Avenue

Penobscot Salmon.
Fresh Mackerel.
Bluefish.
Sea Trout.
Sea Bass.
Butterfish.
Porgies, Flounders, Eels.
Soft Shell Crabs.
Live and Boiled Lobster.

MARK DOWN SALE

On entire stock of guaranteed FURS of all kinds, consisting of Muffs, Scarfs and Furs and Fur lined Coats for ladies and men.

We also do repairing, remodeling at very low prices.

S. SELIGSON

123 GRAND ST. Buckingham Building.

Notice.

When you have anything wrong with your closet valves or any other repair work get a man that knows his business. CALL UP

Sidney V. Hole,

1265-3.

No helper goes along to kill time.
PLUMBING AND TINNING.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 30, 1915

STIRS UP NEGROES

"VOTE" URGES LEWIS

CALLS PRESIDENT ISOLATOR

Former Assistant Attorney-General Condemns "Birth of a Nation" in Address to Civic League

The president of the United States, the notorious photoplay, "The Birth of a Nation," and the Negro who can vote but won't, were singled out in this city last night for vitriolic, from-the-shoulder oratorial attack by William H. Lewis, former assistant attorney-general, and one of the nation's most prominent Negroes. He stood before 300 colored people and a few whites in the Third Baptist church at the open meeting of the Springfield Negro civic league with a dozen officers of the colored civic league of Massachusetts ranged on the platform behind him and delivered himself of stirring words aimed to ring the bell politically in future elections in Springfield, the state and the nation.

"I'm not here to make a political speech," he declared, "but I must say President Wilson, of all the presidents this nation has had in the last 50 years, has done the most to isolate the Negroes into a separate and detached group." Only a moment before, Mr Lewis quoted the president from a Philadelphia speech in which Mr Wilson said this is not a nation of separate and distinct peoples and any man or influence which tries to draw racial or group lines of distinction is striking at the country's vitals. "Those were but hollow and high-sounding words," asserted Mr Lewis. "There are 10,000,000 people under this government who, through no wish or act of their own have been forced into a separate nation.

NEW YORK DRAMATIC MIRROR
SEP 9

A formal protest has been made against the showing of "The Birth of a Nation" in Hartford, Conn., by former Senator Morgan G. Buckley, President of the Aetna Insurance Company. He saw the film in company with Senator Murray Crane, of Massachusetts, who is said to agree with him in his protest. The Mayor of Hartford has not yet announced his decision on the protest.

BRIDGEPORT (Conn.) STANDARD
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Remonstrants also claimed there were enough saloons in the district at the present time and that it is a residential section.

WORCESTER MAYOR ENDORSES 'BIRTH OF NATION' FILM

With several well know newspaper men, former Mayor Buckingham and Matt Saunders, manager of Poli's theater, motored to Providence to witness a performance of D. W. Griffith's spectacle, "The Birth of a Nation." At Providence the party was met by Mayor George M. Wright of Worcester, Chief of Police George M. Hill, chairman of the license board George C. Halcott, Street Commissioner Albert T. Rhodes and John W. Odlin, the secretary to Mayor Wright.

After viewing the performance yesterday, Mayor Wright said; "It is not apparent to me what are the grounds of objection against this production, nor what is the animus of those who scheme to have the exhibition prohibited. The National Board of Censorship approve it and when assault was made convened again and reaffirmed their approval. Governors of states, several well known jurists and the mayors of all cities, where the spectacle has been presented, have in every instance upheld the finding of this National Board.

"I must say the thing is vast, in fact overwhelming. From a historical and educational standpoint it is wonderful. It most certainly has my endorsement and will be allowed to be presented in Worcester."

Chief of Police Hill and the other members of the Worcester party voiced the sentiments of Mayor Wright.

The expression of these well known gentlemen was a source of gratification to Manager Saunders of Poli's who states he expects but little further opposition to the showing of the spectacle here.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 30, 1915

MEETING OF PROTEST OVER "BIRTH OF A NATION"

WEST SPRINGFIELD'S OPINION

As Voiced at Meeting of the Selectmen—Ministers and Others Oppose Allowing Film Shown in Town

"I do not wish to be libeled as this picture libels me and my race," protested Rev Dr W. N. DeBerry of this city before the board of selectmen in West Springfield last night on the occasion of an informal gathering of persons who favor or are opposed to the production of "The Birth of a Nation" in the West Springfield town hall, the advisability of which is now under discussion by the board. No action was taken by the selectmen after they had heard the arguments pro and con, and none will be taken they assert before their regular meeting on Saturday.

The meeting last night started out to be merely one of the regular meetings of the board, but the citizens of the town knowing that all meetings of the selectmen are open ones descended in force to tell the officials how the town feels on the question of allowing the reproduction of the sensational film in the town limits. The meeting brought out two facts not generally known previously; that $900 was the amount of money the town would receive as rent for the month's run, and that the cheapest seats would cost $1.

It was stated by the selectmen that if it was finally decided to run the film all parts objectionable to anyone would be eliminated. None of the speakers against the film went so far as to deny that certain parts of it are all right, so the decision as to whether or not it will be shown in West Springfield rests with the weight attached by the selectmen to the argument that undesirable notoriety would be gained for the town by showing such a notorious picture, opposed to the assertion that almost every inhabitant of the town would be glad to pay real money to see the exhibition.

Rev Dr DeBerry said in part: My objections to this film are that it stirs up intense race feeling, and that it misrepresents the history of the reconstruction period. People who have not thought deeply concerning the race question come out from seeing this picture saying "If that's what we're educating the Negroes for, let's stop; and if that's why they lynch them, let Lynch law go on." If the colored people had done what this film represents I would applaud the Klu Klux Klan myself.

Rev Dempster D. Gorton of the First Congregational church of West Springfield presented a formal protest from all the ministers in town. He spoke in amplification of this protest and said: "By showing this picture in the town hall which contains all the town offices as well as the high school and library, it receives the sanction of every town official and every public institution except the churches. We do not want West Springfield to be the place where people from other communities come to see what their own towns will not allow. If Springfield were no-license we would think twice before voting license. The two cases are parallel."

Frank Sargent said it looks like a money-making scheme to me. You selectmen should say to that promoter: "Go where there is a lower class of people than in West Springfield."

"An attempt to sell the morals of the town" was the characterization of the project by Rev George W. Love. "The town formerly had a very unsavory reputation," he continued, "but we fought and finally overthrew the element that stood for this. Let us not do anything to revive those days."

Fred H. Sibley, town clerk, said the main objection to the production that he had heard during the last few days was that the price of admission at $1 is too high and that the people wish it was going to be as low as 25 cents. I believe a large majority of the people in town would like to see the film. Chief of Police Edward Bromage made the point that it would be well for people to see the film before arguing what an objectionable thing it was. Only three of four people in the room had seen the production, and most of them were in favor on it. One man said, "It's worth $5 of anybody's money," and another one, "I'd like every one of my children to see it."

Frank Grant, president of the Westfield board of trade, was not present last night, but he said his say in the afternoon when he appeared in the town hall to pay taxes on some property he owns in town. "What's the matter with you people over here?" he wanted to know. "Your action results merely in helping out people who want to make money by insulting somebody else."

The meeting in the evening was attended by 50 or more of the townspeople, almost all of whom expressed themselves at some time before the meeting adjourned. Men holding official position were practically unanimous against it, as were their wives; the voices in favor of showing the film came for the most part from the people who make the officials possible.

George B. Miller, the promoter of the scheme, was unable to be present, but he sent a long telegram from Boston devoted to a report of the recent action on the part of the mayor of Worcester, who is quoted as saying that he finds nothing objectionable in the film and will permit its production in Worcester.

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SEPT. 30, 1915

over night capable of self-development? "The Birth of a Nation" is well worth seeing. It is unfair to none; it is illuminating in many ways. Viewed in an unprejudiced spirit, not mixed with rancor, it could not fail to do good.

PHILIP N. THAYER.

Harvard Law School, Cambridge, September 29, 1915.

A CAMBRIDGE VIEW OF THE FILM

To the Editor of The Republican:—

I have been following with considerable interest the struggle of "The Birth of a Nation" in Springfield and vicinity. Since the production has been forbidden in Springfield, it is of course easy to understand the unwisdom of allowing it in West Springfield. Purely a local issue, such action might too readily be viewed as a veiled slap at the authorities across the river. But it is difficult to see any reasonable ground for objection to the play itself. Undoubtedly the many people opposing the performance are moved wholly by commendable considerations. Probably, however, the greater part of them have never seen "The Birth of a Nation" given, and all too evidently those who have seen it have refused to look history in the face.

There is nothing inaccurate about the play. The sudden acquisition of power by a large body of ignorant and uneducated people was bound to produce precisely such excesses as are shown. That those people happened to be black instead of white is a mere detail. The results would have been the same in either case. Surely there is no discredit to the Negro people in that. Rather is it to their eternal credit that they have risen so speedily to a respected position in the nation.

No form of narrow-mindedness is more exasperating than that which will not admit the fact of racial development. No one would think of attributing to our Anglo-Saxon ancestors the graces of the present day, but we respect them none the less. Why should it any more be necessary to propound the polite fiction that a race long oppressed in servitude can emerge

CLEVELAND (O.) NEWS
SEPT. 29, 1915

BIRTH OF NATION CAN'T BE SHOWN IN CLEVELAND

Ohio Censors Rule It Out of State, Fearing It Might Incite Race Prejudice.

"The Birth of a Nation," said to be the biggest and most costly motion picture production ever presented, which was booked to show at the Opera House for fifteen consecutive weeks next spring and summer at two-dollar prices, won't be displayed. The state board of censors at Columbus rejected the film Tuesday and will not permit it to be exhibited in Ohio.

"The Birth of a Nation" is adapted from Thomas Dixon's book, "The Clansman." Motion picture producers regard it as one of the biggest films ever made. It shows on a large scale scenes which are alleged to have taken place immediately following the Civil war.

The state censors assigned two reasons for rejection—it might arouse prejudice against the colored race and it might arouse prejudice between north and south. The film has been a storm center in cities where it has been shown. In Boston and Philadelphia it is aid to have been in the cause of numerous race riots. The state board received numerous letters from colored people protesting against the showing of the film.

Right now in New York the film is being shown in the Liberty theater at two-dollar prices, where it has been booked for a year. It was due to be shown here at the Opera House for fifteen weeks commencing early in April.

The state industrial board, which has jurisdiction over the censors, has already refused to rescind bans placed on films by the state censors. So it is not expected there will be any appeal from the censors' decision.

SPRINGFIELD (Mass.) NEWS
SEPT. 29, 1915

WEDNESDAY, SEPTEMBER 29, 1915.

West Springfield Selectmen Should Rescind Their Vote.

In deciding to permit the presentation of the objectionable photoplay, "The Birth of a Nation," in the Town Hall, the West Springfield Board of Selectmen has made a stupendous blunder and it is doubtful if any amount of censoring of the widely discussed film will put the members of the board back in the good graces of those who want to see the negro given fair play. The protests of the colored people against this production have been most earnest and sincere, so much so that all who respect justice will sympathize with them and will agree that the only thing for the West Springfield selectmen to do is to rescind their vote and decline to execute a formal contract with the management. The presentation of this film under any circumstances in the face of the earnest protests of the colored people would be deplorable; it will be doubly so—adding insult to injury, so to speak—to permit it to be "screened" in a municipal building.

We do not expect the West Springfield Board of Selectmen to take its cue in all things from the mayor and Board of Aldermen of Springfield. But it might well do so in this particular case. It will be recalled that when "The Clansman," the crude, trashy Dixon play, was booked for this city, Francke W. Dickinson, who was then mayor, refused to license it because of features which were vehemently objected to by colored people and their influential white friends, and the company was obliged to go to Holyoke, to fill its date. "The Birth of a Nation" is based upon "The Clansman," being a cinematographic elaboration of Rev. Thomas Dixon's mediocre and inartistic drama.

When it was proposed that "The Clansman" be exhibited here in film form Mayor Stacy promptly banned it and he likewise banned "The Birth of a Nation" itself. Efforts to produce the latter in the State Armory which is not under municipal control failed flatly, the militia officials being as pronounced in their objections as was the mayor, and the militia authorities are not looking for the negro vote either. In the fact of these circumstances it is rather astounding to see the West Springfield Board of Selectmen decide to allow the presentation of "The Birth of a Nation" in the Town Hall and calmly justify itself as it does.

The amazing qualities of the photoplay, "The Birth of a Nation," as an example of the wonderful progress of motion photography are admitted. It is, however, regrettable, as we have remarked before, that the genius who conceived and produced it could not have seized upon a story and incidents that would make it an acceptable offering everywhere.

Again we say that the thing for the West Springfield Board of Selectmen to do is to rescind its action in deciding to grant a permit to the management of the film. It is not bound by a contract, apparently, and even if it were it would be better to permit it to go by the board.

WORCESTER (Mass.) POST
SEPT. 29, 1915

99

PROTESTED FILM TO GET LICENSE

Mayor Wright saw "The Birth of a Nation" yesterday in Providence, and pronounced it the greatest motion picture show he ever saw and will not withhold his signature from a license for its presentation in Worcester if it is granted by the license board.

George H. Hill, chief of police, George C. Halcott, chairman of the license board, and Street Commissioner Albert T. Rhodes, all members of the license board, saw the show in company with the Mayor and will vote in favor of granting a license for its presentation.

ION PICTURE NEWS (New York City)

PHILADELPHIA AUTHORITIES, OVERZEALOUS FOR COLORED BROTHER'S SAFETY, FAIL IN COURT ATTEMPT TO SUPPRESS "NATION"

ALTHOUGH the Pennsylvania State Board of Censors passed the "Birth of a Nation" as a proper picture to be shown in the State, it was not allowed a normal and peaceful career. Both in Pittsburgh and Philadelphia authorities tried to stop the production, and in both cases were overruled by the courts.

The photoplay was scheduled for its Philadelphia opening on Saturday, September 4. After all arrangements were made and the sale of tickets well under way, Director of Public Safety Porter ordered the production stopped, claiming he feared serious disturbances if the play was allowed to go on.

The director said he had received overwhelming protests from many negroes, amongst them one representing 20,000 colored Knights of Pythias, and he had also learned that many negroes had purchased tickets for the opening performance. The director further said that at the request of Chief Censor Breitinger he had viewed the picture at Atlantic City and in his opinion it was not a proper subject for Philadelphia with a larger negro population than any other Northern city. The picture had also been condemned, said the director, by representative negroes, including several ministers.

As soon as the director's intentions were formulated, Nixon & Zimmerman, of the Forrest theatre, where the film was to be shown, applied to the courts for an injunction preventing Director Porter from interfering with the performance of the picture. Joseph McCullen, representing the theatre management, in asking for the injunction, quoted the decision of Judge Reed of Pittsburgh, on Friday, in which he refused to grant an injunction against the same production on the ground that the Legislature had given a Board of Censors to the State with full authority in such cases and he thought this body, unless it could be shown to have acted fraudulently, should be entitled to respect and its decisions supported.

Judge Ferguson, of Court Number Four in Philadelphia, promptly granted a preliminary injunction preventing the authorities from interfering with the performance for five days. Judge Ferguson said after the five days were over, either party to the proceeding could go before any Judge of Court Number Four with a motion to have the injunction vacated or made permanent.

The judge further said that he had seen the production in question and found it very interesting. While there might be some colored people inclined to be captious and critical, their judgment should not be the rule, as the same thing could be said of other plays reflecting on other races and nationalities. He saw no reason to anticipate disturbances or riots, hence his granting of the injunction.

The play was then allowed to proceed, but still fearful of trouble, Director Porter ordered a large force of police to be present at the performance. Many private detectives were also scattered through the theatre and patrolmen were stationed on the outside. Either the danger was magnified by the zealous director, or the precautions intimidated the prospective trouble makers, for the first performance of the "Birth of a Nation" was given to a crowded and enthusiastic audience which included a few colored people, who, it is said, applauded the thrilling scenes the same as the whites.

All the daily papers gave long and favorable criticisms of the picture. In this connection Dr. Charlotte Abbey, a noted social worker of Philadelphia, said among other things: "I am sorry to find that an historical play such as this, should be the cause of inciting race prejudice. The play teaches a mighty lesson to both white and colored, and it seems strange that lessons so plainly taught by the writer should need to be pointed out. Surely the results of Afro-American training as shown in the 'Birth of a Nation' by views of colored students at Hampton and other institutions, and the thorough exposure of unscrupulous white politicians and fake reformers should be enough to do away with any feeling of resentment by the negro race against the play."

Director Porter has announced his candidacy for mayor in the forthcoming election. In the opinion of many, this fact contributed in no small measure to the director's concern about the protests of some of the colored voters.

SEPT. 26, 1915
COLUMBUS (O.) JOURNAL

gree with ... Mts. ...
Oak, Va., Sept. 20.

APPEAL BY COLORED MAN.

Editor Ohio State Journal:

There is pending before the state board of censors, for approval or rejection, the films of the photo-play "The Birth of the Nation," which is taken from Thomas Dixon's "Clansman." This photo-play, like the novel and drama from which it is taken, is an appeal to race hatred and passions, but recently, on the protest of churchmen, moralists and civic bodies "The Hypocrite" was rejected by the state board of censors, because of the evil effect it might have. I cannot see, at a time like this, when half the world is plunged into a horrible, bloody war, which in the final analysis is a race war, why state or municipal authorities should permit the production of any play which might engender racial antagonism in this country or community, and especially so when, in the event of serious foreign complications, which all true, loyal Americans pray will not pass beyond the diplomatic stage, all able-bodied Americans might be needed, regardless of race or color. "The Birth of the Nation" is an overdrawn, exaggerated depiction of the "reconstruction days," and was written and staged by its author and associates to keep alive, or rather revive, sectional and racial hatred we think past forever. There is no reason why a dreadful, bloody past should be commercialized for the financial benefit of such as would vent their pentup hatred for a people who are quietly, steadfastly and earnestly pursuing a peaceful course, and who are endeavoring to prove their worthiness of every citizen right.

Will the state board of censors aid or hinder the colored man's advancement? We believe and hope they will aid us. RALPH W. TYLER.

Columbus, Sept. 25.

CHATTANOOGA (Tenn.) TIMES
SEPT. 26, 1915

TO ANSWER PHOTOPLAY

Negroes Will Make Film to Offset "Birth of Nation."

18

The negro citizens who were not satisfied with the representations of their forefathers as shown in Griffith's spectacle, "The Birth of a Nation," at the Forrest theatre, have decided to answer that production with one of their own, in which the development of the race will be worked out in a dramatic scenario. The better element of the race has decided to spend no further time in protesting the Griffith production and is agreed that a far more effective answer can be made by devoting its attention to making its own a success.

With this end in view, James Scott, private secretary to Booker T. Washington, has been in conference with Henry I. MacMahon, the Eastern representative of Thomas H. Ince, the celebrated motion-picture director. An elaborate scenario has been worked out showing the early sufferings of the negro slaves, the trials they went through in the first years of their freedom and then showing the wonderful progress that enlightened negro citizens have made in the past half a century.

NEW ORLEANS (La.) STATES
SEPT. 26, 1915

lot must become pitiful indeed when both ... and city are reduced to the state of bankruptcy which must ... against themselves to the conditions on which Mr. Barret bases political aspirations?

THE BIRTH OF A NATION.

18

Philadelphia is rioting this week over the production of The Birth of a Nation, just as Boston and New York did some months back. But the probabilities are that when the agitators who are stirring up the trouble realize that the only effect of this lawlessness is to advertise the film and swell the box receipts, they will cease their agitation.

What the negro leaders ought to realize is that The Birth of a Nation is not a portrayal of present conditions but of conditions of half a century ago, a fact which the film itself effectively brings out.

When the negro suddenly was transformed from his state of slavery and vested with the full rights of suffrage, he was totally ignorant; and in that condition he became the plaything of unscrupulous carpetbaggers and scalawags who sought to use him as a means to their own affluence and power. In doing so these adventurers fired him with an ambition for equal social rights and inflamed him against the white people of the South who were then and still are his best friends.

The result was to precipitate a shocking and intolerable condition of affairs and to force upon the white people the alternative of armed resistance or the complete destruction of their civilization.

But the negro today and the negro then is an altogether different citizen. Today the race points with pride to the enormous strides in has made in wealth and education, not only in the North but in the South. It no longer is arrayed against the white race in the South. Instead the two races are living harmoniously together, each aiding the other and both contributing to the growth of their common section.

There are idle, vicious and criminal members of the race, as there are of the white race, and as the enlightened colored leaders recognize; but on the whole the race is peaceable, industrious and law abiding, and the last thing it would be willing to acknowledge is that there is any similarity between its condition now and its condition during the period with which The Birth of a Nation deals.

There is, therefore, no reason why the negro should take offense at The Birth of a Nation. On the contrary he ought to derive a great deal of satisfaction from the fact, as the film itself points out, that he has won the respect and friendship of the white people of the South, whereas he was the object of their bitter enmity in the early days of Reconstruction.

BRIDGEPORT (Conn.) HERALD
SEPT. 26, 1915 133

COLORED PEOPLE KICK IN NORWALK

Pastor of Knight Street A. M. Church Heads Protest Against "The Birth of a Nation."

WILL MAYOR ACT?

According to the talk in Norwalk last week, a large number of the colored residents will enter an objection to the showing of the moving picture play known as "The Birth of a Nation," which is booked for a wek's stand at the Regent theater in Norwalk during the early part of next month.

The protest will come under the leadership of Rev. H. M. Shields, pastor of the Knight street African Methodist church. There is a strong rumor that a petition will be circulated among the Afro-American race in the Norwalks and presented to Mayor Burnell, asking that an order be issued preventing the showing of the picture.

"The Birth of a Nation," a story of the old "reconstruction days," has come in for no little protesting in all parts of the country. The picture will make its first appearance in Bridgeport one week from to-morrow and will then come to Norwalk. Manager Kantor of the Regent theater in Norwalk was asked last week if he had heard anything in regard to the protest. He said that none had been made to him personally.

If the picture is shown in Norwalk, which it will according to Mr. Kantor, the only talked of protest ...

DAYTON (Ohio) HERALD
SEPT. 28, 1915

FAMOUS PICTURE BARRED IN OHIO

Censors Won't Allow "The Birth of a Nation" to Be Shown.

18

COLUMBUS, Sept. 28.—State movie censors, after a week's deliberation, today barred from exhibition in Ohio "The Birth of a Nation," perhaps the most elaborate film play ever staged in America.

The play was passed by Pennsylvania censors but race riots followed its showing in Philadelphia theaters.

It depicts slavery conditions in the south, the change wrought by the civil war and the later reconstruction period in which negroes dominated many southern states politically.

Censors said today many influential negroes, together with numerous G. A. R.'s in Ohio protested against showing the film in this state.

"The drama, in our opinion, would tend to engender race prejudice and to arouse latent feeling between the North and South," censors said today, in announcing their rejection of the film.

(OHIO) NEWS
SEPT. 28, 1915 222

MOVIE CENSORS BAR "BIRTH OF A NATION" IN OHIO

By United Press.

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"The drama, in our opinion, would tend to engender race prejudice and to arouse latent feeling between the north and south," the censors said.

DAYTON (Ohio) JOURNAL
SEPT. 28, 1915

COSTLY FILM IS BARRED IN OHIO

CLEVELAND, O., Sept. 28.—"The Birth of a Nation," said to be the biggest and most costly motion picture production ever presented, which was booked to show here for 15 consecutive weeks next spring and summer, at $2 prices, won't be displayed. The state board of censors at Columbus rejected the film Tuesday, and will not permit it to be exhibited in Ohio.

"The Birth of a Nation" is adapted from Thomas Dixon's book, "The Clansman." Motion picture producers regard it as one of the biggest films ever made. It shows on a large scale scenes ... are alleged to have taken place following the Civil war. The censors assigned two reasons for rejection—it might arouse prejudice against the colored race, and it might arouse prejudice between the north and south. The film has been a storm center in cities where it has been shown. In Boston and Philadelphia it is said to have been the cause of numerous race ... The state board received numerous letters from colored people protesting against the showing of the film. The film is being shown in New York at $2 prices. It has been booked for a year.

The state industrial board, which has jurisdiction over the censors, has already refused to rescind bans placed on films by the state censors. It is not expected there will be any decisi... from the censors ...

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... CARL E. GRIMES

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 30, 1915

STIRS UP NEGROES

"VOTE" URGES LEWIS

CALLS PRESIDENT ISOLATOR

Former Assistant Attorney-General Condemns "Birth of a Nation" in Address to Civic League

The president of the United States, the notorious photoplay, "The Birth of a Nation," and the Negro who can vote but won't, were singled out in this city last night for vitriolic, from-the-shoulder oratorial attack by William H. Lewis, former assistant attorney-general, and one of the nation's most prominent Negroes. He stood before 300 colored people and a few whites in the Third Baptist church at the open meeting of the Springfield Negro civic league with a dozen officers of the colored civic league of Massachusetts ranged on the platform behind him and delivered himself of stirring words aimed to ring the bell politically in future elections in Springfield, the state and the nation.

"I'm not here to make a political speech," he declared, "but I must say President Wilson, of all the presidents this nation has had in the last 50 years, has done the most to isolate the Negroes into a separate and detached group." Only a moment before, Mr Lewis quoted the president from a Philadelphia speech in which Mr Wilson said this is not a nation of separate and distinct peoples and any man or influence which tries to draw racial or group lines of distinction is striking at the country's vitals. "Those were but hollow and high-sounding words," asserted Mr Lewis. "There are 10,000,000 people under this government who, through no wish or act of their own have been forced into separate [illegible]

NEW YORK DRAMATIC MIRROR
SEP 2 [illegible]

A formal protest has been made against the showing of "The Birth of a Nation" in Hartford, Conn., by former Senator Morgan G. Buckley, President of the Aetna Insurance Company. He saw the film in company with Senator Murray Crane, of Massachusetts, who is said to agree with him in his protest. The Mayor of Hartford has not yet announced his decision on the protest.

BRIDGEPORT (Conn.) STANDARD
SEPT. 29, 1915

remonstrants also claimed there were enough saloons in the district at the present time and that it is a residential section.

WORCESTER MAYOR ENDORSES 'BIRTH OF NATION' FILM

With several well know newspaper men, former Mayor Buckingham and Matt Saunders, manager of Poli's theater, motored to Providence to witness a performance of D. W. Griffith's spectacle, "The Birth of a Nation." At Providence the party was met by Mayor George M. Wright of Worcester, Chief of Police George M. Hill, chairman of the license board George C. Halcott, Street Commissioner Albert T. Rhodes and John W. Odlin, the secretary to Mayor Wright.

After viewing the performance yesterday, Mayor Wright said: "It is not apparent to me what are the grounds of objection against this production, nor what is the animus of those who scheme to have the exhibition prohibited. The National Board of Censorship approve it and when assault was made convened again and reaffirmed their approval. Governors of states, several well known jurists and the mayors of all cities, where the spectacle has been presented, have in every instance upheld the finding of this National Board.

"I must say the thing is vast, in fact overwhelming. From a historical and educational standpoint it is wonderful. It most certainly has my endorsement and will be allowed to be presented in Worcester."

Chief of Police Hill and the other members of the Worcester party voiced the sentiments of Mayor Wright.

The expression of these well known gentlemen was a source of gratification to Manager Saunders of Poli's who states he expects but little further opposition to the showing of the spectacle here.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 30, 1915

MEETING OF PROTEST

OVER "BIRTH OF A NATION"

WEST SPRINGFIELD'S OPINION

As Voiced at Meeting of the Selectmen—Ministers and Others Oppose Allowing Film Shown in Town

"I do not wish to be libeled as this picture libels me and my race," protested Rev Dr W. N. DeBerry of this city before the board of selectmen in West Springfield last night on the occasion of an informal gathering of persons who favor or are opposed to the production of "The Birth of a Nation" in the West Springfield town hall, the advisability of which is now under discussion by the board. No action was taken by the selectmen after they had heard the arguments pro and con, and none will be taken they assert before their regular meeting on Saturday.

The meeting last night started out to be merely one of the regular meetings of the board, but the citizens of the town knowing that all meetings of the selectmen are open ones descended in force to tell the officials how the town feels on the question of allowing the reproduction of the sensational film in the town limits. The meeting brought out two facts not generally known previously: that $900 was the amount of money the town would receive as rent for the month's run, and that the cheapest seats would cost $1.

It was stated by the selectmen that if it was finally decided to run the film all parts objectionable to anyone would be eliminated. None of the speakers against the film went so far as to deny that certain parts of it are all right, so the decision as to whether or not it will be shown in West Springfield rests with the weight attached by the selectmen to the argument that undesirable notoriety would be gained for the town by showing such a notorious picture, opposed to the assertion that almost every inhabitant of the town would be glad to pay real money to see the exhibition.

Rev Dr DeBerry said in part: My objections to this film are that it stirs up intense race feeling, and that it misrepresents the history of the reconstruction period. People who have not thought deeply concerning the race question come out from seeing this picture saying "If that's what we're educating the Negroes for, let's stop; and if that's why they lynch them, let Lynch law go on." If the colored people had done what this film represents I would applaud the Klu Klux Klan myself.

Rev Dempster D. Gorton of the First Congregational church of West Springfield presented a formal protest from all the ministers in town. He spoke in amplification of this protest and said: "By showing this picture in the town hall which contains all the town offices as well as the high school and library, it receives the sanction of every town official and every public institution except the churches. We do not want West Springfield to be the place where people from other communities come to see what their own towns will not allow. If Springfield were no-license we would think twice before voting license. The two cases are parallel."

Frank Sargent said it looks like a money-making scheme to me. "You selectmen should say to that promoter: "Go where there is a lower class of people than in West Springfield."

"An attempt to sell the morals of the town" was the characterization of the project by Rev George W. Love. "The town formerly had a very unsavory reputation," he continued, "but we fought and finally overthrew the element that stood for this. Let us not do anything to revive those days."

Fred H. Sibley, town clerk, said the main objection to the production that he had heard during the last few days was that the price of admission at $1 is too high and that the people wish it was going to be as low as 25 cents. I believe a large majority of the people in town would like to see the film. Chief of Police Edward Bromage made the point that it would be well for people to see the film before arguing what an objectionable thing it was. Only three of four people in the room had seen the production, and most of them were in favor oo it. One man said, "It's worth $5 of anybody's money," and another one, "I'd like every one of my children to see it."

Frank Grant, president of the Westfield board of trade, was not present last night, but he said his say in the afternoon when he appeared in the town hall to pay taxes on some property he owns in town. "What's the matter with you people over here?" he wanted to know. "Your action results merely in helping out people who want to make money by insulting somebody else."

The meeting in the evening was attended by 50 or more of the townspeople, almost all of whom expressed themselves at some time before the meeting adjourned. Men holding official position were practically unanimous against it, as were their wives; the voices in favor of showing the film came for the most part from the people who make the officials possible.

George B. Miller, the promoter of the scheme, was unable to be present, but he sent a long telegram from Boston devoted to a report of the recent action on the part of the mayor of Worcester, who is quoted as saying that he finds nothing objectionable in the film and will permit its production in Worcester.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 30, 1915

over night capable of self-development? "The Birth of a Nation" is well worth seeing. It is unfair to none; it is illuminating in many ways. Viewed in an unprejudiced spirit, not mixed with rancor, it could not fail to do good.

PHILIP N. THAYER.

Harvard Law School, Cambridge, September 29, 1915.

A CAMBRIDGE VIEW OF THE FILM

To the Editor of The Republican:—

I have been following with considerable interest the struggle of "The Birth of a Nation" in Springfield and vicinity. Since the production has been forbidden in Springfield, it is of course easy to understand the unwisdom of allowing it in West Springfield. Purely a local issue, such action might too readily be viewed as a veiled slap at the authorities across the river. But it is difficult to see any reasonable ground for objection to the play itself. Undoubtedly the many people opposing the performance are moved wholly by commendable considerations. Probably, however, the greater part of them have never seen "The Birth of a Nation" given, and all too evidently those who have seen it have refused to look history in the face.

There is nothing inaccurate about the play. The sudden acquisition of power by a large body of ignorant and uneducated people was bound to produce precisely such excesses as are shown. That those people happened to be black instead of white is a mere detail. The results would have been the same in either case. Surely there is no discredit to the Negro people in that. Rather is it to their eternal credit that they have risen so speedily to a respected position in the nation.

No form of narrow-mindedness is more exasperating than that which will not admit the fact of racial development. No one would think of attributing to our Anglo-Saxon ancestors the graces of the present day, but we respect them none the less. Why should it any more be necessary to propound the polite fiction that a race long oppressed in servitude can emerge

CLEVELAND (O.) NEWS
SEPT. 29, 1915

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SPRINGFIELD (Mass.) NEWS
SEPT. 29, 1915

WEDNESDAY, SEPTEMBER 29, 1915.

West Springfield Selectmen Should Rescind Their Vote.

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We do not expect the West Springfield Board of Selectmen to take its cue in all things from the mayor and Board of Aldermen of Springfield. But it might well do so in this particular case. It will be recalled that when "The Clansman," the crude, trashy Dixon play, was booked for this city, Francke W. Dickinson, who was then mayor, refused to license it because of features which were vehemently objected to by colored people and their influential white friends, and the company was obliged to go to Holyoke, to fill its date. "The Birth of a Nation" is based upon "The Clansman," being a cinematographic elaboration of Rev. Thomas Dixon's mediocre and inartistic drama.

When it was proposed that "The Clansman" be exhibited here in film form Mayor Stacy promptly banned it and he likewise banned "The Birth of a Nation" itself. Efforts to produce the latter in the State Armory which is not under municipal control failed flatly, the militia officials being as pronounced in their objections as was the mayor, and the militia authorities are not looking for the negro vote either. In the fact of these circumstances it is rather astounding to see the West Springfield Board of Selectmen decide to allow the presentation of "The Birth of a Nation" in the Town Hall and calmly justify itself as it does.

The amazing qualities of the photoplay, "The Birth of a Nation," as an example of the wonderful progress of motion photography are admitted. It is, however, regrettable, as we have remarked before, that the genius who conceived and produced it could not have seized upon a story and incidents that would make it an acceptable offering everywhere.

Again we say that the thing for the West Springfield Board of Selectmen to do is to rescind its action in deciding to grant a permit to the management of the film. It is not bound by a contract, apparently, and even if it were it would be better to permit it to go by the board.

WORCESTER (Mass.) POST
SEPT. 29, 1915

99

PROTESTED FILM TO GET LICENSE

Mayor Wright saw "The Birth of a Nation" yesterday in Providence, and pronounced it the greatest motion picture show he ever saw and will not withhold his signature from a license for its presentation in Worcester if it is granted by the license board.

George H. Hill, chief of police, George C. Halcott, chairman of the license board, and Street Commissioner Albert T. Rhodes, all members of the license board, saw the show in company with the Mayor and will vote in favor of granting a license for its presentation.

TION PICTURE NEWS (New York City)

PHILADELPHIA AUTHORITIES, OVERZEALOUS FOR COLORED BROTHER'S SAFETY, FAIL IN COURT ATTEMPT TO SUPPRESS "NATION"

ALTHOUGH the Pennsylvania State Board of Censors passed the "Birth of a Nation" as a proper picture to be shown in the State, it was not allowed a normal and peaceful career. Both in Pittsburgh and Philadelphia authorities tried to stop the production, and in both cases were overruled by the courts.

The photoplay was scheduled for its Philadelphia opening on Saturday, September 4. After all arrangements were made and the sale of tickets well under way, Director of Public Safety Porter ordered the production stopped, claiming he feared serious disturbances if the play was allowed to go on.

The director said he had received overwhelming protests from many negroes, amongst them one representing 20,000 colored Knights of Pythias, and he had also learned that many negroes had purchased tickets for the opening performance. The director further said that at the request of Chief Censor Breitinger he had viewed the picture at Atlantic City and in his opinion it was not a proper subject for Philadelphia with a larger negro population than any other Northern city. The picture had also been condemned, said the director, by representative negroes, including several ministers.

As soon as the director's intentions were formulated, Nixon & Zimmerman, of the Forrest theatre, where the film was to be shown, applied to the courts for an injunction preventing Director Porter from interfering with the performance of the picture. Joseph McCullen, representing the theatre management, in asking for the injunction, quoted the decision of Judge Reed of Pittsburgh, on Friday, in which he refused to grant an injunction against the same production on the ground that the Legislature had given a Board of Censors to the State with full authority in such cases and he thought this body, unless it could be shown to have acted fraudulently, should be entitled to respect and its decisions supported.

Judge Ferguson, of Court Number Four in Philadelphia, promptly granted a preliminary injunction preventing the authorities from interfering with the performance for five days. Judge Ferguson said after the five days were over, either party to the proceeding could go before any Judge of Court Number Four with a motion to have the injunction vacated or made permanent.

The judge further said that he had seen the production in question and found it very interesting. While there might be some colored people inclined to be captious and critical, their judgment should not be the rule, as the same thing could be said of other plays reflecting on other races and nationalities. He saw no reason to anticipate disturbances or riots, hence his granting of the injunction.

The play was then allowed to proceed, but still fearful of trouble, Director Porter ordered a large force of police to be present at the performance. Many private detectives were also scattered through the theatre and patrolmen were stationed on the outside. Either the danger was magnified by the zealous director, or the precautions intimidated the prospective trouble makers, for the first performance of the "Birth of a Nation" was given to a crowded and enthusiastic audience which included a few colored people, who, it is said, applauded the thrilling scenes the same as the whites.

All the daily papers gave long and favorable criticisms of the picture. In this connection Dr. Charlotte Abbey, a noted social worker of Philadelphia, said among other things: "I am sorry to find that an historical play such as this, should be the cause of inciting race prejudice. The play teaches a mighty lesson to both white and colored, and it seems strange that lessons so plainly taught by the writer should need to be pointed out. Surely the results of Afro-American training as shown in the 'Birth of a Nation' by views of colored students at Hampton and other institutions, and the thorough exposure of unscrupulous white politicians and fake reformers should be enough to do away with any feeling of resentment by the negro race against the play."

Director Porter has announced his candidacy for mayor in the forthcoming election. In the opinion of many, this fact contributed in no small measure to the director's concern about the protests of some of the colored voters.

SEPT. 26, 1915
COLUMBUS (O.) JOURNAL

gree w... Mrs. ...
Oma, Va., Sept. 20.

APPEAL BY COLORED MAN.

Editor Ohio State Journal:

There is pending before the state board of censors, for approval or rejection, the films of the photo-play "The Birth of the Nation," which is taken from Thomas Dixon's "Clansman." This photo-play, like the novel and drama from which it is taken, is an appeal to race hatred and passions. But recently, on the protest of churchmen, moralists and civic bodies "The Hypocrite" was rejected by the state board of censors, because of the evil effect it might have. I cannot see, at a time like this, when half the world is plunged into a horrible, bloody war, which in the final analysis is a race war, why state or municipal authorities should permit the production of any play which might engender racial antagonism in this country or community, and especially so when, in the event of serious foreign complications, which all true, loyal Americans pray will not pass beyond the diplomatic stage, all able-bodied Americans might be needed, regardless of race or color.

"The Birth of the Nation" is an overdrawn, exaggerated depiction of the "reconstruction days," and was written and staged by its author and associates to keep alive, or rather revive, sectional and racial hatred we thought past forever. There is no reason why a dreadful, bloody past should be commercialized for the financial benefit of such as would vent their pentup hatred for a people who are quietly, steadfastly and earnestly pursuing a peaceful course, and who are endeavoring to prove their worthiness of every citizen right.

Will the state board of censors aid or hinder the colored man's advancement? We believe and hope they will aid us.

RALPH W. TYLER.

Columbus, Sept. 25.

TUSCALOOSA (Tenn.) TIMES
SEPT. 26, 1915

TO ANSWER PHOTOPLAY

Negroes Will Make Film to Offset "Birth of Nation."

18

The negro citizens who were not satisfied with the representations of their forefathers as shown in Griffith's spectacle, "The Birth of a Nation," at the Forrest theatre, have decided to answer that production with one of their own, in which the development of the race will be worked out in a dramatic scenario. The better element of the race has decided to spend no further time in protesting the Griffith production and is agreed that a far more effective answer can be made by devoting its attention to making its own a success.

With this end in view, James Scott, private secretary to Booker T. Washington, has been in conference with Henry I. MacMahon, the Eastern representative of Thomas H. Ince, the celebrated motion-picture director. An elaborate scenario has been worked out showing the early sufferings of the negro slaves, the trials they went through in the first years of their freedom and then showing the wonderful progress that enlightened negro citizens have made in the past half a century.

NEW ORLEANS (La.) STATES
SEPT. 26, 1915

lot must become pitiful indeed when ... and city are reduced to the state of bankruptcy which must ... themselves to the conditions on which Mr. Barret base... political aspirations?

THE BIRTH OF A NATION.

18

Philadelphia is rioting this week over the production of The Birth of a Nation, just as Boston and New York did some months back. But the probabilities are that when the agitators who are stirring up the trouble realize that the only effect of this lawlessness is to advertise the film and swell the box receipts, they will cease their agitation.

What the negro leaders ought to realize is that The Birth of a Nation is not a portrayal of present conditions but of conditions of half a century ago, a fact which the film itself effectively brings out.

When the negro suddenly was transformed from his state of slavery and vested with the full rights of suffrage, he was totally ignorant; and in that condition he became the plaything of unscrupulous carpetbaggers and scalawags who sought to use him as a means to their own affluence and power. In doing so these adventurers fired him with an ambition for equal social rights and inflamed him against the white people of the South who were then and still are his best friends.

The result was to precipitate a shocking and intolerable condition of affairs and to force upon the white people the alternative of armed resistance or the complete destruction of their civilization.

But the negro today and the negro then is an altogether different citizen. Today the race points with pride to the enormous strides in has made in wealth and education, not only in the North but in the South. It no longer is arrayed against the white race in the South. Instead the two races are living harmoniously together, each aiding the other and both contributing to the growth of their common section.

There are idle, vicious and criminal members of the race, as there are of the white race, and as the enlightened colored leaders recognize; but on the whole the race is peaceable, industrious and law abiding, and the last thing it would be willing to acknowledge is that there is any similarity between its condition now and its condition during the period with which The Birth of a Nation deals.

There is, therefore, no reason why the negro should take offense at The Birth of a Nation. On the contrary he ought to derive a great deal of satisfaction from the fact, as the film itself points out, that he has won the respect and friendship of the white people of the South, whereas he was the object of their bitter enmity in the early days of Reconstruction.

BRIDGEPORT (Conn.) HERALD 133
SEPT. 28, 1915

COLORED PEOPLE KICK IN NORWALK

Pastor of Knight Street A. M. Church Heads Protest Against "The Birth of a Nation."

WILL MAYOR ACT?

According to the talk in Norwalk last week, a large number of the colored residents will enter an objection to the showing of the moving picture play known as "The Birth of a Nation," which is booked for a wek's stand at the Regent theater in Norwalk during the early part of next month.

The protest will come under the leadership of Rev. H. M. Shields, pastor of the Knight street African Methodist church. There is a strong rumor that a petition will be circulated among the Afro-American race in the Norwalks and presented to Mayor Burnell, asking that an order be issued preventing the showing of the picture.

"The Birth of a Nation," a story of the old "reconstruction days," has come in for no little protesting in all parts of the country. The picture will make its first appearance in Bridgeport one week from to-morrow and will then come to Norwalk. Manager Kantor of the Regent theater in Norwalk was asked last week if he had heard anything in regard to the protest. He said that none had been made to him personally.

If the picture is shown in Norwalk, which it will according to Mr. Kantor, the now talked of protest ...

DAYTON (Ohio) HERALD
SEPT. 28, 1915

FAMOUS PICTURE BARRED IN OHIO

Censors Won't Allow "The Birth of a Nation" to Be Shown.

18

COLUMBUS, Sept. 28.—State movie censors, after a week's deliberation, today barred from exhibition in Ohio "The Birth of a Nation," perhaps the most elaborate film play ever staged in America.

The play was passed by Pennsylvania censors but race riots followed its showing in Philadelphia theaters.

It depicts slavery conditions in the south, the change wrought by the civil war and the later reconstruction period in which negroes dominated many southern states politically.

Censors said today many influential negroes, together with numerous G. A. R.'s in Ohio protested against showing the film in this state.

"The drama, in our opinion, would tend to engender race prejudice and to arouse latent feeling between the North and South," censors said today, in announcing their rejection of the film.

(Ohio) NEWS 223
SEPT. 28, 1915

MOVIE CENSORS BAR "BIRTH OF A NATION" IN OHIO

By United Press.

COLUMBUS, Sept. 28.—State movie censors, after a week's deliberation, today barred from exhibition in Ohio "The Birth of a Nation," perhaps the most elaborate film play ever staged in America.

The play depicts slavery conditions in the south, the change wrought by the civil war and the later reconstruction period in which negroes dominated many southern states, politically.

Censors said many influential negroes, together with numerous G. A. R. posts in Ohio, protested against showing the film.

"The drama, in our opinion, would tend to engender race prejudice and to arouse latent feeling between the north and south," the censors said.

...ON (Ohio) JOURNAL
SEPT. 28, 1915

COSTLY FILM IS BARRED IN OHIO

CLEVELAND, O., Sept. 28.—"The Birth of a Nation," said to be the biggest and most costly motion picture production ever presented, which was booked to show here for 15 consecutive weeks next spring and summer, at $2 prices, won't be displayed. The state board of censors at Columbus rejected the film Tuesday, and will not permit it to be exhibited in Ohio.

"The Birth of a Nation" is adapted from Thomas Dixon's book, "The Clansman." Motion picture producers regard it as one of the biggest films ever made. It shows on a large scale scen... h are alle... to have taken place following ... Civil war. The censors assigned tw... reasons for rejection—it might arouse prejudice against the colored race, and it migh arouse prejudice between the north and south. The film has been a storm center in cities where it has been shown. In Boston an... Philadelphia it is said to have ... the cause of numerous race ... The state board received nu... letters from colored people pr... ing against the showing of the fil...

The film is being shown in Ne... York at $2 prices. It has be... booked for a year.

The state industrial board, whi... has jurisdiction over the censors ... already refused to rescind bans pla... on films by the state censors ... is not expected the... will be ... peal from the censo... decisi...

... and will not permit ... ted in Ohio. The Sta... ce ... assigned two reasons for rejec... it might arouse prejudice agai... selv... colored race, and it might ar... w... prejudice between the nor... south. ... Nation ... allowed to be show...

CARL E. GEMMER

PIQUA (O.) CALL
SEPT. 29, 1915

BIRTH OF A NATION FILM REJECTED

Columbus, Sept. 29.—"The Birth of a Nation," a photo play, was rejected by the Ohio state board of censors. A lively battle in the courts may result, as the censors' action means a heavy loss to promoters in Ohio business. "The Birth of a Nation" is an historical film, partly based on Thomas Dixon's novel, "The Clansman," but containing much more historical matter. Colored citizens have objected to the showing of the film elsewhere.

SEPT. 29, 1915
COLUMBUS (O.) JOURNAL

PROTESTS AGAINST FILM.

Editor Ohio State Journal:

It seems to me that it would be a mistake to sanction the exhibition of the moving picture film "The Birth of the Nation" in Ohio. While it is a "stupendous" production, its general effect is pernicious in its quality. It argues for nothing in particular, but glorifies the regime of slavery and the night work of the Klu-Klux Clan. Further, it is unfair to the negro race and tends to emphasize the worst aspects of race prejudice.

It has been said that "The Birth of the Nation" shows evil white as well as colored people, but nowhere does it approve the colored man except where he is a slave. One would judge that since the negro was freed he has been a thing of evil with not a redeeming quality and without a sign of progress. For some of its "historical" pictures and statements it quotes authorities, but for its evil charges against white statesmen, the negro race and the military rule in the South immediately after the war, it pretends authority but does not state its sources, thereby making the story one that is mischievous, to say the least.

When witnessing this film I protested against its character, and it left me with two thoughts in mind: First, assuming that all the indictments it made against the colored race be true, yet nothing could atone for the conditions of slavery, and, second, no one is justified in exhibiting such unpleasant "history" in view of the citizenship of the present day. J. W. WHEELER.

Columbus, Sept. 28.

SEPT. 30, 1915
PHILADELPHIA (PA.) PUB. LEDGER

"THE BIRTH OF A NATION"

The Spectacle "Is" Historically Untrue and Socially Deplorable

To the Editor of Public Ledger:

Sir—When the "Birth of a Nation" was first produced here I went to see it in order to judge of its character. I came away with regret and indignation. The play should have been prohibited. Historically it is untrue (especially as was shown in your columns recently by Girard in relation to the Ku Klux Klan), and politically and socially its influence is deplorable. The impression made on the thoughtless is that the Ku Klux were organized to defend the honor of the white women of the South. If they had required protection from the negroes it would have been during the war when the white men were away. There were fears of a "Servile War" repeatedly expressed at that time, but no such insurrection ever occurred, greatly to the credit of the slaves when they had the wrongs of a century to impel them to revenge.

The attempt in the play by a negro to compel a white girl to marry him is revolting and necessarily stirs up evil passions. Such isolated instances very possibly occurred, but if so they were one of the baneful results of the teachings of the wretched white "carpet-baggers" who invaded the South, so lamentably to its detriment.

For good or for evil, the negroes are here. We must live with them in amity or enmity. To stir up evil passions by resurrecting a period which should be buried in oblivion—a period of more shame for the whites than for the blacks—where their ignorant tools—is treachery to the best interests of the nation.

A heavy responsibility rests upon author and exhibitor for the recrudescence of antagonism between the two races for whose presence in this land the whites alone are responsible. It is our clear duty to render our negro fellow citizens intelligent, prosperous and contented. Their progress in education, intelligence and prosperity as business men, bankers, doctors, lawyers and in many other pursuits has been phenomenal. If God had given you, my white friend, a black skin, what would you think of such an effort to arouse contempt and aversion entertained for you? W. W. KEEN.

Philadelphia, September 29, 1915.

SPRINGFIELD (Mass.) MORN. UNION
OCT. 1, 1915

WHY "THE BIRTH OF A NATION" IS OBJECTIONABLE.

It scarcely seems that there should be any dispute about the motif of "The Birth of a Nation" or Thomas Dixon's novel, "The Clansman," from which the film was adapted. Their spirit and tone seem to be identical. The picturization makes possible a spectacular treatment that does not divert the spectator from the lesson sought to be enforced so much as it hightens and drives home that lesson. Unfortunately, that lesson is one that ought not to be taught to any American assemblage, North or South. The film falsifies history that it may indulge in a slap at the Negro, the Union cause, the Government and the Constitution. It assails Negroes, not as individuals but as a race. It directs blind forces of antipathy and hatred against a class of citizens that the Nation is bound under the Constitution to safeguard and protect.

The author of "The Clansman" is a sufferer from negrophobia. He would condemn the Negro to deportation, close the people's eyes to everything the race has done to better itself and deny it the opportunity to compete in the pursuits of civilization. Academically it may be legitimate to urge such doctrines, but to exploit the theme in motion pictures is to feed and excite the fires that menace not only the rights and lives of Negro citizens but liberty and justice for all, white and black. Mr. Dixon's prejudices should not be exploited for a commercial purpose. The film cannot be defended as a historical spectacle, because it is not a truthful portrayal of history. In title, legends and pictorial representations it distorts and falsifies facts. Conceding that the production has considerable historical and artistic value, history can be taught and appreciation of art inculcated through better vehicles than this poisonous concoction. If the South in Reconstruction days has been done an injustice through histories written for the instruction of Northern minds, the record can be righted without libelling or antagonizing any class.

The Mayor of Springfield, in his representative capacity, has seen fit to bar "The Birth of a Nation" from local theaters. He speaks for the people, and there has been nothing to indicate that he has voiced other than the prevailing public sentiment. The proposal to exhibit the film just over the Connecticut River bridge in West Springfield is essentially a move to overrule the prevailing desire of the community, if appearances speak correctly. Certainly there would be no presentation of this high-priced film production if it were dependent merely on patronage from the west side of the river. To be a paying affair, it must, of course, look to the Springfield public for support. In all fitness and propriety, therefore, the feelings and wishes of the larger community should be considered in a case like this. The policy of Springfield and of West Springfield in this regard should be identical.

SPRINGFIELD (MASS.) REPUBLICAN
OCT. 2, 1915

spending a week at the hotel with her daughter, Miss Eugenia Prescott, a teacher in the Hitchcock free academy.

WEST SPRINGFIELD

No Announced Sermons on "Birth of a Nation"

Subjects for to-morrow's sermons as announced by the pastors this morning seem to leave "The Birth of a Nation" severely alone. A minister is always privileged to stray from his text, however, and the congregations are expected to anticipate such excursions and be present in full force. Rev Henry E. Leech of the First Methodist church has been in Boston most of the week, and undoubtedly took the opportunity to secure first-hand information as to the film.—The Sunday service at the Episcopal mission will be conducted by Samuel Brown of Palmer.—"The meaning of sin" is the subject for the sermon by the pastor at the First Methodist church to-morrow morning. Rev Mr Leech will give a short talk at the evening service on "Why Judas went wrong."—A special communion service will be held in the Mittineague Congregational church to-morrow. The pastor will preach in the morning on "God's gifts to his church." The missionary society will have charge of special exercises in the Sunday-school and speakers will be present from the International college representing several nationalities. The mite-boxes for home missions will be opened, and music will be furnished by the children's choral choir. "Christendom's day of judgment" is the topic for discussion at the men's lyceum meeting at noon, and in the evening will take place the first of a series of missionary addresses, a stereopticon lecture, "Christianity among wa[illegible] like Zulus." [illegible] will sing. [illegible] of Our [illegible] is producing the film [illegible] Nation at the Olympic [illegible]

SPRINGFIELD (Mass.) MORN. UNION
OCT. 1, 1915

SPRINGFIELD IN NO POSITION TO KICK

Should First Reform Own Playhouses, Says Town Treasurer Sibley.

FILM CONTROVERSY

Selectmen Give Hearing on "Birth of Nation"; Decision Reserved.

"People who live in glass houses should be careful how they throw stones," said Town Treasurer Fred H. Sibley yesterday, in discussing the hue and cry raised in Springfield over the proposed showing of "The Birth of a Nation" here. "If Springfield will clean out some of its objectionable resorts and places of amusement, the people there will be in a better position to criticize this town's actions. The theaters, from the big playhouses down to the nickel motion picture houses, have repeatedly shown pictures and plays that were immoral and indecent from every point of view and undoubtedly contained more objectionable features than 'The Birth of a Nation.' When many cities have allowed the picture to be shown and men of high repute have indorsed it, saying that they believe everyone should see the picture, it must contain good points. Most of those who raise the most objections have never seen it and those who have, praise it.

"I have heard some of West Springfield's young people tell of and discuss some of the pictures in Springfield that they have seen and from what I heard I should say that the pictures were hardly fit for them to see. West Springfield never was consulted by Springfield as to whether the city should run certain shows, and why this town should let Springfield run it in this instance, I fail to see. Let Springfield clean up thoroughly and then they can come over here and help us. I see no objection to 'The Birth of a Nation,' if properly censored, and neither do colored people of Springfield, according to the statement of Rev. Mr. DeBerry, made here Wednesday evening."

SPRINGFIELD (Mass.) MORN. UNION
OCT. 2, 1915

SEES NOTHING OBJECTIONABLE

Testimony of One Who Has Twice Seen "The Birth of a Nation."

To the Editor of The Union.

Sir: I think it is high time to find out if a handful of Negroes are to dictate to a hundred thousand whites in this city as to what they ought to see in the line of motion pictures.

"The Birth of a Nation" should by all means be shown in this city, if for no other reason than the lesson in history it teaches. It is the most wonderful thing I have ever seen. I saw it at the Tremont Theater in Boston, also in the Illinois Theater in Chicago, and I will see it again if it comes to Springfield or its vicinity. It is highly instructive and I saw nothing objectionable in it. My opinion of the Negro race was not changed by it in any way.

It casts no reflections on that race, certainly no more than are cast on the Chinese who are pictured as smugglers in a film now showing in this city. Films are shown picturing the "blackhanders," but these are not intended as any reflection on our Italian population. There are good and bad in every race, and the fact cannot be ignored. Every plot or play must have its "villain," and in "The Birth of a Nation" it simply happens that this role falls to the Negro.

About the only part of the film to which Negroes might take exceptions is that which shows the House of Representatives with Negroes in the majority, and each member supplied with a bottle of gin. But that is more on the humorous side than on the serious, and both times I saw the film it never failed to bring a roar of laughter.

In justice to Mayor Stacy it should be said that he was not after the colored vote when he put his ban on the picture. That vote in this city is only about 100, anyway, and therefore cuts little figure. Our Mayor simply acted according to his convictions.

B. O. A. N.

Springfield, Sept. 30, 1915.

SPRINGFIELD (Mass.) REPUBLIC
OCT. 1, 1915

WILL PROTEST NO FURTHER AGAINST "BIRTH OF A NATION"

Negroes Will Rest Their Case—No Action by Selectmen Expected Until To-morrow

No more fight will be shown by the Negroes of this city against the production of "The Birth of a Nation" in West Springfield. Rev Dr W. N. DeBerry stated last night that the Negroes were willing to rest their case as already presented. "If the selectmen," said he, "vote to allow the presentation we have no present intentions of bothering them further. No riots will be started by the colored people if the picture is put on."

No immediate action in regard to "The Birth of a Nation" is expected from the selectmen until after their meeting tomorrow afternoon. They heard the sentiments of several of the townspeople at the open session Wednesday evening, and between now and Saturday they will carry on a quiet investigation to get the general sentiment of the town on the matter. They will make a thorough investigation of the whole matter before coming to any decision. The protracted illness of Selectman Palmer and his consequent absence from the deliberations of the board may develop into an interesting situation later on if for any reason Selectmen Lysaght and Royce should find themselves on opposing sides in regard to the advisability of permitting the entrance of "The Birth of a Nation" into the town. The question would arise whether Miller would be within his rights in asserting that the permission granted him already held unless revoked, or whether the play could not legally be presented until more formal permission were given.

SPRINGFIELD (Mass.) MORN. UNION
OCT. 2, 1915

CANCEL PERMIT FOR PHOTOPLAY

Selectmen Bar Film Production of 'The Birth of a Nation."

LISTEN TO PROTESTS

Ministers of Town Forward Set of Resolutions to Board.

Because of strong local opposition and many protests from citizens, the Board of Selectmen last night cancelled the permit allowing the film "The Birth of a Nation," to be shown here. J. J. Lysaght, chairman of the Board of Selectmen, in making the announcement said that the decision of the board was based solely on the opposition shown by the clergy and intelligent citizens.

When the board granted the permission for the production of the picture through the entire month of October, with matinees the first week, a storm of protest arose, not only on the western side of the river but in Springfield as well, where Mayor Stacy had forbidden the picture last spring. Exhibition privileges had also been denied in Chicopee and many other cities because of the alleged tendencies of the picture to rouse racial feeling. The proposition was first laid before the Selectmen Saturday, but action was deferred until Monday. The manager of the production of the film here, to whom the Selectmen granted permits is G. B. Miller, a former owner of the Bijou Theater in Springfield.

In a formal protest meeting of the ministers of the town Thursday evening, the following resolutions were drawn up and presented to the Board of Selectmen:

"To the Honorable Board of Selectmen of West Springfield.

"Understanding that your body has under consideration the granting of a license for the production of the photoplay, 'The Birth of a Nation,' we, the ministers of West Springfield, do strongly protest against the proposed action.

"We believe that West Springfield does not want the undesirable notoriety of licensing a play that has been excluded by the great majority of cities and towns in Massachusetts.

"We disapprove of this photoplay for the same reasons that have been advanced elsewhere against its production.

(Signed)
"WARREN L. ATHERTON,
"GEORGE E. SANDERSON,
"OLIVER B. LOUD,
"DEMPSTER D. GORTON,
"HENRY E. ABECH,
"GEORGE W. LOVE,
"For the West Springfield Ministers."

SPRINGFIELD (Mass.) REPUBLICAN
OCT. 2, 1915

Photographs by American Press Association

SELECTMEN BAN FILM

"THE BIRTH OF A NATION"

NOT FOR WEST SPRINGFIELD

Opposition of Ministers Given as Main Reason for Action of Selectmen at Special Meeting

"The Birth of a Nation" will not be shown in West Springfield. Action by the board of selectmen taken at a special meeting last night settled for good and all the question that has been agitating the town for the last week. George B. Miller of Springfield will not get the West Springfield town hall or any other hall in town for the production of the sensational films.

The selectmen's action that night comes as a surprise to those who have been following the fate of the picture. Their regular meeting was to be held this afternoon, and no one thought that anything would be done before then. Radical partisans both for and against the photo-play were planning to be present at this afternoon's meeting to assist the selectmen in arriving at their decision. But Selectmen Lysaght and Royce had all of this sort of thing they wanted last Wednesday night, and so very quietly got together at a late hour last night and settled the matter without any outside help.

John J. Lysaght, chairman of the board, gave as his reasons for prohibiting the picture the facts that the board did not believe in opposing the churches in a matter of this kind and that unexpected opposition had also developed because of the interference the proposed matinee performances would have on the work of the high school. A petition had been prepared in regard to this phase of the question and was about to be circulated by the school children among their parents. Mr Lysaght said further:—

"We had no object in granting our consent in the first place except the good of the town. That $900 would have been a welcome addition to the town treasury. We consulted with the ministers before we took any action, and we understood that they had no objection to the picture in itself, but that their opposition was based on the notoriety that would come to the town. We selectmen felt that we could judge of this notoriety as well as anybody, but when after we had made our tentative agreement with Mr Miller the clergymen protested against the subject matter of the film we were willing to bow to their feelings in the matter."

Arthur F. Royce, the other selectman present at the final meeting, agreed with Chairman Lysaght in every particular. He said after the decision had been reached: "We understood that the experience of other places that have had to face this same question was that the opposition to the picture was confined almost entirely to the colored citizens of those communities. West Springfield has almost no colored residents, so we expected no trouble, but of course when the churches came out as strongly as they did against the picture we had nothing further to say."

C. O. Palmer, the third member of the board, has been out of town ever since the question first came up; but as the other two members were in accord in regard to last night's action his presence would not have affected the result.

Residents of West Springfield will be surprised to learn the decision of the selectmen. The general sentiment in the town yesterday was that permission to exhibit the film would be granted. The clergymen of the town were almost the only ones who objected to the production, and none of them had ever seen the picture. So sure were residents that the photo-play would be put on that Fred H. Sibley, town treasurer, was kept busy all day long answering telephone calls from people who wanted to make reservations for the first performance. Several people had offered to secure for the benefit of the selectmen petitions in favor of the exhibition with as many names on them as might be desired. Mr Miller, the impresario who was endeavoring to lease the town hall for the purpose of showing the picture, was expected to present a long petition of this nature to the selectmen at their meeting this afternoon.

For Bulletin Phila Sep 30

MAYOR SAYS HE CAN'T ACT

Holds Out No Relief to Colored Citizens Protesting Against "Movie"

Mayor Blankenburg heard the protests of colored citizens against the further production of the film play, "The Birth of a Nation," to-day. Colored men and women representing churches and organizations, headed by former Congressman George H. White, were present. Mayor Blankenburg said at the conclusion of the speeches that the injunction of the courts prevented the Department of Public Safety from taking any steps to stop the film production. Former Director Porter said that he had seen the production and subsequently written to the Board of Censors suggesting the elimination of certain scenes. This had not been done.

It was stated by some of the speakers that a fund of $500 had been raised to oppose the production of the film. Included in the speakers were R. R. Wright, editor of "Christian Recorder;" Dr. John E. Turner, a medical inspector for the Board of Education, and Dr. Algernon B. Jackson, Elwood Babcock, representing the Society for the Elevation of the Negro Race, presented a number of letters protesting against the film, the fact that Mayor Blankenburg had read his hands

[illegible] York's large office buildings is to be rented to accommodate them.

When a band of riders, dressed to resemble the Klu Klux Klan of civil war times, paraded the streets of Spokane, Wash., recently, advertising "The Birth of a Nation," they got more realism into their demonstration than they had bargained for. A gang of men attacked the riders with sticks and stones, and it was with some difficulty that police were able to quell the riot which ensued. Some of the "Klan" were women, and one of them, a young girl, was badly injured.

[illegible] The whole p[illegible] and untrue touches [illegible]
CARL E. GRAMM[illegible]

[illegible]PING FROM 10-2-15
N. Y. Review

GEORGE M. COHAN TALKS OF "LEGIT" AND THE MOVIES

Thinks Stars Who Are Rushing Into Pictures Are Harming Only Themselves.

SEES REACTION COMING.

Believes That Many Photo Concerns Are on the Brink of Failure.

George M. Cohan is one of those who does not think that motion pictures, per se, have hurt the legitimate drama in this country and he sees no menace in them to legitimate theatricals in the future, but he deplores the general exodus of well-known actors from the dramatic stage to the movies.

Mr. Cohan, who is celebrated for his independence of thought and action in the amusement world, is very frank in speaking of the effect that pictures have had on theatricals. He says:

"The idea that moving pictures will ever supplant drama to any extent as a theatrical entertainment in the future in America is silly. It is not pictures, as such, that have hurt the show business, it is the foolish army of actors who have gone into picture work, deserting the legitimate stage for the sake of cleaning up a little money, and who have sold their birthright in the drama for a mess of picture porage.

"The well-known stars who have given their names, reputations and careers to the film concerns to retail at a nickel and a dime will regret the mistake they have made all their lives.

"These stars have worked a lifetime on the stage, have had fortunes invested in making them by managers and in many cases they owe everything they have to their managers' enterprise and industry. With a strange disloyalty to the drama and an utterly wrong idea of how to best serve it and their own interests, they have for the sake of a few paltry dollars gone and sold themselves to the film companies and have so cheapened themselves in the eyes of the public that most of them have practically ruined their careers on the dramatic stage, at least they are dead ones as far as the drama is concerned for the time being.

"I am astonished that any legitimate actor or actress of reputation can go into the movies and think that they can come back to drama again as good as they were before.

"Suppose that the head chef at Delmonico's accepted a job at Child's restaurant, do you think that he would be worth anything as a chef to Mr. Delmonico after he had been working at Child's? The case in regard to the dramatic stars who have gone into the movies is perfectly parallel.

"The worst thing that ever happened for moving pictures was 'The Birth of a Nation.' The great success of that picture has led every motion picture manufacturer in the country to think that he can make millions out of the movies and they have embarked on production upon a scale which will certainly wreck many of them in the near future.

"I am not afraid of the movies hurting the drama and I do not think they have; it is the people in the show business themselves who have hurt it by selling out and betraying it.

"Cohan and Harris have been offered big sums of money for the rights to plays by moving picture concerns, but have steadfastly refused to consider any of these offers and this will be our policy in the future."

DES MOINES (Ia.) CAPITAL
SEPT. 29, 1915

P. Ledger Phila Sep 30

"THE BIRTH OF A NATION"

The Spectacle Is Historically Untrue and Socially Deplorable

To the Editor of Public Ledger:

Sir—When the "Birth of a Nation" was first produced here I went to see it in order to judge of its character. I came away with regret and indignation. The play should have been prohibited. Historically it is untrue (especially as was shown in your columns recently by Girard in relation to the Ku Klux Klan), and politically and socially its influence is deplorable. The impression made on the thoughtless is that the Ku Klux were organized to defend the honor of the white women of the South. If they had required protection from the negroes it would have been during the war when the white men were away. There were fears of a "Servile War" repeatedly expressed at that time, but no such insurrection ever occurred, greatly to the credit of the slaves when they had the wrongs of a century to impel them to revenge.

The attempt in the play by a negro to compel a white girl to marry him is revolting and necessarily stirs up evil passions. Such isolated instances very possibly occurred, but if so they were one of the baneful results of the teachings of the wretched white "carpet-baggers" who invaded the South, so lamentably to its detriment.

For good or for evil, the negroes are here. We must live with them in amity or enmity. To stir up evil passions by resurrecting a period which should be buried in oblivion—a period of more shame for the whites than for the blacks who were their ignorant tools—is treachery to the best interests of the nation.

A heavy responsibility rests upon author and exhibitor for the recrudescence of antagonism between the two races for whose presence in this land the whites alone are responsible. It is our clear duty to render our negro fellow citizens intelligent, prosperous and contented. Their progress in education, intelligence and prosperity as business men, bankers, doctors, lawyers and in many other pursuits has been phenomenal. If God had given you, my white reader, a black skin, what would you think of such an effort to arouse contempt and aversion against you? W. W. KEEN.

Philadelphia, September 29, 1915.

Ev. Ledger Phila Sept 30

THE MOVIE CENSORSHIP

To the Editor of the Evening Ledger:

Sir—I must disagree absolutely with you in your declaration that the city is placed in an intolerable position because of the action of the courts of Allegheny County in upholding the authority of the Pennsylvania State Board of Motion Picture Censors. Authority must rest somewhere, and when a censor board is made absolute in power, responsibility rests heavily upon the members and the least suggestion of dishonesty or double dealing is besmirching. I am convinced that the Pennsylvania State Board of Censors is of the highest integrity, although my asservation may be considered gratuitous. The motion picture producer should be assured that the acceptance or rejection of any film he may submit shall be final, and I believe that the majority of manufacturers are eager to uphold the hands of Pennsylvania's legally constituted and able body. Recourse to the courts for emendation of a censor board's decision would lead to confusion and would bring the entire picture industry in this State into a chaotic condition. * * *

FRED R. ZWEIFEL.

Philadelphia, September 30.

LYOKE (Mass.) TELEGRAM
OCT. [illegible]

MAYOR DOES NOT OBJECT TO FILM

"The Birth of a Nation" May Be Presented Here.

Representative of Firm Handling it Chose Tentative Date to Use City Hall.

Mayor Woods will not object to the presentation of "The Birth of a Nation" in the City hall auditorium. A representative of the firm which is presenting the picture was in the city today trying to arrange a satisfactory date.

Mr. Miller tentatively chose Oct. 18 on the evening of which the famous film, which has aroused such strong opposition in certain quarters, would be presented in the local auditorium. Mr. Miller examined the records to find a date that would be satisfactory.

It was rumored that it is possible that the date chosen for the presentation of the film in West Springfield will be cancelled and that Holyoke will be substituted instead. Strong opposition has arisen in Springfield against the picture.

SPRINGFIELD (Mass.) EVE. UNION
SEPT. 30, 1915

BIRTH OF NATION" SCORED BY LEWIS

Says Negro Civic League Has Power to Put Play Out of Business.

William H. Lewis, former assistant United States attorney general, in a meeting of the Negro Civic League in the Third Baptist Church last night characterized the film "The Birth of a Nation" as "that infinite pest" and said that it was in the power of the league to put the play out of business. William C. Matthews, former Harvard baseball player, was one of the principal speakers.

This successful rally of the Negro Civic League was encouraged by the presence of a delegation from the Colored Civic League of Massachusetts, of which Mr. Lewis is the president. The delegation consisted of William Lloyd of Newton, Christopher S. Winters of Boston, Raymond Phillips of West Medford, Monroe Mason of Cambridge, William C. Matthews of Boston, J. Thomas Harrison of Cambridge and Augustus Plummer, John W. Schenck, David E. Crawford and Dr. Columbus W. Harrison of the executive committee. The visitors were entertained at supper in the Worthy by President R. S. Frazier, Dr. Bruce T. Bowen, secretary, and William C. Jackson, treasurer, and the executive committee of the local league.

Mr. Lewis spoke long and earnestly of the struggle of the Negro to escape the bonds of race and referred to President Wilson's speech in Pennsylvania in which he said that American citizens do not consist in groups and the man who trades on nationality is not worthy to live under the Stars and Stripes.

In a joint session of the executive committee of the Colored Civic League of Massachusetts and the local league, a resolution was adopted extending thanks "to the Mayor, the press and the citizens of Springfield in general for the firm and uncompromising stand taken against the admission and production of The Birth of a Nation.

GOR (Me.) COMMERCIAL
SEPT. 30, 1915

BIRTH OF A NATION LEADS TO RIOT IN PHILADELPHIA

One hundred Philadelphia policemen with drawn clubs and revolvers Tuesday charged a crowd of 1000 negroes in front of the Forrest theatre, where the motion play, The Birth of a Nation, is being presented. Fully 5000 white persons saw the onslaught.

Broad street for two blocks presented for a few moments a scene of the wildest disorder. The charge of the police followed the throwing of a brick by one of the negroes. The brick struck the door glass at the entrance of the theatre and shattered it.

Instantly the police, who had been guarding the theatre entrance, pounced on the negroes. Hats flew in the air. Negroes were knocked to the ground and the larger part of the offending mob fled down the street.

The trouble lasted about two minutes. Employes of the theatre and many others got clubs which had been held in reserve inside the theatre and 50 men armed with these clubs quickly joined the police.

At the moment when it was thought the main body of the negroes had dispersed well down Broad street, a second disturbance was begun at the corner of Walnut and Broad. There a negro threw a brick, which struck Patrolman Striker on the right arm. The officer turned on his assailant with a club and the negro ran with the policeman in pursuit.

Fully 50 comrades followed Striker and they were joined by a yelling mob of 1000 whites, but the negro assailant escaped.

Only one arrest was made. While a few shots were fired no one was reported as being hit.

A printed card was circulated in the negro sections of the city during the day. This card contained the following announcement:

"Rally, Rally! Rally!"

"All colored citizens and their white friends and sympathizers are ear-

BROCKTON (Mass.) ENTERPRISE
OCT. 2, 1915

[illegible] Radio, which was recent[illegible] tally destroyed by fire.

Ohio Bans "Birth of a Nation."

"The Birth of a Nation," which [illegible] booked to show at the Opera [illegible] at Cleveland for 15 consec[illegible] weeks next summer at $2 [illegible] won't be displayed. The State [illegible] of censors at Columbus rejected [illegible] film and will not permit it to b[illegible] exhibited in Ohio. The State ce[illegible] assigned two reasons for rejec[illegible] it might arouse prejudice agai[illegible] colored race, and it might [illegible] prejudice between the nor[illegible] south.

Howes to be show[illegible]

NEW YORK MAIL
Date OCT 2 1915

JOHN COLLIER

$2,000,000 WORTH OF FILMS YOU WILL NEVER SEE : : :

By ISAAC RUSSELL

THE PICTURES THE NATIONAL BOARD OF CENSORSHIP VETOED, AS DESCRIBED BY JOHN COLLIER, ORGANIZER OF THE CENSORS' BOARD, IN AN INTERVIEW : : : :

WHEN you, Mrs. Movie Fan, encounter the problem brought to you by your three-year-old son who comes to you, walking Charlie Chaplin style, with a demand that you take him to the "movies" so he can see some more of Charlie, you just give in and agree to go.

Your seven-year-old daughter may ask if there is going to be a Mary Pickford picture, and tell you that she wants to go because Mary is sweet enough to kiss. So you probably take the daughter and the son, and all three of you go to the movies together, holding hands as you make your way toward the neighborhood movie place.

As the screen flashes its pictures up to you, you catch for a fleeting instant the legend, "PASSED BY THE NATIONAL BOARD OF CENSORSHIP."

The greeting has become so familiar that it has lost most of its significance—you accept it as you accept the film, and seldom want to start any row as to whether you or the children ought to have exhibited to you what the screen shows.

What, then, is it you fail to see when you catch that signal that your screen play has passed all right?

For one thing, you have been prevented from seeing quite a number of films—films up to the value of $2,000,000. These $2,000,000 worth of films were created by film makers who didn't know what the censors would pass, and so came into collision with the board's standards.

"What have you cut out in making up your $2,000,000 worth of discards?" I asked John Collier, of the People's Institute. John Collier got together the members of the National Board of Censorship in the first place, and for five years or more he acted as secretary of the board. Lately he has been absorbing a bit of the attitude of the moviegoing public as an unofficial lay observer. So I asked him the question as an expert capable of talking about it—and not quite in the intense, professional spirit of the active movie censor.

"Well," said Mr. Collier, "if you ask me what we cut out, as if we have acted according to set rules and have always cut out things that offended in the same way, then I'll have to tell you we've been very inconsistent. You see, what we're really afraid of is being consistent—too consistent, and we're not at all afraid of being inconsistent.

"For it is with us as it is with life—life is unforseeable, tameless, profound, and it defies at times all set rules. And just so we have defied them, too, for we have not sought to tame the untamable.

"At times we have cut out some things that riper experience has taught us we should pass, and we have passed similar things at a later date. Roughly we have reached some general conclusions that may be said to hold good as a somewhat standardized basis for action.

"What have you all been prevented from seeing? Well, take the field of personal morals first. There is where a ticklish problem of censorship comes in. But if you notice your film plays at all closely, you will notice that you seldom or never see a long, passionate or protracted embrace. Moving picture actors have become so accustomed to having films turned back because of overacted scenes of love that you can now tell the experienced actors from the manner in which they do their love scenes with restraint.

"Then there is the matter of the display of alleged physical allurements, and the exposure of alleged physical charms. Such displays, if needed to carry on the theme of a film drama, are made by the stopwatch if at all. That is, they are not allowed in protracted or extended form.

"The wanton heroine brought us a problem of her own. It was decided that it was bad business to have the wanton heroine a successful heroine. The woman who turns lightly from man to man in the movies simply isn't allowed any more than the hero who plays the wanton game of turning lightly from woman to woman.

"Early in the history of the movies, plays with the wanton hero and the wanton heroine came in with considerable frequency. They made up quite a portion of the $2,000,000 worth of films that never have got beyond the private display rooms of the censors.

"Then consider the matter of the decent chivalry due to woman. When the moving picture studios had only a crude notion of getting action into their pictures, they often went in for fights and hairpulling matches. It was decided not to let films go onto the screens showing fighting women and hairpulling girls. So, if again you note the qualities of the films you see, you will note that the hair pulling and the brawling is not there. Perhaps you have grown so accustomed to its absence that you hardly know it's gone. But if it were there, you'd be asking, as you hardly ever are tempted to do now, what was wrong with the censors.

"The matter of moral lapses in men, when made known to loving wives, has brought us a special problem of its own. Should the movies teach the lesson of easy forgiveness and acceptance of the men at their homes, after a brief crying spell? The censors decided no, and so there are few scenes of easily forgiving wives and forgiven husbands.

"So it goes. You may recall the moving picture, 'The Birth of a Nation.' The censors were implored to censor and forbid that film on the grounds that it libeled a helpless race. Well, the board in that time had been talking things over and had reached a pretty broad philosophical conclusion. This conclusion was that it would resolutely refuse to stand guard on behalf of any local or sectional pride, or on behalf of any special faction or race.

"For, you see, the moving picture occupies a unique field of its own. It is made to-day, and to-morrow it is speeding through the mails to every city in America, perhaps to China, to Europe. Each film is made for a universal audience—for grown-ups, for children, for men, for people of all nations. It would be easy to specialize on the needs of children—and censor strictly for the child. But the child is only 10 per cent. of the average moving picture audience, so such censorship would end in wild confusion.

"Right after the film, 'The Birth of a Nation,' was permitted to be shown, along came a war film that was calculated to stir up riots between Franco-Americans and German-Americans.

"The censors—with that inconsistence I spoke of before—nullified their action in the case of 'The Birth of a Nation' and forbade this war film. The film makers protested, and the license commissioner threatened to withdraw the license of any house showing the film. The film maker went to court—and there the case rests now.

"Ex-Gov. Sulzer posed for a film in which he gave his version of the long fight ending in his impeachment as governor. The story indicated that a political boss was responsible. The boss was shown dominating legislators and voters. Finally the boss was shown in command at the impeachment court. As judges of the Court of Appeals sat on this court, the film was clearly a libel on them and a reflection on the judiciary as a whole. The whole last reel of that film was censored and eliminated."

Mr. Collier was careful to point out in his chatting about the time limit kept on scenes of feminine allurements and of embraces that he was recording only the opinion arrived at by vote of all the censors, and was not expounding personal moral views.

He moved from the discussion of the past of the censors to their future, and there he struck at one of the big problems of the moving picture trade, as he sees it. This problem was the problem of the universal audience.

The man who likes the classics can't go to a theatre and see Tolstoi's Kreutzer Sonata without being liable to get horse-play films before and after it. Mr. Collier wants to see the refinement of the moving picture business until you get the selected and grouped films—the selection of films with the peculiar tastes of particular audiences in mind. At present films are shipped and moved pretty much in bulk, one central "exchange" serving about the same films to all of the houses in that district. It makes a situation similar to what theatres would be if all houses played repertory companies, and exhibited a dozen companies to an audience each night in fifteen-minute performances. To work out some plan whereby the giving of carefully selected film plays may be possible is a task that now absorbs Mr. Collier's attention. As to censoring itself, Mr. Collier believes it may easily hinder that which it sets out to help—the making of the films so that they give life in greater abundance." He fears the moral effect of making any subject taboo and secretive, so that it puts in countenance just what it seeks to put out of countenance.

So he is pioneering toward the new field of furnishing selected films to selected audiences, and meanwhile the National Board of Censorship goes along in its more or less standardized task. The board, in capturing improper films, is made up of representatives of seven different civic bodies. It has thirty-two members, keeps 120 men and women busy as censors, and employs five secretaries. It works in collaboration with 450 different social organizations in cities other than New York.

Men and Things

A "STONE MAN" writes that the organization about which there has been, and continues to be, what I called in commenting on it, "much vague and mysterious talk," is not a political body. He declares, in effect, that it is a religious body, that its purpose is to "maintain the Protestant religion in this country," and that it is not under the direction of any politicians. In somewhat coarse terms he does express the opinion, however, that there are too many Catholics who are running for office, although he insists that a recent statement from George Wharton Pepper as to the religious but non-political character of the "club" is wholly correct.

* * * *

Incidentally, it may also be noted that at a time when this term Stone Man is much talked of in Philadelphia, there happens to be another which has also been an object of a good deal of curious attention—the name of A. Stoneman, or Austin Stoneman, in a pictorial "drama." With that name there is passed off on the public what purports to be a representation of Thaddeus Stevens, of Pennsylvania, in both his public and private life, during the comparatively brief period when that eminent but somewhat unconventional Radical Republican was the principal leader of the House of Representatives at Washington. But if the "Stonemen" in the "club" in this city have been misrepresented, as they say they have been, they have little reason to complain as compared with this Stoneman of fiction and the motion-picture stage, for no libel could be more grossly invented and more mischievously cast into the public mind than the one which the eccentricities, the weaknesses and the follies in the character of the statesman and parliamentary leader have been so exaggerated that the supposed likeness of Stoneman to him is really nothing but a distortion.

* * * *

Thaddeus Stevens was no saint, nor did he pose as one, and there was much in his political ideas and conduct that was unwise and also hurtful to the country. But it is clear, from all that is known of him in his public character, that he was not the fool, marplot and villain pictured in the show in question. There would be little occasion for adverting at all to the misrepresentation, grotesque as it often is in a hardonic spirit, if the identity of the old Commoner were more concealed, and especially if it were not announced as part of a "historically correct" performance. As a matter of fact, however, much of the representation of Stevens is wholly false, and most of what is true in it is so mixed with mere imagination and fiction that it is not only nearly valueless, but is constantly misleading to the majority of spectators, there being perhaps few who have more than a hazy knowledge of his personality and career.

* * * *

As for the general representation, it is on a par with the representation of Stoneman, or, rather, of Stevens. In the midst of some scenes and events, which either never happened or to which he bore no relation, he is made to appear as a degraded and abominable creature, utterly deserving of being loathed. A like impression as to the colored race also must be produced in many minds by like methods of picturing horrors and crimes, together with the operations of the Ku Klux Klan as avengers. All these things, so far as there is a basis of fact in them, are long past and gone; it is difficult to see any good which could come of them as a public show, and there is much reason for believing that they are pernicious in both their direct and indirect consequences on audiences, and, therefore, on the public at large. But when so much of the show is false or bogus in the mixing of highly seasoned imagination with fact, it should be resented, in regard to its subject matter, as an imposition also. If there is a justification at all for the existence of a Board of Censors, it would be in the exclusion of such an entertainment, or, at least, of the second half of the one in question, with its hideous and revolting brutalities.

* * * *

Dear Penn: Your article on "The German Vote" would be of incalculable value to the great army of the naturalized American citizens who were born in Germany if it could be given country-wide publicity.

It is high time that the so-called German-Americans made a concerted effort to repudiate the un-American sentiments publicly uttered by the self-appointed mouthpiece of this class of citizens. Are the Hexamers and Timms et al so dense that they cannot see that they are doing an irreparable injury to the truly loyal and sincere naturalized citizens who were born in Germany? Will it be necessary to expose these agitators to put a stop to their evil? Must it be shown that they are keeping up their agitation for self advantage and to hold their positions in their organizations? Some of those who shout loudest in their ranks are not even German by birth and, but for the fact that their respective businesses thrive in German-American circles and that they can only appease their insatiable appetite for vainglory in these clans, would be hidebound activists.

Their seditious utterings have already been too harmful. They have kept public officials from being renominated because of their German names. They have given impetus to a movement against all things of German origin, for they have created a doubt in former loyal Americans' minds as to the loyalty of the German-Americans, should it come to a test.

between a pastor a[illegible] the [illegible]

[illegible] to follow the example of two prominent types namely, Carl Schurz, of the West, and William Steinway, of the East, both of whom were the leaders in all things Teutonic in their respective sections. My association with both permits me to express judgment. Carl Schurz never lost an opportunity to admonish his compatriots against the detriment of clannishness. Even in his great newspaper, which at the time was the national organ of the German-Americans who openly rebelled against the Government of the Fatherland and had to flee from it to save their necks.

William Steinway was always in the lead of their public affairs in New York and the entire East. And invariably he preached the doctrine that they become Americanized in all particulars, as rapidly as the law allowed and their intellect would permit.

Need I quote the elder Henry Villard and others who have always made it a point to urge their compatriots to forget that they were Germans once upon a time and come to a full realization of the great privilege to be Americans, equal to every other American and free from doing homage to the autocracy as they did in the land of their birth? Do not all naturalized German-Americans understand that they foreswore allegiance to their former European potentate, ruler, etc.? Did they take that oath falsely, or did they mean to keep it under all conditions?

If the German-Americans wish to elevate their standing as citizens of this country, they should organize a society in opposition to the German-American Alliance and their ilk and proclaim to the world that they are done with Germany and are American in every fibre of their bodies, one and all, without deviation or equivocation.

Let us sympathize with out enslaved brethren in Germany, who must follow the commands of their lords and masters, for they have no other alternative, but let us shout "Amerika Ueber Alles," and stand by President Wilson in his endeavor to maintain genuine neutrality, and let us tell our fellow German-Americans that we swore to be Americans and foreswore being Germans. If we do this we will keep the respect of our fellow citizens; if we do not, the day will not be far distant when we will be on the defensive as to our sincerity in having taken the oath when we became naturalized citizens. The choice is ours. Will we be respected citizens or suspected citizens.

A Genuine German-American.

* * * *

[illegible]ORD (Conn.) TIMES
OCT. 1, 1915

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No notice taken of anonymous communications.

HELPING THE PRESS AGENT.

We trust that whatever decision may be reached by Mayor Lawler as to the propriety of permitting the display of the moving picture drama, "The Birth of a Nation," in this city, will be accepted without the conviction on the part of any colored or white citizens that some sort of a demonstration is necessary. At the best such demonstration will be mere playing into the hands of the press agent.

We do not suggest that Mr. Poli or any of Mr. Poli's employees have inspired the protests made here in Hartford (to the marked increase of Hartford interest in the production) but we do know that in other cities strong feeling against both "The Birth of a Nation" and its mediocre predecessor on the legitimate stage, "The Clansman," were carefully and energetically promoted by agents acting apparently in the interests of the producing firms. Philadelphia has managed to develop two riots, Boston has had a hysterical scene and other communities have felt inspired to become picturesquely exercised. It is obvious that any producer can well afford the loss caused by suppression in a few cities by reason of the interest stimulated in others.

As for the qualities of "The Birth of a Nation," it is, as shown at the Liberty theater in New York, a moving picture play of unusual elaborateness and doubtless of much interest to those who are interested in moving picture plays. After it has pictured more or less convincingly sundry battles in the Civil war and the assassination of Abraham Lincoln (by a white man) it shows a large number of negroes engaged in the violence which history says was common to the reconstruction period. It also shows the activities of white men who encourage this violence and in some instances give it their personal direction. There is a good deal of moving picture bloodshed, black and white, and an unusual number of moving picture thrillers.

But it doesn't seem like anything sensible people of any color to be excited about.

P. Ledger Phila. Oct

"BIRTH OF A NATION"

A Correspondent Who Thinks the Film Play "Socially Uplifting"

To the Editor of Public Ledger:

Sir—It was with deep regret that I read the strong assertions of W. W. Keen in regard to the "Birth of a Nation." If I may venture to express my opinion, I would say that this picture is socially uplifting. While there are many things which may be condemned as promoting animosity and race hatred, it is well to become acquainted with them in order to behold this greatest of all problems from the right angle.

To the eternal credit of the negro let it be said that he never once took advantage of his helpless charges during the war, when his master was away fighting against his freedom, and it was only when his ignorant and passionate nature was imposed upon by the "Carpet Baggers," and he was used as a tool in the hands of such men as Thaddeus Stevens, to forward certain political schemes, that the demon of revenge burst loose, and he endeavored to retaliate upon his former masters for the years of servitude which he had suffered. It was to protect themselves that the white men formed the Ku-Klux Klan, and because of the overwhelming numbers of the negroes, they were forced to have recourse to many acts which, under present conditions, shock the morals of society. The proud Southerner refused to bow his head under the yoke of that nation which put negro soldiers over him, and not only deprived him of his right to vote, but treated him more like a dog than like a citizen. It was then that he was forced to take the law into his own hands to protect himself and his family.

All this is set forth in the annals of history, but does not the picture also show it? The play does not act altogether against the negro, but against those whites, not deserving the name of men, who imposed upon and deluded him.

STANLEY A. WALTERS.

West Philadelphia, October 1, 1915.

P. Ledger Phila. Oct 3

"THE BIRTH OF A NATION"

A Great Theme Handled Crudely and in Complete Disregard of Facts

To the Editor of Public Ledger:

Sir—I do not know any production which handles a great theme more crudely and cruelly than "The Birth of a Nation," now on exhibition at the Forrest Theatre, treats the difficult and painful subject of reconstruction in the South. The task of reconstructing the Union would have been difficult under any circumstances. War is not the kind of bloodletting that lessens fever. To bind up and unite into one nation two sections that have fought one another requires patience, forbearance, magnanimity, and many great graces. Think how hard it has been to knead Ulster into the lump of Ireland and make that island one. Remember how prolonged the alienation of Poland from Russia, both Slavonic peoples.

In the case of the South, the presence of the negro makes the undertaking infinitely more difficult. There were radicals in the North who idealized the colored man and failed to appreciate his real condition, and there were radicals in the South who thought that under new forms the substance of the old relation could be retained. There were people who hated the Southern whites and aimed to humiliate them through the blacks, and there were poor whites in the South who hated the blacks and were glad to terrorize and lord it over them. Fearful mistakes were made, and great sufferings were undergone by many people. It is a sad chapter in our national annals. No one can tell the story rightly who does not appreciate how noble some of the idealists were and how brave and steadfast were some of those who adhered to a past order. Above all, no one can understand the South who does not grasp the fact that the colored people were almost universally loyal to their old masters and protected their women and children. Now, "The Birth of a Nation" is founded on a play that does not treat the colored people with the affection and sympathy that was felt for them by their own masters. That play, "The Clansman," was not permitted in Norfolk, Va., some years ago. The authorities at that Southern city aimed at reconciling and not alienating the white and black races. This moving picture show at the Forrest has many untrue touches, such as the black guerrillas shooting up the Southern village during the war, and those fearful scenes of riot and attack on a cabin, comparable rather to an assault of Sioux on some frontier settlement many years ago rather than to the attitude of the colored people to the old masters, whose manners they copied so admiringly and whose personal ascendency was so powerfully felt by them.

It would be an awful thing, at this day, in Ireland to enact in moving pictures the horrors perpetrated either by the conquering Saxon on the original population or by the Celts in their uprisings against the victors who confiscated their soil. What Ireland wants is union, obtained by forgetting and forgiving. In the same way no good purpose is secured by making heroes of Ku-Klux and lessening the horrors of such secret organizations that so readily lend themselves to evil, and are remedies so desperate that only the strongest constitutions can recover from them. But what particularly concerns me is the untrue and unfriendly portraiture of the colored people. They have bad men among them. But we must not judge them by their worst, just as the white race should not be judged by Frank and Jesse James, or those fearful guerrillas that under the guise of loyalty to North or South, as the case might be, did such dastardly deeds in the border warfare in Arkansas.

It is well that the Northern people should learn something of the problems of the South, but it is not well that they should have their sympathies alienated from the colored people, of whom Herschell V. Johnson, of Georgia, testified at the close of the war: "Whilst you strong men were in the tented field, far from unprotected wives and children, the negro cultivated their lands, tended their households and rendered all servile observances as when surrounded by the usual controlling agencies. As the governing class, individually and collectively, we owe them unbounded kindness." Alexander H. Stephens also bore witness in February, 1866: "Even in the hour of danger and peril they were in the main true to you and yours. To them we owe a debt of gratitude as well as acts of kindness." It's a fearful perversion of the relation between that race and the white race to have colored women participating in an insult of a most serious character to a white girl. The whole performance has many false and untrue touches.

CARL E. GRAMMER.

The Bulletin
Date 10-2-15

THREW BRICKS INTO BOX-OFFIC

Negroes Riot at Theater Where "Na[illegible]tion" Film Is Being Exhibited

Philadelphia, Sept. 24.—Three arrests we made and a dozen negroes were badly bettere by 150 policemen the night of September 2 in front of the Forrest Theater, Broad and Sa som streets, after bricks had been thrown in the theater box-office as a protest against t further production of The Birth of a Nation pi tures, entering their third week on show her During the day printed notices were distribut by the negroes, calling on their adherents meet at the Forrest to make a dignified protes By the time the house was ready to recei patrons several hundred negro men and wom had assembled, and were reasonably quiet un the brick-throwing began, followed by a char of the policemen into the crowd with the r sult indicated.

The negroes claim the showing of The Birth of a Nation pictures is an insult to Afro-Amer-icans, and appealed to the Mayor to forbid it. The film was passed by the State Censors some time ago, and their decisions having been upheld in the courts on various occasions Director of Public Safety Porter was unable to interfere. It is significant that the arrested and injured negroes are of the educated classes, a lawyer, two ministers and several doctors and institutional heads being among the number. The Birth of a Nation is billed for four weeks more at the Forrest. It has drawn capacity houses.

INGFIELD [illegible]
OCT. 2, 1915

FIGHT IS JUST BEGINNING OVER "BIRTH OF A NATION"

George B. Miller After Petition to Have Film Shown Here

"The Birth of a Nation" fight is just beginning. George B. Miller, who was turned down by the selectmen of West Springfield has begun working to land the film in this city. Mayor Stacy's previous refusal to sanction the production does not worry George. A force of canvassers to get names on a gigantic petition asking the mayor to reconsider his decision will start work in Springfield early to-morrow morning. The petition is expected to assume the desired proportions within a day or two, so that it can be presented to the mayor by the middle of the week.

Mr Miller rejoices in the action of the West Side selectmen in letting him know where he stands so early in the game. "I'm perfectly satisfied," said he last night. "I feel that anyone who fails to live up to his first agreement would fail to live up to a second one." The West Springfield officials by their special meeting Friday night spoiled a lot of Mr Miller's plans, just the same. He had the names of 275 West Springfield people out of 305 he had called up over the telephone who he says were in favor of showing the film. He is also authority for the statement that nearly 200 people had called up A. F. Royce of the West Springfield selectmen and asked him not to back down from the stand originally taken by the board.

The opposition of the Negroes to the film is easily explained by Mr Miller. He says it is all part of the scheme of those financially interested in the film to help advertise it. When such opposition does not develop of itself some is hired. "As a matter of fact," says Mr Miller, "there is absolutely nothing in the film for the Negroes to object to." Figures are Mr Miller's strong point. Says he, "Ninety per cent of the people of Springfield want to see that film." Meanwhile he is picking up some more free advertising for the show he is putting on up in Holyoke for two weeks beginning the 18th.

[illegible] of a Nation [illegible]
[illegible]llowed to be show[illegible]

OLUMBUS (O.) JOURNAL
OCT. 3, 1915

BATTLE IS LIKELY ON NATION PICTURE

Owners of "Birth of a Nation" Expected to Fight in the Supreme Court.

Issue Probably Limited to "Reasonableness" of Ohio Censors' Stand.

That there will be a hard-fought battle in the supreme court in attempt to overrule the state motion picture censor board, which refused to approve the dramatic production, "The Birth of a Nation," practically is assured.

Though no direct declaration of its intention to test the board's ruling in court has been announced by the New York company producing the picture, such announcement is expected at any time. It is believed that agents of the New York company will return to Columbus early this week to press the issue.

In Supreme Court.

Such an action against the censor board can be brought only in the supreme court and in all probability will take the form of a mandamus to compel the board to approve the film, if not in its entirety at least with elimination of the features criticised.

Mrs. Maude Murray Miller, minority member of the censor board, voted to approve the film with certain eliminations.

Should a mandamus suit be undertaken, speedy adjustment is assured by reason of the fact that such appeals from rulings of the censor board are given preference on the court calendar over all other actions excepting election cases and cases coming up from the public utilities commission. There are only a few of these exception cases on the supreme court docket, so that a mandamus suit in the "Birth of a Nation" issue would be up for hearing almost immediately after its filing.

Two Complaint Grounds.

Two grounds of complaint may be made in such an action, that the order of the censor board is "unreasonable or unlawful." In the proposed case the "unreasonableness" of the censor board's order probably will be made the basis if the suit.

That the censor board has wide latitude in passing upon the suitability of a film for exhibition is undisputed, and for this reason the complainants probably will have to present overwhelming proof that the board overstepped its authority in reasonableness before a reversal of its order will be sanctioned by the court.

The motion picture censor law does not specify what classes of pictures shall not be approved, but specifies what classes of pictures shall be approved, and these are left solely to the judgment and discretion of the censors.

In designating what picture shall be approved, section 4 of the censor law says:

> Only such films as are, in the judgment and discretion of the board of censors, moral, educational or amusing and harmless character shall be passed and approved by such board.

Other States Approve.

Though the "Birth of a Nation" film was disapproved by the censor board ostensibly on the ground that it was deficient in moral attributes, it probably will be claimed by its producers that it is of an educational value, marred by sufficient scenes of immorality to justify the board in banning its production in Ohio. The fact that official censor boards in other states and cities have never questioned the propriety of the picture also, probably will be urged as proof that the Ohio board acted without judgment and discretion.

The dramatic qualities of the picture were fully recognized by the Ohio board. In his public statement of reasons why the picture was rejected Chairman Williams of the board said: "It will not be disputed that it has great dramatic value and is stupendous from the standpoint of camera achievement. On the other hand, by no stretch of the imagination can we get away from the fact that it reflects unfavorably upon the colored race."

In case a mandamus writ is sought against the censor board, the board must be given 10 days in which to answer and file its transcript of the proceedings. When this is done the issues are completed and the case will be ready to be heard by the court.

SFIELD (Mass.) EAGLE
OCT. 2 1915

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eyes. You know.

WEST SPRINGFIELD BARS "THE BIRTH OF A NATION"

But Film May Be Shown in Holyoke.

WEST SPRINGFIELD, OCT. 2.—"The Birth of a Nation" will not be shown in this town. Action by the board of selectmen at a special meeting last night settled the question that has been agitating the town for the last week. George B. Miller of Springfield will not get the town hall or any other hall in town for the production of the sensational films.

John J. Lysaght, chairman of the board, gave as his reasons for prohibiting the picture the facts that the board did not believe in opposing the churches in a matter of this kind and that unexpected opposition had also developed because of the interference the proposed matinee performance would have on the work of the high school. A petition had been prepared in regard to this phase of the question and was about to be circulated by the school children among their parents.

Arrangements are being made by Mr. Miller, however, to show the film in Holyoke. Mayor Woods of that city said yesterday he saw no objection to it and would not refuse to sign a license for it there. Mr. Miller plans to secure the city hall and run the film at least two weeks in Holyoke. There are only a few colored people in Holyoke and little opposition to its appearance there is expected.

"BIRTH OF A NATION" WINS INJUNCTION IN ST. LOUIS.

After many injunction suits and an arrest, the managers of the "Birth of a Nation" have won the right to exhibit the film without further interference from the police. On September 17th, Walter Sanford, manager of the Olympic theater, and John Brethany, manager of the Birth of a Nation company, were summoned to the police court on a charge of exhibiting an improper picture. The summons was a result of a complaint from negroes living in the 17th ward. Judge Hennings said he had seen the play, and believes it teaches a moral. In a written opinion handed down by the Judge, he says:

"The best evidence against the contention of the Board of Police Commissioners and the Morality Squad that the picture is immoral and will create hatred, race prejudice and ill-will, is the fact that, although the production has been running daily for three weeks, there has not been, so far as the evidence shows, the slightest indication of any such untoward condition in our city." Many affidavits were filed in support of the play by ministers, bank presidents, newspapermen and all the principal dramatic critics in St. Louis.

STON HERALD
OCT. 5, 1915

the fringe of the [illegible] league.

NEGROES DENOUNCE WILSON AND CURLEY

President Wilson was denounced for his stand on segregation among federal employes and Mayor Curley was scored for "allowing" the production of "The Birth of a Nation" in a resolution adopted last night by several hundred Negroes at a mass meeting of the New England Suffrage League, at the Twelfth Baptist Church. The ballot was declared to be the weapon of defence of the Negro against humiliation at the hands of the white race.

At the afternoon session, the Rev. M. A. N. Shaw urged the concentration of Negroes in Boston from the southern states in order to bring about the defeat of Mayor Curley. This, Mr. Shaw pointed out, would be a fitting retaliation for the mayor's failure to stop the film presentation of "The Birth of a Nation."

He declared that "Anglo-Saxonism" would be exterminated as divine punishment in the present war because of the wrongs inflicted on the Negro by the white man. Negroes were urged to abandon the "bow-the-neck-and-bend-the-back" attitude and to organize to obtain their rights.

William M. Trotter, president of the league, was re-elected at the evening meeting, and spoke on race segregation in the national treasury and postoffice departments. Other speakers were the Rev. Walter Gay of Hartford, the Rev. Jacob H. Wiley of Providence and the Rev. W. W. Ryan of West Newton.

WHAT IS ASKED FROM THOSE RESPONSIBLE FOR "THE BIRTH OF A NATION," BEING PLAYED IN PHILADELPHIA

RTFORD (Conn.) [illegible]
OCT. [illegible]

on Monday was damaged by German artillery.

MAYOR HASN'T DECIDED, YET

"The Birth of a Nation" will probably be shown at the Palace theater, this city, next week. The film, which is the noted D. W. Griffith's production, founded on Thomas Dixon's story, "The Clansman," and in 12 parts, was viewed in Bridgeport yesterday by the mayor and his secretary, who motored down to get first hand impression of the photoplay.

Protests galore have been received by the mayor, not only from colored residents, but from others and many of them prominent. Whether these protests have been inspired by the enterprising press agent is not at all unlikely, but even so, according to those who have seen it, the impression seems to be that the negro is seen in an unfavorable light.

Two mayors saw the film yesterday Mayor Joseph H. Lawler and Mayor Clifford B. Wilson. Sylvester Z. Poli, theatrical magnate, who has arranged for the film to be shown in his houses in New England, was also on hand. Mayor Lawler made no comment directly after he had seen the film and today said he would announce his decision probably within 48 hours or less.

It is estimated that about 2,000 people saw the production yesterday in Bridgeport. The days of half a century ago were recalled in watching the events as they transpired, staged with thousands of actors and costing a fortune to produce. Music plays an important part in the staging of the production. Producers claim "The Birth oof a Nation" is historically correct. There was little applause as the big production was shown, reel after reel, in demonstration, hardly of any kind, the audience appearing to prefer to admire quietly the magnitude of the moving picture. Several more written protests against the film were received yesterday by the mayor.

SPRINGFIELD (Mass.) MORN. UNION
MORNING, OCT. 5, 1915

NEGROES WOULD DEFEAT CURLEY

Plan to Import Men from South to Pack Boston Considered at Convention.

[Special to The Union.]

BOSTON, Oct. 4—Boston is to be packed by imported Negro voters in order to defeat Mayor Curley for his failure to prevent the exhibition of "The Birth of a Nation" photo play if the threats made today, at the convention of the New England Equal Suffrage League, a Negro organization, are carried out.

Speaking at the meeting in the Twelfth Baptist Church in the South End, Rev. M. A. N. Shaw proposed concentration here of Negroes from Mississippi, Alabama and other Southern States. The Mayor was criticized for harsh language for his tolerance of a film that glorified the Ku Klux Klan and represented the Negro as a ruffian. This is the photo play that caused a riot at one of its first presentations here. Several dozen Negroes were arrested and later Negro voters unsuccessfully sought legislative action to prohibit it. It has been running in Boston for months and now without the slightest trouble. Springfield has prohibited it.

William Monroe Trotter, editor of the Guardian, and a leader in the first demonstration against the play, is president of the league. He was arrested and struck by a policeman in a riot at the Tremont Theater. In his address today he said that the outstanding feature of the color question since the league's last meeting was the aggression of the white South in pushing color prejudice into the North. This was shown, he said, by the "Jim Crowing" and race segregation of the national Treasury and Postoffice Departments and the indorsement of this move by President Wilson, a "Southerner." The President told Trotter not to come to the White House again after he led a vigorous protest.

In his address today Trotter said the photo play depicted the enfranchised Negro as revengeful and lustful. The Leo Frank case, he said, showed the danger of plays glorifying the Ku Klux Klan and the menace of race prejudice against citizens of native birth, who have come bravely to the country's defense in war. He complimented the Negro voters who helped defeat Senator Andrew Doyle for his support of the film in the Legislature, and urged Boston Negroes to defeat Senator Martin Hays.

The future is gloomy for the white race, according to Shaw. In a fiery speech he said:

"God has decreed that the Anglo-Saxon race shall die. Men are seeking the causes of the present war on the ground, in the air and under the ground. But the cause lies at the great white throne of God, a God disgusted with the oppression of weaker races. The Anglo-Saxon race will be exterminated because of the wrong inflicted on the Negro by the white man."

Shaw predicted that Japan would invade the United States and mark another step in the punishment of a dominant race.

"Villa and Carranza," he went on, "are shooting up Americans, and yet what is done? Nothing. Yet we send troops to take charge of Haiti."

JUST VIGOROUS PROTEST

"The Birth of a Nation" Mass Meeting at Olympia Theatre Last Sunday Interests Thousands of Representative Citizens Opposed to Play

STRONG AND POINTED RESOLUTIONS ADOPTED

An audience of fully 2000 representative Afro-Americans and white citizens comfortably filled the Olympia Theatre Sunday afternoon, which was a protest meeting against that infamous photoplay, "The Birth of a Nation." The meeting was called to order by Dr. A. B. Jackson, who delievered a brief address, informing the large audience what was the object and purpose of the gathering. Dr. Jackson then introduced Hon. John O. Sheatz, ex-State Senator, who presided. Mr. Sheatz did not mince words in denouncing the unjust and unfair misrepresentation which the photoplay represented. All the speakers that followed were strong in their denunciation of this most iniquitous slander upon the Afro-American race vanity in this country. It was denounced as a base libel upon a race type in thi country which no history would verify as a particle of truth. Each speaker, both white as well as colored, appealed to the thoughtful, intelligent and fair-minded white citizens

HON. JOHN D. SHEATZ,
Ex-State Senator of Pennsylvania, Who Presided at the Mammoth Protest Meeting.

to help drive such a diabolical exhibition from our city.

The speakers included Bishop Levi J. Coppin, Bishop J. S. Caldwell, Rev. J. I. Lowe, Mr. Ellwood Heacock, Attorney G. Edward Dickerson, Rev. W. F. Graham and Dr. William A. Sinclair, who prepared and read the resolutions, which were unanimously adopted by a standing vote.

Resolutions Adopted.

The citizens of Philadelphia, in mass-meeting assembled at the Olympia Theatre, September 26, 1915, set forth and declare that:

The white and colored citizens of Philadelphia have been living together as neighbors and friends in peaceful accord for generations. Since the emancipation of the Afro-Americans 50 years ago, neither race has been inflamed against the other. Good will, good fellowship and the helping hand have ever been the coin of exchange between the races. Good citizens cannot approve or tolerate the preachment of race hatred or race prejudice, whether through the Drama, Moving Pictures or otherwise, for this means the destruction of friendly relations and good order.

About nine years ago the Rev. Tom Dixon, a man from the South, and who is a disgrace to the Southern name, and who apparently has stolen the livery of Heaven to serve the devil in, brought a Drama to this city known as "The Clansman." Its production was calculated to inflame race hatred and break the peace of the people of this community. The play was promptly suppressed by Mayor Weaver. The Rev. Dixon appealed to the Court. Judge Sulzberger decided against him and he was driven from Philadelphia. About four years later he returned, but the Director of Public Safety, Mr. Clay, acting under Judge Sulzberger's decision, chased him out of the city, although a large number of tickets had been sold.

With all the persistence of his satanic majesty, whose servant he is and whom he diligently serves, he has come back again with a Photoplay known as "The Birth of a Nation," based on "The Clansman." This play is destroying the peace of the community, engendering race hatred, inciting to riots and outbreaks against public order; libelling, insulting and inflaming the colored people, and is leading to serious breaches of the peace.

The white people of this city can and should guarantee to their colored fellow-citizens the full protection of the law. They should not allow a degenerate so-called minister to invade this city and through a wicked and shameless photoplay of race hatred break the bonds of good will and peace which have always existed between the races in this City of Brotherly Love.

It is for the love of money that the Rev. Tom Dixon is selling his soul to Satan.

The colored people appeal to their white fellow-citizens to rise in their mighty power and suppress this play and again drive this degenerate minister from our fair city. They appeal to the white people to boycott the play and also to demand that the police power of the city be invoked to put an end to this infamy. The play is based on an absolute and unqualified falsehood. The last of the Southern States passed from Republican that is colored and white or mixed control, to Democratic or wholly white control in 1876. Since this date the colored vote has never been even a factor in any of the State elections in the seceding States of the South. So the so-called Reconstruction period closed in 1876, when the white people of the South assumed absolute control of all the State governments of the South. From the close of the civil war in 1865 to the close of the Reconstruction period in 1876 not a single charge of assault was brought against any colored man in any part of the South. The white people of the South universally testify to the loyalty and faithfulness of the colored race to their families during the dark period of the civil war. The Ku Klux Klans operated from shortly after the close of the war until 1876. They were not organized to protect white women. No white woman was menaced. They were organized to overthrow the Republican party in the South and efface the Negro as voters. The first charge of assault ever made against a colored man was against Sam Hose, in 1890, 14 years after the close of the reconstruction period and 14 years after the Ku Klux Klans had ceased to exist. No colored Lieutenant Governor of a Southern State ever attempted to force a white woman. This is a deliberate invention calculated to kindle bitter race hatred and do immeasurable injury to the colored people today. No such scenes as described happened in any Southern Legislature. Riots at elections imputed to Negroes as pictured are horrible libels. Rioting, midnight riding and murdering were all the dastardly work of the Ku Klux Klans.

As to the Ku Klux Klans as a body, Mr. Blaine in his "Twenty Years in Congress," speaking of them, says: "In prosecuting their purposes these clans and organizations hesitated at no cruelty, were deterred by no consideration of the law or humanity. They rode by night, were disguised by masks, were armed as freebooters. They whipped, maimed or murdered the victims of their wrath. White men were visited with punishment of excessive cruelty." "Murder with them was an occupation, and perjury was a pastime."

Some of the members of the Ku Klux Klans were captured, indicted and put on trial. A number were arraigned before the United States Court in South Carolina. The white people of the State engaged the most eminent counsel for their defense. Their leading lawyer was the noted and learned Reverdy Johnson, of Maryland, who, after hearing the evidence, much of it confessions by the Ku Klux Klan themselves, his honest nature revolting, refused to make a plea for his clients, but left them to the mercy of the Court, saying: "I have listened with unmixed horror to some of the testimony which has been brought before you. The outrages proved are shocking to humanity; they admit of neither excuse nor justification; they violate every obligation which law and nature impose upon men; they show that the parties engaged were brutes insensible to the obligations of humanity and religion. The day will come, however, if it has not already arrived, when they will deeply lament it. Even if justice shall not overtake them, there is one tribunal from which there is no hope of escape. It is their own judgment: that tribunal which sits in the breast of every living man; that small, still voice that thrills through the heart, the soul and the mind, and as it speaks gives happiness or torture; the voice of the conscience, the voice of God. If it has not already spoken to them in tones which startled them to the enormity of their conduct, I trust, in the mercy of heaven, that that voice will speak before they shall be called above to account for the transactions of this world; that it will so speak as to make them penitent, and that, trusting in the dispensations of heaven, whose justice is dispensed with mercy, when they shall be brought before the Bar of their great tribunal, so to speak, that incomprehensible tribunal, there will be found in the fact of their penitence or their previous lives some grounds upon which God may say, "Pardon."

The Rev. Tom Dixon in his writings and on the platform seems to proudly boast that his father was a Clansman. The irony of it! The pity of it! Mr. Blaine in his "Twenty Years in Congress" says of the Clansmen: "Murder

REV. W. F. GRAHAM,
Who Delivered an Address at the Protest Meeting.

with them was an occupation, and perjury was a pastime." Their own leading attorney, Reverdy Johnson, when they were on trial before a Court of law, said of them that they "were brutes, insensible to the obligations of humanity and religion." There might not be, therefore, any serious grounds for surprise that such a father should beget such a son. Streams do not rise higher than their source.

The mass-meeting in the name of plus a hundred thousand colored citizens of Philadelphia, orderly in their lives, hard-toiling, many of them taxpayers, all of them imbued with just pride in the honor, good name, prosperity and happiness of our great city and all of its people, would mostly earnestly implore the Christian, patriotic and liberty-loving white people of the community to intervene and save their colored fellow-citizens from further injury and degradation through this libelous, insulting, infamous race-hatred-breeding photoplay.

RT. REV. J. S. CALDWELL,
Bishop A. M. E. Zion Church, Who Addressed the Great Protest Meeting.

TOM DIXON A LIAR

The "Birth of a Nation" has completed its fourth week at the Forrest Theatre against the protest of many of our citizens. The pictures show a Lieut. Governor, a colored man who has been elected through the influence of the carpet baggers. He has a law enacted to permit intermarriage between black and white people, then tries to win the heart of the daughter of his white friend, who is in love with a Southern Colonel. She rejects him and he attempts to force his attentions, when the Southern colonel and a band of Clansmen rescue her.

This is one of the many objectionable parts shown. The only colored Lieut. Governor we have had is Mr. Pinchback, and we challenge the author of the Clansman—"Birth of a Nation"—to prove that Mr. Pinchback is guilty of what is charged in the pictures. On the contrary, hundreds of young colored girls have been forced to submit to the brutal animal nature of some of the best, so called Southern gentlemen, the result of that unlawful union we have thousands of mulattos in the South who bear the family resemblance of their white fathers. If the South hailed Abe Lincoln as its best friend why did the Southerners rebel. Tom Dixon is a liar.

[illegible] "The Birth of a Nation" is a pictured and spectacular melodrama on a colossal scale. As the first of its kind it has received extraordinary advertising. It is novel and unique and therefore the public wants to see it. But unless attractions as good as this are frequently staged, the old Olympic, one of the city's most notable landmarks, will yield to its environment, and instead of movie attractions like the present ones, in the near days to come, it may be a ten-cent picture house.

WALTER SANFORD IS ACQUITTED

Republican Oct. 7

Charge Based on Display of "The Birth of a Nation" Film Fails.

A jury in Judge Sanders court yesterday found Walter Sanford, manager of the Olympic Theater, not guilty of a charge of "displaying lewd, indecent and immoral pictures in connection with the production of "The Birth of a Nation."

The case was based on a scene in which a negro was shown pursuing a young white girl.

Evidence was produced by the defense to show that the negro, as portrayed in the picture, was so taken up with what he thought his equality with the white race, that he thought he could marry her and his advances were only an effort on his part to show his affection for her.

Detectives Chrismer and Campbell of the morality squad, who viewed the picture and passed on it favorably, were witnesses for Sanford. Richard Spamer of The Globe-Democrat, W. V. Brumby of The Republic and Raymond Walsh of The St. Louis Times testified in favor of the picture.

The suit follows the action of the Circuit Court some time ago granting an injunction prohibiting the Police Department from interfering with the producing of the picture.

[illegible] over month "The Birth of a Nation" allowed to be shown

MOTION PICTURE NEWS (New York City)
OCT. 9, 1915

INJUNCTION SUIT WON BY "NATION" IN ST. LOUIS

On September 20, after the "Birth of a Nation" had been showing for three weeks in St. Louis, Judge Hennings, in a written opinion, ordered an injunction restraining the Board of Police Commissioners there from interfering with the production of the feature at the Olympic theatre. The Judge said that the best evidence against the contentions of the Board of Police Commissioners and the Morality Squad, is the fact that although the feature had run more than three weeks, there had not been the slightest indication of trouble or such untoward conditions as were feared.

Referring to the scene in which Silas Lynch seeks to marry a white woman, Judge Hennings said:

"A number of States of the Union, including the state on our east (Illinois) permit such marriages. While opinions differ, and the law of Missouri prohibits such marriages, evidently the residents of states in which mixed marriages are permitted, and white people elsewhere, do not consider such intermarriages immoral. Affidavits filed by three ministers of the Gospel, the morality squad of the Police Department, educators, dramatic critics, professional and business men, and 866 cards signed by spectators to the effect that they found nothing immoral in the production, sustain the position that no race prejudice is engendered."

CTURE WORLD (N. Y. City)
OCT. 9, 1915

"BIRTH OF A NATION" WINS INJUNCTION IN ST. LOUIS.

After many injunction suits and an arrest, the managers of the "Birth of a Nation" have won the right to exhibit the film without further interference from the police. On September 17th, Walter Sanford, manager of the Olympic theater, and John Brethany, manager of the Birth of a Nation company, were summoned to the police court on a charge of exhibiting an improper picture. The summons was a result of a complaint from negroes living in the 17th ward. Judge Hennings said he had seen the play, and believes it teaches a moral. In a written opinion handed down by the Judge, he says:

"The best evidence against the contention of the Board of Police Commissioners and the Morality Squad that the picture is immoral and will create hatred, race prejudice and ill-will, is the fact that, although the production has been running daily for three weeks, there has not been, so far as the evidence shows, the slightest indication of any such untoward condition in our city." Many affidavits were filed in support of the play by ministers, bank presidents, newspaper men and all the principal dramatic critics in St. Louis.

TION PICTURE NEWS (New York City)

JUDGES UPHOLD EXHIBITOR IN SHOWING "NATION"

"The Birth of a Nation" is running in full blast in Pittsburgh, despite the fact that the police stated it could not be shown. A delegation of colored men and women appealed to the mayor and he ordered the police department to see that the pictures were not shown.

The Nixon theatre, Manager Thomas Kirke, Jr., was determined that the picture would be shown, and as he had advertised the picture thoroughly, he went ahead with his plans, and the result was that he opened the doors of the theatre and the picture was put on.

Mr. Kirke, feeling that the police would try to stop him, went to the Allegheny County courthouse and took the matter up with several of the judges on the bench, and the result was that he was told to run the picture, and should the police try to stop him they would grant an injunction against the police department and prevent them from interfering with the show.

MOTION PICTURE NEWS (New York City)

PLAY, WITH TITLE SIMILAR TO "NATION," RESTRAINED

Thomas Dixon, Jr., and the Epoch Producing Company, makers of the "Birth of a Nation" filed an injunction in the Circuit Court asking that the Cherokee theatre, Cherokee and Ohio avenue, St. Louis, be restrained from producing a play called "The Birth of Our Nation," which is based on "The Clansman," and was to be staged by a stock company. The petition claimed that the similarity in title and in production would cause great loss to the Epoch Company. Judge Kinsey granted the injunction answer and [illegible] proceedings. When [illegible] are completed and the [illegible] ady to be heard by the court.

OTION PICTURE NEWS (New York City)
OCT. 9, 1915

TORONTO CENSORS REFUSE TO BAR "BIRTH OF A NATION"

Coincident with the announcement that "The Birth of a Nation" would be shown at the Royal Alexandria theatre, Toronto, came the news that the colored people of the city would lodge a strenuous protest against its passing the Board of Censors. However, the board, after viewing the picture and discussing the situation, decided that "owing to the fact that the theme of the play had absolutely no National bearing, it was entirely unobjectionable."

Variety
Minneapolis
10-9-15.

FIGURES DO NOT LIE

Trenton, N. J., Oct. 1.—Twenty-one thousand people saw The Birth of a Nation film at the Trent Theater last week, according to the figures compiled at the box-office when the film closed on Saturday night. Further figuring revealed the fact that between ten and eleven thousand dollars jingled their merry way into the theater strong box. This establishes a new record for the Trent Theater, shattering all previous records to a point that seems almost exaggerated. The previous attendance record was hung up (for the city of Trenton) at the Taylor Opera House five seasons ago, when the Three Twins Company played to 18,000 people, for a gross of $7,500.

More than 4,000 prospective patrons to the "Nation" film were turned away during the week because of lack of space in the theater, and at that about 4,000 stood after buying their tickets. The total expense of advertising the film in the city papers (803 inches) was $550.

Variety
Minneapolis
10-9-15

OHIO CENSORS

Bar The Birth of a Nation

Columbus, O., Oct. 2.—The Birth of a Nation films will not be shown in Ohio, by reason of their rejection by the State Board of Moving Picture Censors. Following so closely the ban placed by the State Board upon Hypocrites, the Bosworth, Inc., film, this action by the Ohio censors is the subject of considerable unfavorable comment. It is denied in political quarters that there is an significance from an electoral standpoint in the Board's decision, although the reasons assigned are that The Birth of a Nation screens would "arouse race prejudice and perhaps cause unpleasant feeling between the North and South."

Those supposed to be in position to know say it is unlikely the owners of The Birth of a Nation pictures will appeal to the courts to overrule their rejection by the State Board, although Bosworth, Inc., is making a spirited fight on behalf of their production.

NEW YORK DRAMATIC MIRROR
OCT. 9

THE BIRTH OF A NATION BARRED OUT OF OHIO.

The State Board of Motion Picture Censors has rejected The Birth of a Nation, a widely discussed film depicting scenes in the South during the reconstruction period, and will not permit it to be exhibited within the State. Two reasons were assigned for turning down the film, that it would arouse prejudice against the colored race and that it might arouse prejudice between the North and South.

The film has been the storm center of discussion in many parts of the country where it has appeared. IN BOSTON AND PHILADELPHIA IT WAS SAID TO HAVE BEEN THE CAUSE OF NUMEROUS RACE RIOTS.

It is generally considered by motion picture people one of the biggest things of its kind yet attempted and shows on a large scale numerous scenes which are alleged to have occurred immediately following the Civil War. The Board of Censors have received numerous letters from colored people protesting against the proposed exhibition of the film in Ohio, and from other persons who feared it would cause racial trouble.

"The Birth of a Nation," is a dramatization of Thomas Dixon, Jr.'s, work, "The Clansman." It was booked for an early engagement in Cincinnati.

N PICTURE NEWS (New York City)
OCT. 9, 1915

The Jury Retires on The Two Dollar Picture

THE test of the two-dollar picture program now under way in New York, Chicago and Philadelphia, will be watched with a great deal of interest. Already there is much discussion within the trade.

* * *

ON the one hand, it is pointed out that the opening program in New York, while composed of excellent pictures, does not present the theme, the elaboration, the emotional interest, the exceptional bigness of that established two-dollar success, "The Birth of a Nation," which, besides being a motion picture, is also from all standpoints a great show; also that other program pictures quite as excellent as the Triangle opening program are being shown right along at competing theatres and at comparatively low prices.

* * *

ON the other hand, the opening of the Triangle program was preceded by the best advertising campaign the theatrical business in general has ever enjoyed. The Knickerbocker presentation was of a high order. This theatre and also the Studebaker and Chestnut street opera house have large followings among those who do not hesitate at two-dollar prices for their evening's entertainment. All these factors are very favorable, and, it must be said, the Triangle effort, elevating as it will the status of the pictures in the public eye, is a most commendable one

* * *

THE larger question, however, arises in many minds: is the motion picture logically a two-dollar entertainment? Is this its basic function?

In quality, yes. Few of us can conceive of the possibilities of this wonderfully elastic medium of expression. But does the future of the film lie along the thin line of high prices?

Or is it a remarkable facility, like the phonographic record, for conveying the highest quality of drama, literature and news to the millions at a price within their means. These are other questions, still to be answered.

* * *

THE present presentation of Triangle films is confined to chosen theatres in the large centres. The exhibitor is awaiting, with interest the proposition which will be made to the *picture* theatres of the country.

EW YORK (N. Y.) CLIPPER
OCT. 9

OHIO CENSORS REFUSE TO PASS GRIFFITH SPECTACLE.

SOLONS FEAR "BIRTH OF NATION" MIGHT CAUSE RACE PREJUDICE.

The Ohio Censorship Board refused to pass D. W. Griffith's master work, "The Birth of a Nation," last week. The censorial solons of the State which has been the birthplace of more presidents than any other in the Union would not put their official O. K. on the Griffith production because of an alleged fear of racial prejudice that they seemed to feel the picture might create.

"The Birth of a Nation" has been showing in New York city to crowded houses since March, and has been a wonderful success wherever it has been presented. The Epoch Producing Corporation, sponsoring "The Birth of a Nation," it is understood, will shortly lay their case before the Ohio courts.

OHIO BARS DIXON PLAY.

State Board of Censors Forbids Production of "Birth of a Nation"—Intended Exhibition at Cincinnati Frustrated—Discussion and Race Riots in Boston and Philadelphia Had Influence—Board Says Play Arouses Prejudice Against Colored Race and Prejudice Between North and South.

(Cincinnati Times-Star, Sept. 28, 1915)

(Times-Star Special Dispatch)

Columbus, O., Sept. 28.—The State Board of Motion Picture Censors today rejected "The Birth of a Nation," a widely discussed film depicting scenes in the South during the reconstruction period, and will not permit it to be exhibited within the State. Two reasons were assigned for turning down the film—that it would arouse prejudice against the colored race and that it might arouse prejudice between the North and South.

Play Been Storm Centre—Riots Cited in Boston and Philadelphia.

The film has been the storm centre of discussion in many parts of the country where it has appeared. IN BOSTON AND PHILADELPHIA IT WAS SAID TO HAVE BEEN THE CAUSE OF NUMEROUS RACE RIOTS.

It is generally considered by motion picture people one of the biggest things of its kind yet attempted and shows on a large scale numerous scenes which are alleged to have occurred immediately following the Civil War. The Board of Censors have received numerous letters from colored people protesting against the proposed exhibition of the film in Ohio, and from other persons who feared it would cause racial trouble.

"The Birth of a Nation," is a dramatization of Thomas Dixon, Jr.'s, work, "The Clansman." It was booked for an early engagement in Cincinnati.

Motion Picture News 879

INJUNCTION SUIT WON BY "NATION" IN ST. LOUIS

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Referring to the scene in which Silas Lynch seeks to marry a white woman, Judge Hennings said:

"A number of States of the Union, including the state on our east (Illinois) permit such marriages. While opinions differ, and the law of Missouri prohibits such marriages, evidently the residents of states in which mixed marriages are permitted, and white people elsewhere, do not consider such intermarriages immoral. Affidavits filed by three ministers of the Gospel, the morality squad of the Police Department, educators, dramatic critics, professional and business men, and 866 cards signed by spectators to the effect that they found nothing immoral in the production, sustain the position that no race prejudice is engendered."

Ohio board of censors, it was yesterday, has barred "The of a Nation." The reason is that the spectacle is calculated to cause racial trouble.

action of the censors was indirectly mentioned at yesterday's ing of the Cleveland Exhibitors' ne, but not officially discussed. was hinted, however, that Cleveland exhibitors may decide to make court test of the censors' power hen the picture is ready for release the city.

David Wark Griffith has chosen e subject and is laying plans to roduce another motion picture spec- cle equally pretentious, equally stly and equally absorbing in its terest as "The Birth of a Nation."

One argument used by those who o not believe in the $2 picture house that there are not sufficient themes o provide spectacles on the same cale as this story of the civil war. No one denies that "The Birth of a Nation" is a $2 picture.

"History teems with stories of equal, if not greater magnitude than that chosen by Mr. Griffith for "The Birth of a Nation," Theodore Mitchell of the Epoch Co., the organization responsible for the greatest motion picture yet produced, told me in New York recently.

"As a matter of fact, Mr. Griffith has submitted three subjects of world wide interest any one of which would make as great a spectacle as "The Birth of a Nation,'" Mr. Mitchel said. "'The Birth of a Nation' took eight months to produce. Probably Mr. Griffith could not turn out more than one big picture in two years, but you must remember that he is a genius and a series of pictures of the same magnitude as 'The Birth of a Nation' may be confidently expected from his fertile imagination and executive ability."

New York motion picture men are taking a very keen interest in the doings of the Ohio board of censors. They say they cannot understand why Ohio exhibitors have not made a court test.

It is hoped by eastern film men that a test be made with "The Birth of a Nation," which has the indorsement of more than 2,000,000 people.

The reported decision of Ohio exhibitors to make a test with a picture showing a nude figure is regarded in New York as an error of judgment. There is little excuse for undraped figures in motion pictures, they say, and to use such a scene for a test is courting failure and apt to bring the business into disrepute.

"While the picture chosen may be a very beautiful one and not at all offensive to artistic or broad minded people, it gives the censors and those who support them a very powerful argument in favor of the retention of the system. 'This tendency will develop unless there is some form of restriction,' the censors probably will argue and they will have a strong case," one of the leading men in the business asserted.

"The Birth of a Nation" is scheduled to reach the Opera House about April. The booking is for two weeks, but it is confidently expected it will run a much longer period.

"Cleveland is now fifth city of America and if the picture can run eight consecutive weeks in St. Louis, I am sure it will have a long run in Cleveland, which is one of the best theatrical cities in the country," Mr. Mitchell said.

Mr. Mitchell put forward some strong arguments in favor of the $2 picture house.

Ph. Telegraph Oct 10

FILM MEN TO PROTEST.

Special Meeting of Ohio Exhibitors to Protest Against Censors.

(Special Correspondence The Morning Telegraph.)

COLUMBUS, Ohio, Oct. 9.—At the request of exhibitors all over the State, a special meeting will be held of the Ohio State Branch No. 1 of the Motion Picture Exhibitors' League of America to protest against the action of the State Board of Censors in rejecting "Hypocrites" and "The Birth of a Nation."

The gathering will take place at the Hotel Chittenden in this city on Tuesday, October 19. There will be both a morning and afternoon session. Max Stearn, president of the State League, has issued a letter urging all Ohio exhibitors and theatre men from all over the country who are interested in the question of censorship to attend the meeting.

MOTION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

Politics in Censoring

Oakland, California, Has Interesting Situation Due to Attempt of Mayor J. L. Davie to Have Griffith Spectacle Stopped—City Attorney Stated That a Mistake Had Been Made—Controversy Has Started an Unpleasant Political Controversy.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE danger of censorship to the motion picture industry has perhaps never been more clearly demonstrated in the West than in the recent action of the city administration at Oakland, Calif., in regard to the D. W. Griffith masterpiece, "The Birth of a Nation," or, as it is more generally known here, "The Clansman."

On the second week of the return engagement of this attraction in Oakland, and its fifth week in that city, the mayor ordered the show stopped. The following day this official declared that he did not intend to close the show and that the police had exceeded their authority in taking the arbitrary action they did. The city attorney apologized on behalf of the municipality, stating that a mistake had been made, and the showing of the film was continued without further trouble.

Merely a Political Ruse.

Censorship in so far as censoring the film on its merits seemed to be furtherest from the thoughts of those in power, it being very evident that the whole matter was one of politics and "The Clansman" happened to be the impromptu football that was used for the political fight. In Oakland the Board of Censors consists of two members, the mayor and the chief of police. When the production was first shown in that city Frank Mott was mayor and he not only allowed the film to be exhibited without any change, but advised all who could possibly do so to see it. When the return engagement commenced a new mayor was in the chair and the trouble that ensued over the film was merely a testing of authority.

During the second week of this return engagement at the Macdonough theater police officers appeared after the house had been filled one evening with an order from the mayor directing that the show be stopped. The theater management read the order from the stage and told the audience that their money would be refunded at the box office. John Ford, one of the operators, was placed under arrest and later released on bail. Why the police picked an operator instead of the manager of the house is not explained.

On the following day F. A. Geisea, manager of the theater; W. C. Wheeler, manager of the concern handling the film, and W. E. Keefe, personal representative of D. W. Griffith, made an application in the Superior Court to secure a restraining order to prevent further interference from the police and it was then that the city attorney appeared and stated that a mistake had been made and that the mayor's orders had been wrongly interpreted.

Mayor Calls It a Frame-Up.

Mayor J. L. Davie states that the entire matter was a frame-up to discredit him, as an aftermath of an exceedingly bitter municipal campaign. The chief of police declares that he was merely following orders and holds a letter from the mayor instructing him to stop the show. He further declares that the mayor now wishes to secure a return of this letter, but that it is being retained in case a civil suit is instituted against the city. Such a step as the one suggested is being considered by the owners of the film to recover the money lost by the elimination of the one exhibition. In the controversy that has ensued over the incident not a single reference has been made by either side involved in regard to the merits or demerits of "The Clansman." The picture has been lost sight of entirely in the political squabble and the only result, aside from the financial loss to the exhibitors of the film, has been to cast discredit upon the censorship system as operated at Oakland.

Chicago Tri. Amer. Oct 13

PARENTS WISH TO LOWER BAN ON FILM

BY ROB REEL.

"Let me know as soon as the city allows the children to see 'The Birth of a Nation.' It is the most wonderful picture I ever saw and I am anxious to have my two boys see it as soon as possible. I believe the film will teach them more history than they can get out of books in the next five years. And they will remember this history the rest of their lives."

This request came over the telephone to the editor of the Rob Reel column yesterday after a story had been printed in the Chicago Evening American stating that "Children May See 'Birth of a Nation.'"

COURT RECORD.

In defense of the Griffith production the court records show this assertion from Joseph J. McCarthy: "The film teaches historical facts as they could be taught by no other medium, exalts morality, loyalty and patriotism and condemns the opposite of these virtues."

There are thousands of parents in Chicago who agree with this sentiment. The man quoted above is one of them.

George Bowles, manager of the Colonial, has more than 8,000 signatures sent in attached to this protest:

"I have viewed the picture called 'The Birth of a Nation.' It is my opinion that said production is not contrary to public morals and I protest against any further interference with it."

FAVORABLE SENTIMENT.

These signatures were sent to him before the film moved to the Colonial. If the hundreds of thousands who have seen the film since then were canvassed, it is a safe guess that their sentiment would favor the allowing of Chicago's children to have the educational value which up to date has been denied them.

"The courts have negatived every contention now made in Chicago when these objections came up in Boston, Pittsburgh, Philadelphia, Atlantic City and St. Louis," declared Mr. Bowles to-day. "That is some record in favor of allowing the children to come. Apparently it is only a matter of time when public sentiment here, which really is strong enough now, will crystallize to the point of opening the doors of the Colonial to the young and old alike."

P. Ledger Phila Oct 3

MINISTERS CONDEMN "BIRTH OF A NATION"

Colored Clergymen to Ask Municipal Candidates for Views on Photoplay

At a meeting held yesterday afternoon by the Interdenominational Ministerial Alliance in the Mt. Olive African Methodist Episcopal Church, Clifton street below South street, the Alliance adopted resolutions disapproving the production of "The Birth of a Nation" and commending those colored persons who took part in the street demonstration against the photoplay on September 27. A committee was appointed to ask the principal nominees in the present municipal campaign for their stand regarding the play.

The plans of the Mercy Hospital (colored) for a campaign beginning October 30, through which the institution hopes to raise $150,000 for a hospital building at 19th and Federal streets, were presented to the meeting by Dr. A. B. Jackson. The Alliance indorsed the campaign and also the suffrage parade scheduled for October 22. A committee to assist the colored citizens of Morton, Pa., in their fight against the segregation of colored children in the public schools was appointed.

The Rev. S. L. Corrothers, of Varick A. M. E. Zion Church, 19th and Catharine streets, was elected president of the Alliance for the ensuing year, and the Rev. J. A. Brown, of Germantown, secretary.

George D. Porter, Franklin party candidate for Mayor, addressed the meeting briefly on "Christian Citizenship," urging the ministers to preach cleanliness in politics and to stand for civic righteousness in the present campaign.

The next meeting of the Alliance will be held at the First African Presbyterian Church on the second Monday in January, 1916.

N. Amer. Phila Oct 13

NEGROES SUBSCRIBE $1000 TO GIVE A PAGEANT HERE

At a meeting of negro citizens last night in Holy Trinity Baptist Church, Bainbridge street below Ninetaenth, $1000 was subscribed toward the production in this city next May of a pageant depicting negro history.

"The Star of Ethiopa" is the title of the pageant, which was first played in New York last year. The occasion of its exhibition here will be the celebration of the 100th anniversary of the founding of the African Methodist Episcopal Church in this city.

P. Ledger - Phila - Oct. 4

"THE BIRTH OF A NATION"

Its Production Should Be Stopped, if That Can Be Legally Done

To the Editor of Public Ledger:

Sir—I cordially approve the views expressed by my highly valued friend, Dr. W. W. Keen, in the PUBLIC LEDGER of a recent date, concerning the photo play now being shown in our city, entitled "The Birth of a Nation."

Like Doctor Keen, I went to see the representation, and I was interested in the first half, especially the showing of the death of Lincoln. With the second half, however, dealing with the reconstruction period, I was not only disappointed, but disgusted. The facts of history are not only ignored in the representation, but in many cases falsified, making heroes out of murderers and outlaws, as stated in a recent article by Girard in the PUBLIC LEDGER.

I well remember the terrible reconstruction period, when the Ku-Klux Klan, overriding all law and order through the South, committed outrages which have stamped the name with horror in the minds of all the older generation.

It is much to be deplored that the younger people of the day at this late date—when the bitter feeling engendered during the time referred to has been supposed to have passed away—should now be influenced to believe that such murderers and outlaws were conservators of law and order, as the photo play referred to falsely indicates. That there were outrages committed on both sides during the terrible reconstruction period referred to cannot be denied, but that our own race were chiefly responsible is also a generally acknowledged fact which cannot be contradicted at this late day; and all unworthy attempts to do so, as shown in the play referred to, should be denied by all fair-minded people.

I think the representation referred to should be prevented from continuance, if it can be legally done, and I trust Mayor Blankenburg will do whatever can properly be done in the case.

I rejoice in the publication of such articles as Doctor Keen's, and also in the accurate and temperate statement of Girard in the PUBLIC LEDGER article above referred to.

ISAAC H. CLOTHIER.

Philadelphia, October 12, 1915.

Houston Chronicle Oct 15

Censor Board Will Pass on "Birth of a Nation" Monday Night

The chairman of the Houston board of censors announces that he will permit the people of this city to witness the first production of "The Birth of a Nation" next Monday night, and if the photoplay meets with the approval of himself and other members of the board he will allow it to remain.

The play has already been passed upon favorably by one member of the board, who saw it in Dallas, where it met no opposition from any one in authority, and it has been witnessed by hundreds of thousands of people in all parts of the United States, having been exhibited in practically every large city from New York to San Francisco.

The only objection thus far made in Houston was by a delegation of negroes who had never seen it; who know nothing of its character, and who wanted Mayor Campbell to have it suppressed for fear that it might convey ideas inimical to the negro race.

That it should be necessary for a board of censors in Houston to pass upon a historical production like "The Birth of a Nation" indicates that the city ordinance covering moving pictures must be all-embracing and all-powerful, prior to its legality being tested.

...on over movi... The Birth of a Nation ...llowed to be shown

MOTION

...TUDE OF CENSORS ... TOWARD GRIFFITH'S FILM

Will Look at Production of "The Birth of a Nation" Monday Evening and Give Decision.

Final decision of the board of censors upon the presentation of the big film, "The Birth of a Nation" at the Prince next week is to be given by the board of censors after they have seen the first production Monday evening. This will be open to the public no matter what the final decision.

There has been some protest made, but there has been no great agitation of the matter in Houston one way or another save by a few. As a matter of fact, "The Clansman," upon which Griffith's great pictures are founded, was presented in Houston several times and caused no sort of excitement save that which was worked up for personal reasons.

The censors have not indicated what their final decision will be, and feel that they are acting in this case, as in all others upon which they are called to pass, as a judicial body.

The Post has been requested to publish the following statement as voicing the feeling of the board in this respect:

The Chronicle prints an editorial in its issue of the 14th under the caption, "Silly Protest Against a Great Play."

It refers to the protest of a few negroes against the exhibition of the motion picture, "The Birth of a Nation," and almost in the same breath anticipates the ... of the board of censors in regard to the play.

The board of censors has no apology to make for its action either in this instance or any other. It has not intimated its intention to oppose the exhibition in question and therefore should not be criticized until some excuse for such has materialized. The Chronicle seems greatly alarmed lest the board might exceed its authority in the matter of assuming jurisdiction unwarranted under ordinance by which it is created.. The board is composed of ladies and gentlemen well known in this city and are of the mayor's selection, having been appointed without solicitation, and I think can well be trusted to perform the duties incumbent upon them without fear of influence or coercion.

As chairman of the board of censors and in behalf of its personnel, I feel that the Chronicle is premature in its criticism and is entirely unwarranted in its spirit.

In the sense of fairness the Chronicle might have waited until after Monday night, when the board of censors will have witnessed "The Birth of a Nation." Then, upon whatever recommendation it should make, this criticism would be more timely. The Chronicle rather chooses to arrogate to itself the function that belongs to the board and in a passionate outburst passes judgment and says: "The people of Houston have the right to see, ought to see and are going to see."

W. E. Kendall,
Chairman Houston Board of Censors.

Richmond Virginian Oct 22

COLORED CITIZENS OBJECT TO SPECTACLE

Ask Mayor to Suppress "Birth of a Nation," Billed for the Academy of Music.

MAYOR HAS DECLINED TO ACT

Finds That Public Order Has Been Disturbed In No Southern City By Presentation of Great Spectacular Drama In Pictures.

...alones... picture ...elation of leading colored ... race pre... headed by several members ... faculty of Union University, called on Mayor Ainslie yesterday to protest against the presentation of the moving picture spectacle, "The Birth of a Nation," which is billed for the Academy of Music all next week. Attorney J. R. Pollard also appeared with the delegation as spokesman for a number of other colored citizens who desired that the Mayor suppress the production on the ground that it has caused riots in several Northern cities, and as not being a true representation of the relations of the races in the South.

No Trouble In South.

Mayor Ainslie, in reply to the protestants, read the delegation extracts from letters he has received from the mayors of a number of Southern cities in which the film has been shown, ...e, for example, from the Mayor of ...rfolk, in response to Mayor Ain...'s inquiry, read:

"Peace, dignity and good order of ...munity were never better than ... the past week, and I feel that ...sults have justified me in refus... interfere with the production."

...ers and telegrams from the ...s of Asheville, N. C., Spartan... S. C., and Knoxville, Tenn., were ...milar tenor.

Won't Disturb Relationship.

Mayor Ainslie told the colored citi...ens firmly that he believed ...hat the good feeling between the white and colored races in Richmond was so well cemented that there was ...ot the slightest danger of these re...tions being disturbed by a moving ...ure play. The Mayor expressed ... opinion that, while the conditions ...trayed by the spectacle might be ...atly exaggerated, the point was ...at it portrays conditions of fifty ...ars ago, and, therefore, spectators ...mply view it from an artistic and ...storical standpoint and not as some...ing to engender racial feeling.

Mayor Ainslie stated in conclusion ...hat if anything developed from the ...presentation of the picture play which ...warranted action he would take steps, ...ut at present he could see no reason ...or executive interference.

Dallas Morning News York City

NEGROES OBJECTED TO "BIRTH OF A NATION"

Protest Filed with Welfare-bd, but No Action Was Taken — Negro Pastor Says He Is Glad Houston Negroes Protested — He Wants People to Know Dallas Negroes Tried to Stop It Here.

Negroes filed an official protest with the city against the showing of the film, "The Birth of a Nation," in Dallas. No action was taken by the welfare-bd and the film has been shown.

The film probably will not be shown in Houston. S. E. J. Watson, a negro minister, presented the protest to the welfare-bd. Today he wrote the following:

Editor, The Dallas Dispatch:

I am glad to see in your paper dater Oct. 14 that our people in Houston are trying to prevent the play, "The Birth of a Nation," from being played there. I hope that they will succeed. I do not want the people of Dallas to think that it was played here without some effort on our part to prevent it. We called on Mr. Elmer L. Scott and were assured by him that the play would be looked over and if found objectionable would not be allowed.

We were asked to remain quiet and let the board act on it. Their action let the play in. Here is what I said to Mr. Scott:

"I am a taxpaying citizen of Dallas and the pastor of a Baptist church here that numbers now more than 3800 members. I am also president of the negro welfare-bd. I have said the above only to say to the white people of Dallas that, believing in law and order as I do, I truly feel that you all should come to our rescue and not allow the play, 'The Birth of a Nation,' to appear in our fair city. We have the 'National Association for the Advancement of Colored People,' with its headquarters in New York. Some of these have visited this play and say that a more harmful thing to the peaceful relation of the races could not come to a town."

S. E. J. WATSON.

Charlotte Daily Observer
Charlotte Daily Observer Oct 3, 1915

NEGROES AND DIXON'S PLAY.

"The Birth of a Nation," which is being unnecessarily red-ragged throughout the country, was put on in the City of Brotherly Love, the other day, and the colored man and brother made the usual demonstration against it. Being among Northern friends, the negroes no doubt felt emboldened to venture too far in the exercise of their privileges as American citizens and were treated rather roughly by the police. Rev. W. G. Graham, the pastor of Holy Trinity Baptist Church, who appears to have led in the demonstration, was handled with little respect, having turned up at a local hospital after the battle with four wounds on his head. Four other negroes were sent to the hospital and four not badly hurt were taken to police headquarters. There were 500 colored people in the mob. They had the disadvantage in weapons, the police using pistols and clubs and the negroes hurling bricks and milk bottles. It appears that the demonstration had been incited by a committee of negro clergymen, only one of whom shared in the consequences. It is the same old story. Even among his own race the negro is used as a tool and in the Philadelphia e... those upon whom the punishm... should justly fall w'l escape. "The Birth of a Nation" was planned by a money-making corporation and was written by a man with money-making as his object. It teaches no lesson, moral or otherwise. It is highly spectacular and cheaply sensational. It is coming South. We shall hope that on its travels through this section it will be met with a manifestation of the good sense of the colored people that will stand out in contrast to the conduct of the misguided actions of the colored people in the Northern States. In giving it notoriety, the colored people have given life to "The Birth of a Nation." One or two demonstrations in the South like that in Philadelphia, is what the owners of the play desire above all else, for one demonstration by negroes in the South would count for more in the way of a sensational advertisement than all the mob incidents in the North put together. The Observer wants the Southern negroes to be guided by their own good sense and the advice of their white friends, and thereby they will deal this sensational play the hardest blow it could receive, in paying no attention to it.

P. Ledger Phila. Oct 14

"THE BIRTH OF A NATION"

Such Perverted History as the Attack on Thaddeus Stevens Should Be Suppressed

To the Editor of Public Ledger:

Sir—It is late to add one more protest to the number of criticisms of the moving picture play "The Birth of a Nation," already made by such eminent Philadelphians as Joseph Pennell and Dr. W. W. Keen. Had I seen the play earlier, this communication would have been sent before this. The purpose of the play is to impress upon another generation an inaccurate and harmful conception of an epoch. This purpose has been carried out with considerable cunning in the appeal to sentiment and with so great an elaboration of detail as to suggest that capital for the purpose has been furnished by persons interested in presenting to the public this false conception of the reconstruction period. The banal sentimentalities of the letter explanations are entirely in keeping with the general purpose. The wrong attempted to be done is not made less, but greater by the excellence of many of the pictures shown.

Intelligent persons unfamiliar with the events of the period, who wish a juster conception of the occurrences of the time may turn to the Congressional reports, embracing the sworn testimony of many witnesses, to books like Powell Clayton's lately published "The Aftermath of the Civil War in Arkansas," to Judge Tourgee's novel, "A Fool's Errand," and the biography of Thaddeus Stevens.

In a properly constituted, self-respecting community, the vulgar travesty of the character of the able, virile, honest Thaddeus Stevens, of Pennsylvania, leader of the National House of Representatives, would not have been tolerated. In the South a moving picture showing Jefferson Davis in the act of fleeing from his captors in the disguise of a woman's dress would not be permitted. Persons attempting to perpetuate the story, a story with as much foundation of fact as the story now attempted to be fastened upon Thaddeus Stevens, would be driven out of the town or shot. Nothing but a community flabbiness of mind has tolerated the attack upon Thaddeus Stevens' reputation, an attack made in a cowardly way, because while the wig, the facial suggestion, the club foot, the political position and the place of his home are all given, the name is disguised. The city and State authorities should have forbidden so gross and dishonest a vilification of the great political leader who represented faithfully the attitude of the men who had preserved the Union and overthrown slavery by frustrating the efforts of Louisiana and other Southern States to restore a form of African slavery.

The idea that any different laws or any other form of government would have prevented the disturbances following the war of the Rebellion is a shallow one, because these disturbances grew out of a condition of society. As late as 1868 30 per cent. of the white voters of Arkansas could not write their names. Happily, the time came when a measure of order was restored and then an officer of the Union Army in the President's chair, one of the best of our Presidents, Rutherford B. Hayes, removed the army and the Southern States were left to govern themselves. ISAAC R. PENNYPACKER.

Ardmore, Pa., October 13, 1915.

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Colored Delegation Calls on Mayor to Protest Against Dixon's "Birth of a Nation"

Ainslie, Armed With Opinions From Mayors in Other Cities, Tells Callers He Knows of No Reason Why He Should Interfere, and Will Not, He Concludes.

A delegation of prominent colored citizens called upon Mayor George Ainslie this afternoon to protest against the presentation of the film spectacle, "The Birth of a Nation," at the Academy next week. The delegation, headed by Dr. R. E. Jones, included the following: Dr. W. H. Hughes, Dr. J. E. Jones, of Union University; Professor Charles T. Russell, of Union University; Rev. W. T. Johnson and J. W. Barco, Professor W. N. Colston and J. M. Sampson.

Later Attorney J. R. Pollard came to add his protest as spokesman for a large number of colored citizens.

"I do not think the community will be greatly disturbed by the presentation of the pictures," said Attorney Pollard to a News Leader man, "for I think too much of the good sense of RICHMOND. It repudiated "The Clansman" and I think it will repudiate "The Birth of a Nation" as not representing the relations of the races in the South.

"This production has caused riots in Philadelphia and Boston, where they think it necessary to make trouble in order to show regard for the negro race. Here it is different. It is not necessary to create public disturbances to show the regard the white people have for the colored but I think the good sense of the city of RICHMOND will repudiate anything emanating from the pen of the Rev. Thomas Dixon. I trust the mayor will see it to forbid the presentation of the picture here if he can consistently do so."

A body of students from Union University also added a written protest. It was presented by a delegation of five.

How Mayor Responded.

Mayor Ainslie said: "I told the committee that I had communicated with the mayors of Southern cities in which the picture had been presented, the mayors of Norfolk, Roanoke, Knoxville, Chattanooga, Spartansburg and Asheville. These are some of the quotations:

"'Peace, good order and dignity of the community were never better than during the past week, and I feel that the result has justified me in refusing to interfere.'—Mayor Mayo, of Norfolk

"'I have witnessed the production. It has my unqualified endorsement. A number of prominent citizens have expressed the same opinion as myself.'—Mayor Floyd, of Spartansburg, S. C.

"'Picture was passed by board of censors appointed by city. No bad effect from presentation of play.'—Commissioner of Public Safety Ramsay, of Asheville, N. C.

"'There was positively no tendency of disorder. It was pleasing to all who attended.'—Mayor Moomaw, of Roanoke.

"'Ex-Police Justice Barron, of Norfolk, who led the opposition in Norfolk, said after viewing it for the first time: 'It was such a magnificent, wonderful thing that any of the objectionable features might be lost sight of.'

"Chief of Police Kiser said: 'It is perhaps one of the greatest spectacles ever presented in the city. We had not the slightest semblance of trouble. I have heard no pronounced criticism from the colored people who witnessed the performance.'

Newark Evening News Nov 9

Negroes Ask Police to Stop "The Birth of a Nation"

A delegation of negro citizens visited police headquarters today with a request that the police stop the exhibition of a motion picture play called "The Birth of a Nation," which is advertised to appear at the Newark Theater next week. They declared that the elimination of certain scenes in the play would not satisfy the objections to it and asked that it be stopped.

Besides Chief of Police Long, the committee was heard by President Frederick C. Breidenbach, of the police board; City Counsel Spaulding Frazer, and E. Erle Moody, secretary to the mayor. These latter said that they were very much impressed with the plea made, and it was arranged for Mr. Breidenbach and Mr. Frazer to see the play in New York city this afternoon.

James E. Churchman headed the delegation, which appeared as representing the negro population in the county. The picture, they declared, held up the negro in a wrong light and created a race prejudice and bad feeling wherever it was shown. The reputation which the picture has attained would make it inadvisable to show it here, even though some of the more objectionable scenes were eliminated.

Mr. Breidenbach and Mr. Frazer will confer with Chief Long after seeing the picture today, and advise him as to what action to take. It is possible that the matter will be brought up at a meeting of the Board of Police Commissioners tomorrow.

After the delegation left the office of the police commissioners they went into the Board of Works' room and talked matters over in more vigorous terms than employed by them with the commissioners including a threat of force. They appeared to believe that the decision of the commissioners would be unfavorable to them.

Those present were: Rev. Joseph E. Churchman, Rev. Joseph Summers, C. W. Jones, Cornelius M. Brown, Allan Beand, A. C. Clark and Harry W. Kohl.

Newark Evening News Nov 9

"BIRTH OF A NATION" FILM IS OPPOSED BY NEGROES

A protest against the presentation of the moving picture production "The Birth of a Nation" was made to the police this morning by a delegation of colored men, who declared they represented all the negroes of the city. They said the reason they opposed the exhibition of the pictures, which are scheduled to be shown at the Newark Theater next week, is that they encouraged race prejudice and tend to belittle the negro race.

The protest was made to Chief of Police Long, President Frederick C. Breidenbach of the Police Board, City Counsel Spaulding Frazer and E. Erle Moody, secretary to Mayor Raymond.

After listening to the arguments of the objectors it was decided to have Mr. Breidenbach view the pictures, which are now showing in New York, and to report back immediately. He will notify the chief late today whether the pictures should be allowed in this city.

The spokesmen for the men making the protest were Oliver Randolph, Rev. Joseph Summers and Rev. James E. Churchman. After presenting a set of resolutions adopted at a joint meeting of the Republican and Democratic colored men's clubs held at 237 Halstreet last night, which call upon the authorities to prohibit the exhibition of the pictures, the men gave their reasons for asking such action.

They said the picture was nothing less than a capitalization of race prejudices and effort on the part of the author of the theme of picture to reeducate the people of the North on the negro question, to the detriment of the colored man.

Mr. Randolph said that for generations the colored people have been striving hard to better conditions among themselves and that such public displays as the picture tend to destroy all the good work that has been done. The picture, he added, attempts to belittle the negro and place him in the light of a brute. He added that wherever the picture has been shown it has been the cause of intense racial feelings and in some instances has been the cause of riots.

Newark Evening News Nov 10

Threatens Reprisals if Negroes Interfere With Performance

Chief of Police Drabell, of Orange, has received a letter, signed Klu Klux, calling attention to the alleged threat made at a negro mass meeting a few nights ago in regard to the presentation of the moving picture, "Birth of a Nation," at an Orange theater. The writer of the letter to Chief Drabell threatens reprisals if any attempt is made by negroes to interfere with the performance. A copy of the letter to Chief Drabell was received at the office of the Evening Star.

Chief Drabell regards the letter as a joke.

THE CLAMOR IS SUBSIDING.

It is gratifying to note that the clamor against the exhibition of "The Birth of a Nation" in the south is fast subsiding.

The agitation against this moving picture was born of narrow-mindedness and ignorance, if, in truth, it was not inspired for sordid commercial reasons.

"The Birth of a Nation" is not alone a wonderful moving picture production—it is a vivid depiction of great historical truths and events. It is not only entertaining but most instructive. It is the moving picture camera's most notable contribution to the cause of popular education.

The assurance is given by Theodore Mitchell, of New York, the general press representative for the producers of the picture, that the promoters of the film have not inspired the clamor against it. The inference, therefore, is that in the south the negroes themselves of their own volition, have protested against the showing of the picture, on the assumption that it does their race an injustice. In Ohio, where a stupid board of censorship has prohibited the picture, there were political reasons assignable.

"The Birth of a Nation" should be seen by negroes as well as by white people, since it will be enlightening to the former as well as to the latter. When once seen all prejudice against it is sure to be allayed. The News hopes that on its tour of the south it will be presented without the appeal to racial prejudices such as attended the showing of "The Clansman" eight or ten years ago.

Newark Sunday Call Nov 13

The censor and critic of dramatic art of Newark is President Breidenbach of the Police Commission. This city, he thought, should not see the "Birth of a Nation" since he himself does not regard it as "uplifting." Whether it uplifts or sets down, we may not know, but to see such a wonderful picture of beautiful ideals; to look upon one who seems so like the real Lincoln that one almost wants to kneel before him; to view the great mistakes and the great righteousness of the past, and to learn the lessons, is much too affecting and emotional and would cause one to shed too many loving tears. So perhaps the show should be forbidden. President Breidenbach of the Police Board is not a sentimentalist, however. He is simply a believer in the value of the negro vote, and wants us to think that one minor incident in a great and illuminating history of national affairs is quite enough to condemn an educational exhibition of enormous public value. He imagines that fifteen or twenty colored politicians are the whole vote of their race. However, one is glad to have a Breidenbach on the job, and to find out that his associates are subservient to him. He would, it is presumed, continue his noble labors for the "uplift." He will stop the leg shows which are corrupting youth, and end the abominations of joy riders; he will cleanse the streets of painted harridans, and he will close saloons on Sundays and election days, and the cabarets at midnight, and about seven hundred other things which appear to some people quite as important as those colored politicians who appealed to Mr. Breidenbach and whose candidate for Mayor he no doubt expects to be at the next election. Fudge, Breidenbach!

Motographic Nov 12

STILL AFTER "NATION."

San Francisco, Nov. 10.

The Colored Non-Partisan League of California has filed another protest against the "Birth of a Nation" film, now at the Savoy. This is the second objection made by the league to the exhibition of the film. But this time they call the supervisors' attention to the fact that the board of censorship suggested that certain changes be made in the film and which have not been made.

Pathe's serial, "The Exploits of Elaine," released this week, is around everywhere. "The Birth of a Nation" at the Scala continues to do well. Business with "Cabiria" at the West End Cinema has improved.

BIRTH OF NATION MAY BE SHOWN BY INJUNCTION

Promoters Taking Counsel with View to Combatting Local Police Ban.

Action looking to securing an injunction against police prohibition, in order that they may present the moving-picture play "The Birth of a Nation" at the Newark Theater for the next two weeks, beginning next Monday, is under consideration by the promoters of the enterprise.

The men are in consultation with counsel in this city today.

Chief of Police Michael T. Long last night notified George W. Robbins, manager of the Newark Theater, that he will not permit the showing in this city of the moving picture play which has met with objection from negroes in this city.

Chief Long said today that he acted on the opinion of two of the police commissioners who saw the play and of Lieutenant John F. Harris, of the chief's staff. So far as the police are concerned, the chief said, the matter is closed, unless the management attempts to put on the picture without a court order restraining the police from taking action. Yesterday the chief said he thought that he would wait until it appeared here and have two of his men view it. He didn't say why he had changed his mind in this latter respect.

Representing the company which is producing the picture, Daniel McCarthy, general manager; Theodore Mitchell, assistant manager, and Ormsby Cort, business manager, called at Chief Long's office last night. They declared that the picture has enjoyed popularity wherever it has been shown in the country, and that it never has been stopped in any other city. Besides being the most elaborate moving picture production ever made, they said, it has great historical value.

Chief Long told them that he had decided against the exhibition of the picture. The report of Lieutenant Harris and Police Commissioners Frederick C. Breidenbach and Frederic Bigelow, he told them, was to the effect that the picture was "without uplift value, and that it tended to engender race prejudice."

After the visit of the three men, Chief Long notified Mr. Robbins by telephone that the picture is not to go on. Mr. Breidenbach saw the picture in New York Tuesday afternoon, and Lieutenant Harris and Commissioner Bigelow saw it Wednesday night. Mr. Breidenbach expressed his opinion in a letter to Chief Long, which was signed by the other commissioners.

Newark Evening News Nov 12

"BIRTH OF NATION" WILL BE SHOWN IN THIS CITY

Promoters Secure Injunction in Jersey City to Halt Local Police.

An injunction restraining Chief of Police Long, or any police official of the city of Newark, from interfering with the production of the film play, "The Birth of a Nation" in the Newark Theater has been obtained.

It was signed last night by Vice-Chancellor Griffin, in Jersey City, at the request of McCarter & English, of this city, acting for the Epoch Producing Company, of New York. Accompanying the injunction is a rule directing the city authorities to show cause in Chancery Chambers, this city, November 23, why it should not be made permanent.

The granting of the order came after Chief Long had, over the telephone, informed George W. Robbins, manager of the theater, that the show must not be given. The action of the chief had been directed in a letter, sent to him by Frederick C. Breidenbach, president of the Board of Police Commissioners and signed by the other three members of the board. This followed a visit by Commissioner Breidenbach to the Liberty Theater, New York, where the show is now being given.

Similar conditions arose in Atlantic City, when, during the summer, the picture play was announced. It was objected to by a number of negroes, who declared that the picture was a libel on their race. After the production had been prohibited, an injunction was obtained, restraining the police from interfering with it. It is understood that this injunction, signed by Chancellor Walker, was made the basis of the present action

commission over merits
"The Birth of a Nation
allowed to be shown

THE SURVEY, NEW YORK
AUG 7 1915

The LANTERN BEARERS

A SERIES OF ESSAYS EXPLORING SOME THOROUGHFARES OF THE PEOPLE'S LEISURE

III

Censorship in Action

By John Collier

THERE is a swamp down in Georgia, called Okefenokee. It covers four hundred square miles and is a haunt of wild fowl, alligators and great fish who scorn the hook, requiring to be speared. Enterprising promoters said, twenty years ago, "We'll drain the swamp." They wanted to get the magnificent cypress timber which rises from the ten thousand tiny "houses," or islands, which dot the swamp.

They bought the swamp for eighty cents an acre or thereabout. They built a huge sawmill and a hotel 300 feet long. Then they clove far out into the swamp with a deep canal, and after spending several hundred thousand dollars they began to float out the logs—to find, alas, that every cypress tree in Okefenokee was worm-riddled to the core!

They were stunned by this, but another promoter heard of their troubles. He said, "I'll take the job off your hands." The soil of Okefenokee is black and rich; wonderful truck-gardens should blossom when Okefenokee was drained. So with the new promoter's money they sent the canal further and deeper out into the swamp, to drain it dry; and after several months, through curiosity or as an afterthought, they sent a barrel of earth to Atlanta, where the state geologist analyzed it.

It is a tragic story. The soil was nothing but ashes, incapable of growing any vegetables at all, and research has since developed the fact that Okefenokee, now a swamp, had been a vast cypress jungle standing high and dry a few centuries ago. It was kindled by lightning, so Indian tradition goes, and reduced to a char; its humus burned, and the soil many feet down was sterilized of organic matter. Then the baked cinder sank down and became the floor of a shallow lake, hundreds of square miles in area. This in turn has become Okefenokee swamp.

Sawmill and hotel are in ruins. The canal runs far into the swamp, still incomplete. Iron cables and shards are heaped on the sand. Okefenokee is nearly as solitary as the upper Amazon. And though our narrative of its history may not be accurate in all particulars, it is largely so, and it serves to illustrate the futility of hard work and costly administration when the fundamental presumption is wrong. It illustrates the censorship question.

SECRETARY COMMUNITY EXTENSION COMMITTEE, PEOPLE'S INSTITUTE PIONEER, WITH CHARLES SPRAGUE SMITH, OF THE NATIONAL BOARD OF CENSORSHIP

The draining of Okefenokee in censorship began with the sudden rise of motion-pictures about nine years ago. The pioneer censorship of Chicago was established November, 1907. It was upheld by the Supreme Court of Illinois and has not been carried to the federal Supreme Court. This censorship is legal, compulsory and carried out before the first public exhibition. It covers "pictures of the classes and kinds commonly shown in mutoscopes, kinetoscopes, cinematographs and penny arcades." The Chicago ordinance specifically prohibits only two kinds of films, the "immoral and obscene," but its application has been broadened in practice. There is a penalty of not less than $50 nor more than $100 for each exhibition of a condemned film or part of such film.

The censoring was at the start broadly assigned to the superintendent of police. An appeal to the mayor was provided for. The censors' action on any given film could be appealed to the courts, and such appeals have been occasionally made but are in their aggregate negligible. In January, 1913, the censoring of films was placed under the deputy superintendent, Major Funkhauser, who was appointed through the civil service. The inspection work is done by ten salaried employes drawn from civil service.

The second censorship enactment in this country was carried through in San Francisco in the latter part of 1913. It authorizes the pre-censorship of motion-picture exhibits. This ordinance has been rather lightly applied and is now carried out largely after the first public exhibition of films. The inspector is a corporal of the police.

Fairly simultaneously with legal censorship, the National Board of Censorship of Motion Pictures came into existence, as a work local to New York, in March, 1909, and was extended to include the whole country in June, 1909. It was not a *legal* censorship in any particular, and continues as a purely cooperative and voluntary arrangement.

Between the years 1909 and 1913 censorship laws were passed in the following cities: Kansas City, Portland, Oregon; Los Angeles, California; Atlanta, Georgia; Pittsburg, Kansas; Seattle, Washington; and a little later, Pasadena, California. These are all pre-publicity laws, in that they give statutory power to the censor in advance of the first public exhibition. The Portland ordinance was amended early in the present year to provide for a paid secretary who works with a group of about twenty-five censors, most of the inspections being made after the first public exhibition of films. The work in Seattle is done by a group of five volunteers. In Los Angeles a voluntary board with a paid secretary views a certain proportion of the films in advance of publicity. The Kansas City Board of Public Welfare has been intelligently active for several years, viewing some films before and some films after their first public exhibition. All these boards or officials use the aid of the National Board of Censorship of Motion Pictures, which, from its central station in New York, reviews practically all films several weeks in advance of their first public exhibition.

The more important censorships, those which at present are the fighting issue in this field, are the state censorships. The first state censorship was created in

Gazette (Mo) 1/10/1

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They Tend to Race Trou-
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Town Talk

THE LEADING WEEKLY

PRICE 5 CENTS

TRADE MARK REGISTERED ACCORDING TO ACT OF CONGRESS 1895.

VOL. XXVI, No. 1338 — NEWARK, N. J., NOVEMBER 13, 1915

Epoch Producing Corp
476 Broadway

D. W. GRIFFITH.

Author of "The Birth of a Nation," A Play Which Has Provoked Police Censorship

COLORED PEOPLE AND "THE BIRTH OF A NATION" FILM.

The sympathy of all right thinking, well balanced persons must go out to those men of the colored race who protested against the exhibition here of pictures that are calculated to inspire race hatred and invite expressions of feeling. These men are well within their rights as members of their race and as citizens.

This film, named "The Birth of a Nation," has called forth similar protests wherever the colored population has had leadership and counsel. These protests have been directed at such features as do injustice and harm to the memory of decent negroes who lived in slavery and were compelled to face new and most trying conditions upon their emancipation, and to those of their descendants who have made wonderful progress and are today working out their problems with energy and intelligence. Wherever they have made their protests there have been such measures of concession as authority warranted.

The film is based upon "The Clansman," the dramatic version which The News-Press vigorously censured when it was presented in St. Joseph because of its plain intent to give presentation to matters that offend decency and inspire race hatred. We said then that this play was unfair, un-American, harmful and an altogether uncessary presentation of conditions that were brought about by processes of social and political evolution during the chaotic period of reconstruction. The same may be said in truth of those portions of the film which, through well directed efforts, have been deleted from the presentation in St. Joseph.

It is commendable that Mayor Marshall, the proprietors, Manager Philley of the Lyceum and the exhibitors have come to an agreement for the elimination of such portions of this film as in any way put the colored people of St. Joseph into a shameful and [illegible] position as citizens.

Joseph (Mo.) News

NEGROES OBJECT TO "BIRTH OF A NATION"

MAYOR MARSHALL IS URGED TO PROHIBIT EXHIBITION OF THE FAMOUS PHOTOPLAY.

MAYOR PLEDGES ASSISTANCE

Delegation Asks That if the Film Is Allowed to Be Shown Sensational Scenes Be Eliminated—Fear Racial Trouble.

A delegation of negro professional and business men waited on Mayor Marshall in his office at the city hall this forenoon and asked hir either to prohibit the exhibition in St. Joseph of "The Birth of a Nation," billed for the Lyceum Theater for the week beginning Nov. 22, or to order the elimination of sensational scenes which, they asserted, were inclined to cause racial disturbances.

Charles L. Faust, city counsel, was called into the conference and said there is no city ordinance [illegible] empowering the mayor to censor moving pictures. The delegation was advised to take the matter up with C. U. Philley, manager of the Lyceum, with a view to having a committee witness and criticise the photoplay before it is shown to the public.

The negroes did not specify any particular part of the film to which they objected, but said that racial troubles had occurred in other cities where the picture was permitted to be shown in its original form.

Feared Racial Troubles.

"'The Birth of a Nation' is advertised to be shown in St. Joseph soon, and we have come to enter a protest," said Dr. W. S. Carrion, who was spokesman for the delegation. "Between 5,000 and 6,000 negroes are living in St. Joseph, peaceably and happily. The negro situation in this city is better than it is in [illegible]

Newark Star

"BIRTH OF NATION" DECISION RESERVED

Vice-Chancellor May Accept Atlantic City Injunction as Precedent.

Announcing that if the facts in another case which came up in Atlantic City last summer were the same he would continue the injunction, Vice-Chancellor Howell today reserved decision on a motion to make permanent his order restraining the police of this city from interfering with the presentation of the film play, "The Birth of a Nation." He only reserved decision because he wanted to examine the papers in the Atlantic City case, saying that he would determine the matter shortly.

The motion picture company, the Epoch Producing Corporation, was represented by Conover English, of McCarter & English, and the Newark Theater management by George M. Keasby.

City Attorney Harry Kalisch, arguing for the police board, told the vice-chancellor that the only question he was interested in was whether or not the Court of Chancery court enjoin the exercise of police powers by the city government. He expressed the belief that the court would not interfere.

The vice-chancellor said that he believed that Chancellor Walker considered that phase of the case in the Atlantic City matter.

George A. Douglas, representing several associations of negroes, said that the picture was apt to have a subtle influence, creating prejudice against the negro race in the minds of white men.

commission over motion [illegible] "The Birth of a Nation" [illegible] allowed to be shown [illegible]

POLICE CENSORSHIP.

Un-American Attitude In Regard to "The Birth of a Nation."

CENSORSHIP was never popular in America, where a certain freedom is accorded the people, and therefore amazement bordering on shock marked the announcement that the picture "The Birth of a Nation," was ordered stopped by the police authorities of Newark. It seems that some negroes objected to its theme, taken from "The Clansman." When that play itself was shown in Newark on the speaking stage, and another play called "The Nigger," was produced, there was no race riot, but a line is drawn against a really remarkable film production which for months has held sway in New York, and captivated audiences in many large cities.

D. W. Griffith is one of the greatest motion picture directors in the world, and when he created "The Birth of a Nation" he embodied historical truths which no amount of kicking can change. The picture was passed by the National Board of Censorship, a body of high-minded men and women who know what they are doing. For the Police Board, or its president, or legal representative, to censor such a work and prevent its presentation seems to be uncalled for. It cannot be explained in any other way excepting that some one is playing politics, or that a sort of prudish supercilliousness has turned the heads of these public officials. Darn if it wouldn't drive one to woman suffrage!

Newark Evening News

"BIRTH OF NATION" FILMS CAN GO ON

Vice-Chancellor Tentatively Makes Permanent Injunction Obtained Against Police Interference.

ATLANTIC CITY RULING FOLLOWED

In view of a recent decree of Chancellor Walker in a similar case, Vice Chancellor Howell today tentatively announced that he would make permanent the injunction against the Board of Police Commissioners restraining any interference with the production of the photo play, "The Birth of a Nation," now being exhibited at the Newark Theater.

The vice chancellor did not make his decision final, as he said he would first compare the case in Atlantic City decreed by Chancellor Walker to the case at hand to determine whether or not the same facts governed each.

Conover English, attorney for the Epoch Producing Company, owners of the film, and the Hyde & Behman Amusement Co., lessees of the theater, who obtained a temporary injunction against the police officials, called the vice chancellor's attention to the similar effort on the part of the authorities of Atlantic City to prevent the production of the picture play there.

The Esplanade Amusement Company obtained an injunction fom Chancellor Walker and a decree was subsequently entered making the injunction permanent. Mr. Conover said the facts in that case were the same in the main as those presented here.

The vice chancellor declared that he would be bound by the decree of the chancellor, if, as Mr. English contended, the cases were parallel. He said he would read over the bill in the Atlantic City case for comparison. In that instance the chancellor permitted the production of "The Birth of a Nation," restraining the police from interference.

Harry Kalisch opposed the injunction on the ground that the court was interfering with the exercise of honest discretion by the police in matters concerning the maintenance of the peace.

The continuance of the production of the photo play was opposed by George A. Douglas, who said he appeared in the interest of a number of colored citizens.

Argument by Attorneys.

Mr. Kalisch, in opposing the police injunction, confined his remarks to its relationship to the curbing of the police power and court interference in cases where there was "an honest belief that there might be a breach of the peace." The attorney said he was not familiar with the Atlantic City case referred to, but thought the present matter was purely a local question.

[illegible] the idea that the chancellor [illegible] upon the fact that for almost a month after the boy was vaccinated by Dr. Hahn the close attention of the physician and a nurse, in spite of this care, the condition of the lad's arm required the amputation of the arm.

[illegible] was placed by the society [illegible] Infection Grew.

[illegible] the beginning of the present sore [illegible] society [illegible] have been brought to the attention of the [illegible] Dr. Collins declared in his statement that the Robinson case is one of four that came to the attention of the society.

Dr. Collins declared that the sore on the child's arm is spreading and that there is evidence of serious infection. Mrs. Robinson today informed the News that Dr. Benjamin H. Voebel, the physician now attending the boy, declared there was no danger.

THE SURVEY NEW YORK
AUG 7 1915

A. "Well, not exactly by action of the three censors, but these matters were frequently referred back and forth to each other for approval, if necessary."

Q. "It would have been impossible for you to examine 8,000 films if all three of you had examined them at the same time?"

A. "Yes, if we had tried to examine all the prints of 8,000 films together, it would have been impossible."

So much for the record. But Mr. Maddox, the chairman, was over-modest. For three censors, working separately, to have inspected 8,000 reels of film in the sixty-six days above referred to, would have involved the inspection by each censor of forty, not twenty, reels a day. To run forty reels through the machine would require ten hours, with no time allowed for re-inspection. Sundays, too. . . .

The Ohio board's work grew easier, after the opening rush. The inspections fell during the first year to 1,500 reels a month,—involving, if the board had sat together, fourteen and a half hours' continuous inspection during six days of each week. The board maintains an office with two film screens, so that two dramas may be censored at the same time. At present, the monthly output of reels is about 700; so that if the board works at full speed, without re-inspections or pauses for discussion, it may complete its work in about six hours a day.

The present state of mind of the board is suggested by the following, which appeared in the Cleveland *Press* of March 11, 1915:

"Mrs. Maude Miller Murray, woman member, is devoting her mornings to reportorial work on the Columbus *Dispatch*, although the state pays her to pass on films during that time, according to W. R. Wilson, who is also a member.

"Wilson has protested to Gov. Willis . . . Wilson also criticised Mrs. Miller's way of censoring two films at once, saying that this method was not thorough.

"'If Mr. Wilson has seen fit to carry his complaint to the Governor, I will visit Gov. Willis too, and ask him to decide whether it is any worse for me to work for the *Dispatch* a few hours every morning than it is for Mr. Wilson to maintain an office opposite the state board's headquarters and serve as secretary for the national and state leagues of motion-picture men,' said Mrs. Miller after learning of Wilson's statements.

"'He has inspected two pictures at a time on hundreds of occasions,' she continued, 'and he has never complained before against the practice. I understand that he receives $100 a month for working for the 'movie league.'"

Such, then, are the conditions under which the Ohio censors do their work. And this work? It is the determination of moral values—of psychological, aesthetic and social values—for the whole range of dramatic art. For the unabridged message, the whole burden of drama is carried by motion-pictures at the present day. Let us recall the two uses and aims of drama, as stated in the first article of this series:

VIOLENCE

The Chicago board and most of the censorship boards in fact, prohibit the showing of crises of violence. The actual firing of the pistol or descent of the knife in this picture would be eliminated.

"Drama is a socializing agency, a means . . . for cultivating interest —passionate interest—in the things of social concern. And drama is a means for keeping the wellsprings of life unsealed, for keeping the vital horizons rich and deep in those whose personal experience is necessarily limited."

Drama is, in fact, vicarious experience. It is a means, to which enormous thought and genius have been given, by which the individual spectator enters into the general race heritage and brings to play on his moral nature the incentives and the challenges which confront mankind everywhere in all the ages. In this sense, drama is indeed life, to a higher degree than practical life is life. To censor drama is to attempt to purify the very fountain-head of life itself.

The censorship of art is infinitely more difficult than the control of practical conduct, for in the control of practical conduct we are mainly concerned with external practical results, whereas in the control of drama we are concerned with vital results, registered in spiritual and moral terms, eventuating in who knows what practical conduct tomorrow or next year.

And the censor? At best he is a cautious and conscious, at worst a reckless and unconscious, bull in the china-shop of drama. His every decision is bound to influence, for good or ill, the dramatist and the whole art which he is censoring. When he deprives the dramatist of some particular trick or theme or form of emotional appeal, he starts a train of consequences in the artist himself which will result in the upbuilding or in the deterioration and impoverishment of drama.

The various legal censors of drama are not abashed by their responsibility. Nor have the above facts and considerations, along with others far more sensational, influenced the Ohio legislature to either repeal or radically amend the censorship law. As remarked in the previous article, "laws of this kind, whose good intentions are so manifest, are easy to get on to the statute books and wellnigh impossible to get off."

It would be quite unjust, unpardonable, indeed, to leave an implication that the Ohio censorship board is typical in all respects of the legal censorships operating in other cities and states. On the contrary, a word of respect should be said for the work of the Kansas City Board of Public Welfare; and more especially, of the Chicago censorship officials.

The Chicago censorship was the first established in this country, antedating even the National Board of Censorship of Motion Pictures. Its tenets have always been and still are crude, inflexible, naive, adapted only to a protection against the grosser and more obvious offenses which are to be looked for in drama. But this is a condition hardly to be escaped by any statutorily created and legally responsible censoring agency; even the voluntary National Board, as will later be explained, succeeds only in attenuating it.

The Chicago board, further, operates for only a limited territory; so that its

BURLESQUE OVER WHICH CENSORS DISAGREE

A comedy picture, entitled The Merry Moving Men. A type of hundreds of films which burlesque violence and with respect to which all the boards of censorship vacillate.

Pennsylvania in 1911, but became operative only last year. During the legislative sessions just closed, the Pennsylvania and Ohio laws were amended to permit the delegation of censoring work to employes and helpers of the boards.

Kansas adopted a state censorship law two years ago. This has been held constitutional by the federal Supreme Court, along with the Ohio law.

A state censorship law, pending in Massachusetts, has passed the state senate. Meantime, as a result of the agitation over the Griffith film-drama, The Birth of a Nation, the Massachusetts legislature has authorized a suppression in Boston of films after the first public exhibition, on petition by citizens and subsequent action by a committee of the mayor, the chief of police and a municipal court judge. Already, as a matter of fact, Mayor Curley had, through his licensing and general police authority, exerted a fairly thorough pre-publicity censorship, largely in co-operation with the National Board of Censorship. The new committee, after viewing The Birth of a Nation, decided against repressing the film even though its own authorization had been granted with a view to such prohibition. A courageous act, but one well illustrating the caprices of censorship.

Bills providing for state censorship have been introduced and pressed in Indiana, Minnesota, Tennessee and New York. A similar measure is now pending in Illinois. A bill providing for a general federal censorship of motion-pictures has been before Congress for two years. In 1912-13, New York aldermen enacted an ordinance providing for compulsory legal censorship which was vetoed by Mayor Gaynor.

The federal Congress in its session of 1910-11 adopted a statute prohibiting the interstate shipment, or importation into the United States, of motion-pictures of prize fights. This law has recently been used to prohibit the importation of films from Havana depicting the Johnson-Willard fight. There is a clause in the Underwood tariff law, not as yet operative, authorizing the censorship of imported films by the secretary of the treasury.

From the above mere chronology of censorship (never assembled before) we may now pass to a nearer view of the two outstanding legal censorships—the State Board of Ohio and the police censorship of Chicago.

The Ohio film censorship has been the storm-center of controversy on this subject for more than a year. It is of classic type, legal, compulsory, all-inclusive, and is carried out in advance of the first public exhibition. It became of national interest through having occasioned the federal Supreme Court decision last winter, upholding censorship, which will be later discussed in these articles.

The Ohio board deserves, in all moderation, the name of "horrible example." It provides no ultimate argument against legal censorship; but it shows glaringly the ineptness and irresponsibility which is likely to characterize the political approach to this difficult issue. Scarcely had the Supreme Court issued its opinion that the Ohio censorship law involved no invasion of free discussion or of fundamental political rights, when the Ohio board proved the contrary. It condemned *in toto*, without e[illegible] tense of intelligible justification, a pre-drama, The Strike of Coaldale, [illegible] film in every detail, in its whole teno[illegible] which aim, represented the broader and [illegible] r and moderate type of controversial dr[illegible] more This drama did not incite to riot, [illegible]ma, definitely the contrary. It did not depict crime, it did not even indict a class of society; while showing the haughtiness of capital, it dwelt likewise on the impulsiveness of labor. Its sole offense was that it dramatized the victory of labor and mildly sided with the cause of labor.

The Ohio law was signed May 13, 1913. Under it, the State Industrial Commission, subject to the approval of the governor, appoints three censors, one of them a woman, to be paid $1,500 a year each. These censors are required to examine, prior to the first public exhibition, all films intended for public display within the state, and to certify "only such films as are, in the judgment and discretion of this board of censors, of a moral, educational or amusing and harmless character." All approved films are to be stamped and serially numbered, and before any film is publicly exhibited the words "Passed, etc.," together with the serial number of the film, shall be projected on the screen. The Ohio courts have been reluctant to enforce this last clause, an attitude which has complicated the operation of the law.

A charge of one dollar is made for each 1,000 foot reel, or fifteen minute show, inspected by the board. In addition, the board requires the purchase of its stamp of approval at the price of ten cents a foot for the "rider" which is attached to each certified film—a profit of about six cents a foot on "riders." The board's income from September 1, 1913, to August 1, 1914, was $21,755. Its expenditure was $13,957. This expenditure about equaled the expenditure of the National Board of Censorship of Motion Pictures for censoring and general executive work on a national scale for the same period.

Now for the Ohio board's methods of work. We have access to sworn testimony on this point, from the records of the United States District Court, Northern District of Ohio. J. A. Maddox, chairman of the Board of Censors, is recounting the board's work from September 22, 1913 to November 29, 1913, a period of slightly over two months. Says Mr. Maddox:

"We have censored [in that time] approximately between 7,000 and 8,000 reels." The record continues:

Q. "How many hours can you sit steadily and examine reels of films?"

A. "I have examined as many as twenty a day." (It requires fifteen minutes to show one reel.)

Q. "Do you three censors examine all of these pictures or reels at the same time and together, or separately; or how do you conduct your examinations?"

POLICE CENSORSHIP.

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Argument by Attorneys.

Mr. Kalisch, in opposing the police injunction, confined his remarks to its relationship to the curbing of the police power and court interference in cases where there was "an honest belief that there might be a breach of the peace." The attorney said he was not familiar with the Atlantic City case referred to, but thought the present matter was purely a local question.

face new and most trying conditions upon their emancipation, and to those of their descendants who have made wonderful progress and are today working out their problems with energy and intelligence. Wherever they have made their protests there have been such measures of concession as authority warranted.

The film is based upon "The Clansman," the dramatic version which The News-Press vigorously censured when it was presented in St. Joseph because of its plain intent to give presentation to matters that offend decency and inspire race hatred. We said then that this play was unfair, un-American, harmful and an altogether uncessary presentation of conditions that were brought about by processes of social and political evolution during the chaotic period of reconstruction. The same may be said in truth of those portions of the film which, through well directed efforts, have been deleted from the presentation in St. Joseph.

It is com[illegible]ndable that Mayor Marshall, the [illegible]estors, Manager Philley of the L[illegible]tre and the exhibitors have com[illegible] to an agreement for the eliminati[illegible] of such portions of this film as [illegible] in any way put the colored people [illegible] St. Joseph into a shameful [illegible] position [illegible]

Delegation Asks That If the Film Is Allowed to Be Shown Sensational Scenes Be Eliminated—Fear Racial Trouble.

A delegation of negro professional and business men waited on Mayor Marshall in his office at the city hall this forenoon and asked his either to prohibit the exhibition in St. Joseph of "The Birth of a Nation," billed for the Lyceum Theater for the week beginning Nov. 23, or to order the elimination of sensational scenes which, they asserted, were inclined to cause racial disturbances.

Charles L. Faust, city counsel[illegible] was called into the conference [illegible] said there is no city ordinance [illegible] empowering the mayor to censor m[illegible]ving pictures. The delegation was advised to take the matter up with C. U. Philley, manager of the Lyceum, with a view to having a committee witness and criticise the photoplay before it is shown to the public.

The negroes did not [illegible] [illegible]ar part of the film to which they objected, but said that racial troubles had occurred in other cities where the picture was permitted to be shown in its original form.

Feared Racial Troubles.

"'The Birth of a Nation' is advertised to be shown in St. Joseph soon, and we have come to enter a protest," said Dr. W. S. Carrion, who was spokesman for the delegation. "Between 8,000 and 9,000 negroes are living in St. Joseph, peaceable and [illegible]. The negro situation in [illegible] is better than it is in any other [illegible]

other case which came up in Atlantic City last summer were the same he would continue the injunction, Vice-Chancellor Howell today reserved decision on a motion to make permanent his order restraining the police of this city from interfering with the presentation of the film play, "The Birth of a Nation." He only reserved decision because he wanted to examine the papers in the Atlantic City case, saying that he would determine the matter shortly.

The motion picture company, the Epoch Producing Corporation, was represented by Conover English, of McCarter & English, and the Newark Theater management by George M. Keasby.

City Attorney Harry Kalisch, arguing for the police board, told the vice-chancellor that the only question he was interested in was whether or not the Court of Chancery court enjoin the exercise of police powers by the city government. He expressed the belief that the court would not interfere.

The vice-chancellor said that he believed that Chancellor Walker considered that phase of the case in the Atlantic City matter.

George A. Douglas, representing several associations of negroes, said that the picture was apt to have a subtle influence, creating prejudice against the negro race in the mind of white men.

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[illegible] commission over movie[illegible] 'The Birth of a Nation' [illegible] llowed to be shown

MOTION THE SURVEY NEW YORK
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Again: "Flash (*i. e.*, eliminate all but a glimpse of) nine scenes showing fairy in filmy garment." And "Cut out pictures of illegitimate baby." Yet again: "Cut out sub-title, 'Rebellious and crying that a curse is upon her. Betty enters the Twilight Sleep!'"

As noted above, the ratio of films changed in some detail by the Chicago board to those condemned altogether, is about twenty to one. This is true of all other censoring agencies. The wisdom and effectiveness of film censorship depends almost wholly on the judgment used in requiring piecemeal eliminations. The most definite criticism which can be made against the Chicago board is that it tends to view details without reference to the contexts in which they occur; whereas in drama, the parts, be they scenes or words, exist mainly with reference to a total effect and get their emotional or ethical meaning from the whole of which they are the product. The over-emphasis or misplacement of a detail in drama is bad art; it may also be bad morals. But this over-emphasis or misplacement is a question for determination, and must be approached from the standpoint of the total interest or effect of the drama which is being considered, judged in relation to the mental tendencies of the audience.

Verily, an elusive quest! It is the Dark Tower of the Childe Roland of censorship, if not of art itself.

The writer has for years indulged in a leisure-time amusement, at once romantic and comic in its results. Take any list of scenes and titles eliminated by a censor of motion-pictures. Read it, and mentally reconstruct the drama from which the scenes are ordered cut out. Write down your result; then go and view the actual film, preferably as it stood before excisions were ordered. Hardly ever will you recognize this original. You will find that you have constructed something different and new, generally far more gory and far more enticing than the condemned film.

This experience, which is, incidentally, a hint to scenario writers in quest of new plots, will be a very suggestive one and will help you to understand why any board of censorship is likely to be inconsistent with its own previous findings and still more at variance with each and every other board of censorship in existence.

Some excerpts follow, chosen at random from the orders of the Chicago board:

The Mystery of St. Martin's Bridge. Cut out: Close view of girl's attempt to brand man with iron; entire scene of man entering and remaining in girl's bedroom; subtitle, "That is the man who ruined me; I killed him"; vision of execution showing axe descending on girl's neck.

Thorns of Passion. Cut out: Man taking child from crib and leaving house through window; three scenes of gypsies with child; two scenes of snake crawling to child; burning child's arm; binding girl's hands; all scenes showing girl being dragged by animal.

The Unafraid. Cut out: Poisoning drink; binding girl; shorten drinking scenes; cut out man stabbing himself.

The Lost House. Cut out: Eight scenes of shooting at and falling of policeman; three scenes of shooting at and falling of militia; shooting at and falling of firemen; pouring oil on stairs in arson scene.

The Hateful God. Cut out subtitles: "If God did that, I hate him"; "You are from the church? I hate God. I hate you."

Across the Continent. Fourth inspection. Permit refused because this picture shows four murders, numerous gambling scenes, jail breaking, robbery, abduction, suicide and delirium tremens.

Among the dramatized classics prohibited or altered by the Chicago board during this eight months were the following: Jane Eyre, Sappho, The Second Mrs. Tanqueray, Stevenson's The Suicide Club, Oliver Twist, and the Kreuzer Sonata.

If before leaving this near view of legal censorship at work, the writer were to state his own net impression, it would be that of irresponsibility in the case of the Ohio board, of pathetic and almost lovable futility in the case of the Chicago board.

Not that the Chicago work is of no use at all. Films are shown in their original purity or impurity to the Chicago board and to the National Board of Censorship at the same time; Chicago is within the territory covered by the national board, so that much of the gross abuse prohibited by the Chicago board would be prohibited if there were no Chicago board. Yet beyond this zone of duplication there remains a zone of error by the national board, of local preference peculiar to Chicago, which is efficiently controlled by the local action at Chicago.

It is only when judged by the standard of what it attempts to do, and is assumed to be doing, that the Chicago board appears as relatively futile. Let us glance at the above list of eliminations and recall again, what was suggested above, that drama simply cannot be censored, just as it is not produced and is not witnessed by the audience, through any mere snatching out of episode and phrases from their contexts. Every competently produced drama is deep-dyed with its own burthen, its own struggle and meaning. This is no less true of melodrama than it is of high tragedy. To mutilate a dramatic film 1,000 feet long by cutting two feet here, ten feet there, may irritate the dramatist and perplex the audience but it will not often change the direction, moral or immoral, of the total production.

We have said that the Chicago board errs through trying to isolate the particular scene or phrase from its dramatic context. Let us, in concluding the present article, avoid making in our own problem an identical error. The censorship of motion-pictures has its real meaning in relation to two issues. One of these is the radical, permanent improvement of the film art, educationally and socially viewed. The other is the widening and deepening of human freedom, the achievement of an ever broadening, not narrowing, liberty and facility in the transmission of opinion and influence. A profound thought of Prof. John Dewey's, recently expressed, confronts us: "We have to recognize that the furtherance of the depth and width of human intercourse is the measure of civilization."

Most states and most cities, when viewed from the standpoint of the censorship problem, are practically as heterogenious as is the entire country. No censorship, whether voluntary or legal, under existing fundamental laws and trade conditions, can direct the use or restrict the audience of any film after it is once approved.

It is this condition, largely limiting even the National Board, which vitiates legal censorship, local or national. To break this condition, to liberate the film art and positively guide its development and its use—this is the dominant need in the improvement of films. Those who recognize it and understand it are likely to regard censorship as a side issue and a diversion from the real need and the immediately practicable solution.

Our second wider question is the bearing of film censorship or theatrical censorship on freedom in general. The Chicago and Ohio censorship boards do not stand alone. We have traced the growth of theatrical censorship from Boston to California. Readers of THE SURVEY, with Colorado and the Wharton School and Pat Quinlan in mind, and the Sanger case and the federal censorship of mails, will detect still wid meaning—shall we say, menace?—in movement.

Possibly the whole history of th ject will in the future be seen to departure from the federal Court decision of February 1 decision upheld motion pict ship, and by direct implica cal censorship in all forr a radical breach in wha by plain people, been re stitutional guaranty. cision our whole disc sorship must nece to it, the next ar devoted.

Joseph (Mr) Bulletin, (N.Y.)

ROES' PROTEST SOME RTH OF NATION' SCENES

rt They Tend to Race Trou-le—Philley Says It Will Run Same as in K. C.

ommittee representative of the ne- of the city called upon Mayor nal and C. U. Philley, manager of yceum theater, yesterday, in an to have certain scenes of "The of a Nation" cut out, when the n is shown here. The committee d there were some scenes which tend to provoke race trouble. did not specify just what part or of the picture they referred to. the city hall it was explained to bers of the committee that the city ances did not give extended power ensoring motion pictures, and the ation was advised to visit Philley. the Lyceum the committee was ed that the motion picture would own here just the same as it was ansas City. There, it is understood, all portion was cut out for this n.

ter the visit of the committee to yceum, Manager Philley made the wing statement on the matter:

e will play 'The Birth of a Nation' Joseph exactly as it is being pre- d in Kansas City during its five s' run there. There is nothing in great spectacle to which any rican citizen can object. It does cause racial disturbances. "The of a Nation" has been given in York City for over 700 perform- in Boston for over 600 perform- and the same in Chicago. There been over 200 performances each iladelphia, Pittsburg and St. Louis. such a record it is absurd to say it causes trouble. If it did it d not be running so long in the e-named cities, and cities, by the all of which have very large col- populations."

ong those in the committee which d the protest were: Dr. W. S. on, Dr. J. R. A. Crossland, E. F. ey, F. U. Goodson, H. J. Herring A. Motron.

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standards, even if practicable from the standpoint of that drama which is always positive, always adventurous and always changing, would not be adopted by the film-makers. Due to this fact, the Chicago board must ever limit its work, in the main, to destruction, either complete or piecemeal, of dramas already produced. But this having been said, unstinted recognition must be given to the hard-working honesty of the force in charge of censoring and their ready co-operation with social workers of Chicago; and to the attention paid by these unofficial helpers to the problem steadily over a term of years.

Space is utterly lacking for an adequate description of the Chicago board's methods and results. A glance at its bulletins for the eight months ending June 25, 1915, yields the following results:

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MOTION PICTURE SURVEY, NEW YORK
AUG 7 1915

Again: "Flash (*i. e.*, eliminate all but a glimpse of) nine scenes showing fairy in filmy garment." And "Cut out pictures of illegitimate baby." Yet again: "Cut out sub-title, 'Rebellious and crying that a curse is upon her. Betty enters the Twilight Sleep!'"

As noted above, the ratio of films changed in some detail by the Chicago board to those condemned altogether, is about twenty to one. This is true of all other censoring agencies. The wisdom and effectiveness of film censorship depends almost wholly on the judgment, used in requiring piecemeal eliminations. The most definite criticism which can be made against the Chicago board is that it tends to view details without reference to the contexts in which they occur; whereas in drama, the parts, be they scenes or words, exist mainly with reference to a total effect and get their emotional or ethical meaning from the whole of which they are the product. The over-emphasis or misplacement of a detail in drama is bad art; it may also be bad morals. But this over-emphasis or misplacement is a question for determination, and must be approached from the standpoint of the total interest or effect of the drama which is being considered, judged in relation to the mental tendencies of the audience.

Verily, an elusive quest! It is the Dark Tower of the Childe Roland of censorship, if not of art itself.

The writer has for years indulged in a leisure-time amusement, at once romantic and comic in its results. Take any list of scenes and titles eliminated by a censor of motion-pictures. Read it, and mentally reconstruct the drama from which the scenes are ordered cut out. Write down your result; then go and view the actual film, preferably as it stood before excisions were ordered. Hardly ever will you recognize this original. You will find that you have constructed something different and new, generally far more gory and far more enticing than the condemned film.

This experience, which is, incidentally, a hint to scenario writers in quest of new plots, will be a very suggestive one and will help you to understand why any board of censorship is likely to be inconsistent with its own previous findings and still more at variance with each and every other board of censorship in existence.

Some excerpts follow, chosen at random from the orders of the Chicago board:

The Mystery of St. Martin's Bridge. Cut out: Close view of girl's attempt to brand man with iron; entire scene of man entering and remaining in girl's bedroom; subtitle, "That is the man who ruined me; I killed him"; vision of execution showing axe descending on girl's neck.

Thorns of Passion. Cut out: Man taking child from crib and leaving house through window; three scenes of gypsies with child; two scenes of snake crawling to child; burning child's arm; binding girl's hands; all scenes showing girl being dragged by animal.

The Unafraid. Cut out: Poisoning drink; binding girl; shorten drinking scenes; cut out man stabbing himself.

The Lost House. Cut out: Eight scenes of shooting at and falling of policeman; three scenes of shooting at and falling of militia; shooting at and falling of firemen; pouring oil on stairs in arson scene.

The Hateful God. Cut out subtitles: "If God did that, I hate him"; "You are from the church? I hate God. I hate you."

Across the Continent. Fourth inspection. Permit refused because this picture shows four murders, numerous gambling scenes, jail breaking, robbery, abduction, suicide and delirium tremens.

Among the dramatized classics prohibited or altered by the Chicago board during this eight months were the following: Jane Eyre, Sappho, The Second Mrs. Tanqueray, Stevenson's The Suicide Club, Oliver Twist, and the Kreuzer Sonata.

If before leaving this near view of legal censorship at work, the writer were to state his own net impression, it would be that of irresponsibility in the case of the Ohio board, of pathetic and almost lovable futility in the case of the Chicago board.

Not that the Chicago work is of no use at all. Films are shown in their original purity or impurity to the Chicago board and to the National Board of Censorship at the same time; Chicago is within the territory covered by the national board, so that much of the gross abuse prohibited by the Chicago board would be prohibited if there were no Chicago board. Yet beyond this zone of duplication there remains a zone of error by the national board, of local preference peculiar to Chicago, which is efficiently controlled by the local action at Chicago.

It is only when judged by the standard of what it attempts to do, and is assumed to be doing, that the Chicago board appears as relatively futile. Let us glance at the above list of eliminations and recall again, what was suggested above, that drama simply cannot be censored, just as it is not produced and is not witnessed by the audience, through any mere snatching out of episode and phrases from their contexts. Every competently produced drama is deep-dyed with its own burthen, its own struggle and meaning. This is no less true of melodrama than it is of high tragedy. To mutilate a dramatic film 1,000 feet long by cutting five feet here, ten feet there, may irritate the dramatist and perplex the audience, but it will not often change the direction, moral or immoral, of the total production.

We have said that the Chicago board errs through trying to isolate the particular scene or phrase from its dramatic context. Let us, in concluding the present article, avoid making in our own problem an identical error. The censorship of motion-pictures has its real meaning in relation to two issues. One of these is the radical, permanent improvement of the film art, educationally and socially viewed. The other is the widening and deepening of human freedom, the achievement of an ever broadening, not narrowing, liberty and facility in the transmission of opinion and influence. A profound thought of Prof. John Dewey's, recently expressed, confronts us: "We have to recognize that the furtherance of the depth and width of human intercourse is the measure of civilization."

Most states and most cities, when viewed from the standpoint of the censorship problem, are practically as heterogenous as is the entire country. No censorship, whether voluntary or legal, under existing fundamental laws and trade conditions, can direct the use or restrict the audience of any film after it is once approved.

It is this condition, largely limiting even the National Board, which makes legal censorship, local or national. To break this condition, to liberate the film art and positively guide its development and its use—this is the dominant need in the improvement of films. Those who recognize it and understand it are likely to regard censorship as a side issue and a diversion from the real need and the immediately practicable solution.

Our second wider question is the bearing of film censorship or theatrical censorship on freedom in general. The Chicago and Ohio censorship boards do not stand alone. We have traced the growth of theatrical censorship from Boston to California. Readers of THE SURVEY, with Colorado and the Wharton School and Pat Quinlan in mind, and the Sanger case and the federal censorship of mails, will detect still wider meaning—shall we say, menace?—in the movement.

Possibly the whole history of this subject will in the future be seen to take its departure from the federal Supreme Court decision of February last. This decision upheld motion picture censorship, and by direct implication theatrical censorship in all forms, and made a radical breach in what has hitherto, by plain people, been regarded as a constitutional guaranty. Around this decision our whole discussion of legal censorship must necessarily crystallize; to it, the next article will be largely devoted.

Joseph (Mo) Gazette (Mo.)

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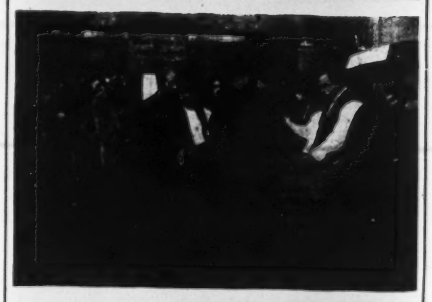

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Chicago Herald
Nov 26

Oh! Very Well —

LESS THAN a month till Christmas—step lively.

+ + +

AT NOONTIDE in his gravy brown the turk lay steaming, stuffed and, etc., etc.

+ + +

THOMPSON SAYS he doesn't get justice in the Chicago newspapers. He should be thankful that he doesn't.

+ + +

DO YOU like turkey hash?

+ + +

IF BILL THOMPSON has really bought an official apologist in a weekly newspaper and goes through with the main purpose there'll be no room for ads.

+ + +

POLICE WEATHER bulletin: Slushy, turning to frost.

+ + +

SCHWAB SAYS the U. S. needs ships. And he volunteers to supply the steel on the banquet system—so much per plate.

+ + +

THE PUBLIC hung crepe on the widders' tag day p. d. q.

+ + +

NOW THAT the Congress Hotel has bought hundreds of thousands of dollars' worth of Chicago art works to hang in peacock alley, let somebody say this is a city of pork packers and roughnecks.

+ + +

AS SUNDAY draws nearer and nearer, the hours grow less before you may read "Felice o' the Follies," by Jack Lait—SUNDAY'S HERALD.

+ + +

JUST BELOW the circus signs in one of the "Express to Evanston" "L" cars are the initials, "B. C." Why emphasize it?

+ + +

YOU'VE GOTTA hand it to a turkey for knowing how to make both ends meat.

+ + +

EVA TANGUAY, who swore that she never would perform outside of the United States, plays Milwaukee next week.

+ + +

CHRISTMAS GREENS have made their appearance. They are in the usual denominations.

+ + +

"SOME of Chicago's widows can 'tag' all right, all right!" said a sarcastic loophound who knows.

+ + +

THERE'S ONLY one place in the world furzweno where it's light and dark at the same time, and that's inside the skin of a T—k—y—g fowl.

+ + +

ASHTON STEVENS, promoting his Christmas benefit, approached all the theater managers for talent. "If it weren't that we give a matinee ourselves that day," said George Bowles, manager of "The Birth of a Nation," at the Colonial. "I'd let you have Abraham Lincoln."

+ + +

"WHY eats today everybody turkey all of a sudden?" said Gus the Bus to Evelyn the Exquisite Checker. "They're givin' thanks," said she. "For what?" asked Gus. "For the turkey, you rum," said the exquisite one.

+ + +

THE LEGISLATORS in Springfield, with all appropriations tied up, suffer hunger that no turkey can assuage.

+ + +

HURRAH for Glen Ellyn. On the same day that the "Country Club" is assailed a movement for a new high school is launched. That's the 1915 spirit, all right, all right!—going and coming.

+ + +

MAYOR THOMPSON says that anyone who offers privileges of his office for graft is unauthorized. How does he know?

+ + +

SOMETHING to be thankful for: The six-day bike race is over.

+ + +

'TWOULD have been an ideal day for a double-header at Weeghman's park. He did pretty well, at that, on the day.

+ + +

THAT "Birth-of-a-Nation" scandal reveals municipal politics on the "pay-as-you-entertain" plan.

+ + +

HALF A LEG, half a leg, half a leg inward—
Into the jaws of me, rode the big drumstick.

EDITORIAL PAGE OF

EVANSVILLE-JOURNAL NEWS
AN INDEPENDENT NEWSPAPER

A REAL WORK OF ART

GREAT HISTORIC DRAMA, "THE BIRTH OF A NATION," SHOULD NOT BE PREVENTED FROM PRODUCTION.

Written by the Editor & Owner

THE mayor will make a mistake if he prohibits the production of the moving picture, "The Birth of a Nation," in Evansville.

"The Birth of a Nation" is without doubt the grandest and the noblest dramatic work of the present century. It is a wonderful tribute to Abraham Lincoln. It is a piece of historic art dealing with the Civil War and the reconstruction of the South. It has a high and masterful moral.

In the larger cities of the country "The Birth of a Nation" has been the sensation of the hour. It has been shown to crowded houses in the leading playhouses. Prices of $2 per seat have been charged for admission and the theaters have been packed at every performance. People have traveled miles paying railroad fare just to see "The Birth of a Nation."

The truth about the matter is that every American citizen should see this moving picture. Every school child should witness it for its historic significance alone. This film is an education in itself. It is a story on the screen of a part of the history of the American republic—the most important part—when the country was threatened with destruction by a civil war and when the greatest man in the world's record—Abraham Lincoln—appeared upon the scene to save it. The horrors of the battles between the soldiers of the North and the South are portrayed with startling reality. The crimes of the period of reconstruction in the South are pictured with living vividness. The whole picture is an amazing and astounding inspiration that quickens the heart-beat and stirs the imagination.

For Mayor Bosse to throw one obstacle in the way of permitting the citizens of Evansville to see this work of art would be a deplorable blunder and an unquestioned injustice. As we understand it a crowd of colored people of this city have gone to the city executive with some sort of fanciful complaint—none of them, of course, have ever seen "The Birth of a Nation" actually shown on the screen—against the picture and they want its appearance prohibited. They want the mayor to stop it. There has been too much of this business in Evansville of late. If these colored people will only spend their time in educating the members of their race instead of constantly mixing into outside things which are none of their concern they will do some real good.

For instance, who ever heard of the late Booker T. Washington, the genius of the negro race of this century and every other century, running about demanding the censoring of shows and moving picture plays? Nobody did. Booker T. Washington spent his time trying to EDUCATE his people. This was his great purpose in life because he knew that it is the only salvation of his race. The quicker the other colored brethren of the country—including those of Evansville who have organized themselves into societies, which is a good thing—find out this truth the better it will be for them. This is the situation. The mayor should see it as such.

And that sublime and elevating and exalting drama, "The Birth of a Nation," should be shown here as it has been shown in other cities that have been so fortunate as to get it produced. Evansville is lucky to get an opportunity to see it. No one should be deprived of learning the lesson it teaches, of receiving the inspiration that it brings, of feeling the thrill of patriotism and uplift that it causes, and of watching American history depicted by characters almost as they appeared in life. Whatever you do, Mister Mayor, don't make the error of presuming to censor a play like "The Birth of a Nation."

for an early
nati.

Nov. 27

ZABETH DAILY JOURNAL,
ELIZABETH, NEW JERSEY.
lished Every Afternoon Except Sunday.
AUGUSTUS S. CRANE,
Publisher.
OFFICE NO. 74 BROAD STREET.

THE "HON. AUSTIN STONEMAN."

When in "The Birth of a Nation," the otion picture spectacle being exhibited re this week, the "Hon. Austin Stoneman" comes upon the scene and plays part in the tragedy portrayed, the dience will recognize in him the South- conception of the character and ac- ities of the Hon. Thaddeus Stevens. evens was one of the leading, gigantic ures in Congress during the greater rt of the time that the issue of slavery s discussed, during the momentous ys of the Civil War, and a dominant ce in the tragedy known as the "Re- struction."

There has been given to the character "Thad" Stevens in this motion pic e spectacle, however, a malignancy t does not belong to it. Some of the ilties of his moral life and the im- cableness of his hatred of the institu- n of slavery have been distorted to ve the cunning purpose of the writer the "Clansman" to place the blame of Reconstruction tragedy upon the l North. Stevens had many faults d frailties, but he was far from being monster he is depicted to be.

The Civil War, in the words of Abra- m Lincoln, was not fought over the e of slavery. It was fought to de- mine, as he said: "Who shall control National Government? Shall it be trolled by those who believe slavery right and ought to be extended, or by se who believe slavery is wrong and ght to be restricted?" The insidious, tal determination of the slaveholders the South to impose slavery upon free ritory was the real cause. And during t period that the representatives of e South with one accord were defying North to interfere with the "peculiar titution," and the greater number of presentatives of the North were ex- ing slavery, were compromising with e South and seeking to placate them d prevent secession of the slave States, Thad" Stevens was one of the few who ok up the challenge thrown boldly at s feet. He was an implacable enemy slavery and oppression of any kind. ooking back over the history of that sturbing time it will be readily seen at he was the dominant force, not one in saving the Union, but also in ystallizing enough determination in the untry to crush out slavery.

In the long fight between those who ould have treated the rebellious States ke "erring sisters" and those who would cognize them only as alien and traitor- s lands, Stevens had a first place. He as not willing to deal leniently with ose who in defending the imposition of e curse of slavery upon the country d brought on a cruel, bloody war. He manded that every last resource should commanded to stamp out disloyalty the South, root and branch.

Stevens may be rightly pictured as an placable enemy of the Southern slave- lders, but only because he believed that ey had ill-treated the negroes both as aves and freemen. He was not tolerant the arrogance of the whites that would t recognize the civil and political free- m of the slaves after four years of war d settled the issue. He believed in the uality of all men, white or black, any- ere in the country; and he was not lerant at any time of his life of any o opposed that view. The hatred for had" Stevens written so boldly into omas Dixon's novel is palpable; and cause men of Dixon's kind have never cognized the negro to have any rights at a white man is bound to respect. xon and Stevens are at opposite poles this whole matter of "nigger equal- ."

The whole life of "Thad" Stevens was attle for equality and justice for the ak and oppressed. While dying he d: "I know not what record of sin ait in the other world, but this I ow—that I have never been guilty of ising a man because he was poor, ause he was ignorant, or because he black." Possibly no truer exponent pure democracy and no more stal- t defender of the rights of the poor ed ever represented this coun- n public life.

Chicago Herald
Nov. 27

Oh! Very Well

27-6

WATER, WATER everywhere, and November almost gone.

✦ ✦ ✦

THESE RAINY Thanksgivingses, plus them Fords, have made the sleighbells on the way to grandma's very detrop.

✦ ✦ ✦

A $6 St. Louis-and-return bargain trip is being advertised. The return alone is worth $6.

✦ ✦ ✦

AND GLEASON was so nice to Healey, too, when he was chief!

✦ ✦ ✦

PEACE is near. The women of Germany refuse to abandon French styles in dress.

✦ ✦ ✦

THAT PENNSYLVANIA college boy who refused to be captain of the football team because it interferes with his theological studies will never be a Billy Sunday.

✦ ✦ ✦

HENRY FORD'S peace plan is just as popular in England as a rat at a sewing bee

✦ ✦ ✦

WHAT DID those coppers expect from a civil service head named Coffin?

✦ ✦ ✦

FOLLOWING ITS irrevocable policy of being first on all occasions, Oh Very Well wishes you a happy new year.

✦ ✦ ✦

FROM THE weather outlook, umbrellas and mackintoshes will lead in the Christmas selections.

✦ ✦ ✦

MR. SILVERMAN, the State street advertising manager about whom Lait wrote the story about the waiting model and the Gus-the-Bus messenger boy, suggests that Lait might have described him as "adgitated."

✦ ✦ ✦

WRITING to the City Editor, a youth says: "I am bitious to become a reporter, etc., etc."

✦ ✦ ✦

SEN. LEWIS is for suffrage. Always gallant to the ladies, is the colonel, who wears his whiskers as a special treat to the fair.

✦ ✦ ✦

THAT PICTURE FELLOW who is going to sue Lou Houseman has a fine chance to convince anybody that Lou isn't on the square. Everybody who knows Houseman knows that he has given away more than the average picture peddler ever saw. Everybody who knows Houseman knows he is the soul of honor. And everybody knows Houseman.

✦ ✦ ✦

GREECE HAS acceded to everything. The world has revolved a few times since Thermopylae.

✦ ✦ ✦

WHY SHOULDN'T the divekeepers "kick in" to save the policemen who gave them protection? Ever think of that? The civil service rules take no cognizance of gratitude.

✦ ✦ ✦

AFTER ALL his sufferings in Belgium they want to make Brand Whitlock Vice President. Who was it that said republics were ungrateful?

✦ ✦ ✦

THAT "Birth of a Nation" has added to the 1915 vocabulary the cinematografter.

✦ ✦ ✦

IN THE "Androcles and the Lion" ads is announced "Some Lion." Meaning the author, Bernard Shaw, eh? What?

✦ ✦ ✦

IF YOU WANT to see what the sweet things save up their money for so they may "have something to show on a rainy day" just stand at the corner of State and Madison on a r. d. and look not to heaven.

✦ ✦ ✦

THE LATEST DOPE on the celebrated Blizzard-Snow marriage is that little flurries are expected.

✦ ✦ ✦

A BLOODED Missouri mule sold for $850 the other day. It pays to kick!

✦ ✦ ✦

THE WAY those indigestion pills concentrate advertising the day after Thanksgiving is positively suggestive.

✦ ✦ ✦

IF THAT "Birth-of-a-Nation" deal had "gone over" the film could have been shown in the council chambers, thereby saving theater rent.

Chicago Herald
Nov. 27

HOYNE TO GET MOVIE GRAFT PROOF, SAYS HOUSEMAN

Gollos Challenges Accuser to Produce Evidence Backing "Birth of a Nation" Charges.

Bowles, Film Manager, Says City Hall Deluged Him With Requests for Free Tickets.

The third reel of "The Birth of a Nation" cinematograft, released yesterday, revealed Messrs. Lou Houseman and A. M. Gollos hurling the shorter and uglier word at each other with unabated enthusiasm.

The latest reel also disclosed State's Attorney Hoyne close up in the offing ready to pounce on the unnamed cinematografters as soon as some definite symptom of guilt is brought officially to his attention.

HOUSEMAN BIDING TIME.

Lou Houseman stood pat in his intrenched position with the following pacific utterance:

"I will show these people up at the proper time. I do not want to make any moves right now. I conferred with State's Attorney Hoyne to-day, and he has promised to go ahead with the investigation as soon as I am prepared to give the evidence to him. I may give this evidence to him later on."

Mr. Gollos contented himself with the following mildly belligerent retort:

"Mr. Houseman started this scandal and it is up to him to finish it. So far there has not been anybody mentioned by Mr. Houseman that has verified his statements in the least."

BOWLES BESIEGED FOR PASSES.

A really humorous phase was injected into the case late in the day, if it be possible to regard anything as funny where men are bandying charges of bribery and blackmail so recklessly against each other.

This latest manifestation comes as a broadside from the office of the Epoch Producing Company with George Bowles, the manager, at the business end of the gun. He says, in fact, that among the other visitations from the City Hall contingent by which he has been besieged has been an avalanche of demands in the way of requests for free tickets which in the aggregate have reached a colossal figure.

Mr. Bowles gives this entertaining sidelight on the controversy with some samples of the manner in which these requests for complimentary pasteboards were handed to him.

BOWLES SHOWS LETTERS.

"Ever since 'The Birth of a Nation' was first presented in Chicago there have beeen almost daily rquests from City Hall officials for free tickets to the performance," said Mr. Bowles. He backed up this statement with the production of letters in which City Hall officials sought free admission.

Several of these letters, according to Mr. Bowles, were written by George L. Reker, former assistant corporation counsel in charge of the city's legal fight to bar the film. One letter, written September 15 last on the official letter head of the City of Chicago, reads:

"Mr. Bowles: Could you accommodate me with a pair of tickets for some night this week.

"Thanking you for past favors, I am, very respectfully,

(Signed) "GEO. L. REKER."

THANKS FOR "PAST FAVORS."

Another written July 24 last reads:

"Dear Mr. Bowles: Mr. E. J. Zimmer, secretary to the corporation counsel, has asked me to secure for him two pairs of tickets for the "Birth of a Nation." Will you kindly favor me by giving Mr. Zimmer these tickets.

"I am writing this letter on the eve of my vacation, otherwise I would speak to you personally.

"Thanking you for past favors, I am, yours respectfully,

(Signed) "GEO. L. REKER."

And still another:

"Mr. Bowles: Mr. Zimmer, the secretary to the corporation counsel, wants me to get him three pairs for Thursday or Friday night. Can you oblige me,

(Signed) "GEO. L. REKER."

20,000 TICKETS GIVEN AWAY.

This was written on an envelope:

"Mr. Bowles: Will you kindly give bearer for me 4 for Monday, 2 for Tuesday, and 2 to be sealed later. You will remember I spoke to you about it in court.

(Signed) "GEO. L. REKER."

"We must have given away to politicians and their friends more than 20,000 worth of tickets", said Mr.

also where ... commission over ... "The Birth of a Nation" ... allowed to be show

NEWARK EVENING STAR:
MONDAY, NOVEMBER 8, 1915.

COLORED CITIZENS OBJECT TO FILMS

Delegation Visits Mayor's Office to Protest Against "Birth of a Nation."

Objecting to the showing of "The Birth of a Nation" at th Newark Theater next week, a delegation of colored citizens, headed by Oliver Randolph, a local negro lawyer, appeared at the office of the mayor this morning. In the absence of the chief executive the mayor's private secretary received the committee and explained that the mayor had left the city for a short vacation, and that therefore they could not present their objection.

They informed Mr. Moody that representing the colored population of the city of Newark, they desired to protest against the showing of "The Birth of a Nation," because of certain episodes in the picture which were distasteful to them. The story of the "Birth of a Nation" embodies the theme of Thomas Dixon's story, "The Clansman," with its details of the Ku-Klux Clan, which deals with the negroes in the South.

It is expected that as a result of the protest, Mr. Moody, together with Chief of Police Michael Long and Frederick Breidenbach, president of the police board, will censor the picture, and decide whether the complaint of the colored citizens is well founded.

"THE BIRTH OF A NATION" CONTINUES AT THE NEWARK

No production of a theatrical order presented in this city in many years has drawn such large audiences as "The Birth of a Nation" has attracted to the Newark during the last week. The house has been crowded afternoons and evenings and all classes of citizens have been represented in the gatherings. The pictures will be kept on view there throughout next week, unless the Court of Chancery, after hearing arguments next Tuesday, refuses to make permanent the temporary injunction obtained by the Epoch Film Company, prohibiting city officials from interfering with the exhibition.

Competent judges among those who have viewed the pictures agree that this photo play is a masterpiece in the creation of silent drama and give unstinted praise to D. W. Griffith, who conceived and produced it. They also assert that they have gained from the pictures a more vivid impression of the great struggle between the North and the South and of important developments in the country's history during the years immediately following it than was left upon them by their reading of the history of that period.

For the benefit of those who have not seen the production, it may be stated that the story illustrated begins in the seventeenth century, with the coming of African slaves to America. Its progress shows the relationship of slavery to the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles, Sherman's march to the sea, the burning of Atlanta, the fall of Petersburg, Lee's surrender to Grant, the assassination of President Lincoln, the ordeal of the Reconstruction period, the Ku-Klux-klan's solution of the problem and the final establishment of peace. These historic scenes are shown in a way that links history to romance.

CANNOT SHOW IN LANCASTER.

Thad Stevens' Home Town Bars "Birth of a Nation."

"The Birth of a Nation" will not be shown in Lancaster, Pa., the home of Thaddeus Stevens, it was announced Monday by Mayor Trout, of that city. The picture was booked for a Lancaster theatre the latter part of the week but the mayor notified the manager that if he placed the picture on exhibit he would revoke his theatre license.

The mayor, on the advice of the city solicitor, takes the view that the story libels the great commoner who is buried in Shreiner's cemetery at Lancaster and for that reason should not be shown there. The action of the mayor has aroused much comment.

BIRTH OF NATION SHOWN AT NEWARK

A Masterpiece in Photo Dram Excites No Protest from Audience Crowding the Theater.

However else it may be regarded, none can look with open mind at "The Birth of a Nation" and deny that it stands as a great exemplar of past-mastership in the art of moving picture creation. It is positively monumental, a picture tremendous in theme, scope and action; a thing unforgettable. As a spectacle it is one of the greatest that the mind of man has ever executed, thousands of human beings having been brought into play to depict scenes antecedent to, during and immediately following the great Civil War. It is brimming with pictures that only consummate artistry in this new field of endeavor could have evolved, appealing now to patriotism, now to the softer emotions, then thrilling the spectator with spirited fighting and scenes of horror.

Frankly modeled upon Thomas Dixon's novel, ""The Clansman," this most remarkable photoplay conceives of the birth of the nation as finally achieved with the death of the bitterly fought for idea of state sovereignty and the end of the trying period of Reconstruction.

Up to the end of the first part there is nothing in the entire action, depicting

Henry Walthall at the Newark.

though it does North and South about to be severed, that is not calculated to fire one with patriotism. It is, of course, the scenes of reconstruction days, with negro domination in the stricken South under the leadership of carpet-baggers from the North that has caused such a furor wherever it has been proposed to show this picture. The audience, occupying every seat in the theater last night, saw the picture to the end without a single note of protest. It is understandable, however, that members of the negro race should not care to look upon the screen at some of the scenes shown, as the picture drawn of an ignorant and subject people suddenly freed, equipped with the franchise, bidden by scallywag white leaders to lord it over erstwhile masters and permitted to give almost free reign to their passions is not a pretty one.

At the same time what a police commissioner, or anybody else clothed with authority, could find in this work to bar it from presentation is difficult to see in a land that boasts a free press and free speech. There have been a few dark pages in American history, and on one of them appears some of the ill-advised methods applied by radicals in Congress in dealing with the conquered South. The days immediately following the granting of the franchise to the negro in 1870 are every whit as much a part of American history as are those of the Civil War or of the colonies' long struggle against England, and just as fit for discussion among a free people.

That there is a good deal of high color in this treatment of the sufferings of the South under ignorant negro domination is to be admitted. But this is melodrama—the setting fort hof one man's view in the most vivid form possible. That its aim is to stir up present-day race animosity is a contention utterly ridiculous. What opposition the picture has aroused has afforded it a lot of free advertising, of which its owners must be duly appreciative.

How near Mr. Griffith's screen production of the Dixon novel comes to the real truth of the tribulations of the South under reconstruction only the careful historian after years of study, or one who lived through that stirring period upon the very ground can, of course, determine. But it is a vivid picture painted with a pretty lurid brush. That in some sections of the South the whites did walk in terror is undoubted.

The arch villain of the picture is the Hon. Austin Stoneman, "leader of the House," a pretty thinly-veiled characterization of Thaddeus Stevens. That being so, it is extremely questionable taste to make him the oppressor of the Southern white largely through the influence of his negro housekeeper.

As for the scenes shown, such as Lincoln at the White House and the assassination by John Wilkes Booth in Ford's Theater in Washington, Sherman's march to the sea, the burning of Atlanta, fighting from trench and abbatis, the hospital in the Patent Office at Washington and the formation and work of the Ku-Klux-Klan, they have at least the plainest evidence of painstaking verisimilitude.

The double love story that runs through the play is well enacted, although the poor old long arm of coincidence comes in for dislocation at both shoulder and elbow. Some of the best known actors in the moving picture realm have leading parts, as Henry Walthall in the role of the "little colonel;" Miss Mae Marsh, as the younger Cameron sister, who leaps to death from a cliff to escape her negro pursuer; Ralph Lewis as Stoneman, and Miss Lillian Gish as his daughter. Far and away the best piece of character delineation is by George Seigman, as Lynch, afterward colored Lieut. [illegible] matt.

[illegible] at Lincoln's assassination, and the lower House, eighty per cent. black, in the South Carolina Legislature. Months of time and hundreds of thousands of dollars must have been spent in the preparation of this film production. Throughout is dominant the idea that the war between the states was a grievous mistake, and that the best friend the South had at its close was the martyred Lincoln. Continuous music of high grade, with beautiful orchestration, interspersed with melodies of half a century ago, is furnished by an orchestra of thirty pieces, under the capable leadership of Albert Pesce.

A piece of cheap clap-trap, needless, but obviously designed to take the bad taste, if any, out of the mouths of the spectators, is afforded by some scenes at the Hampton Institute of today, which are at times faint, uneven and tawdry, not a part of and wholly out of keeping with the splendid photography of the photo drama.

Indianapolis
11/7/28

"The Birth of a Nation" Makes Better Citizens, Says Manager of Film

To the Editor of the Indianapolis Star:

Sir—Representing D. W. Griffith, the man whose genius first put the motion picture on an equal plane with the spoken drama, I can not help but feel it my duty to answer the aspersions cast upon the picture, "The Birth of a Nation," now playing at English's. It has often been said that the criterion of any dramatic success is the way in which it is received by the general public. If we use this criterion, then "The Birth of a Nation" must be beyond cavil, for, as a matter of fact, no attraction that has played English's in a long time has been so liberally and enthusiastically received by the public. And, be it remembered, it was that wise entertainer, P. T. Barnum, who wrote: "You can't fool the public all the time." Replying specifically to the aspersions cast upon "The Birth of a Nation" by Samuel Carson in the Indianapolis Star of Tuesday, he says: "This show disgraces the South." Is that true? What the picture shows is the real truth of American history; if the South was disgraced—as it undoubtedly was—not Mr. Griffith, the producer of this picture, but the South is responsible. Your correspondent talks about exciting race prejudice. If one wants to shut his eyes to the facts of history, then, of course, there can be no prejudice. But the makers of this motion picture have been brave enough to face the truth. Desiring to portray with fidelity conditions as they actually existed, they could not, without being false to their ideals, have attempted to falsify American history.

Our contention is that not by ignoring the past, but by learning its lessons, is the way to a better, saner, higher Americanism. We believe that no one who sees "The Birth of a Nation" and by its graphic scenes is made to realize from what depths we, as well as the negro, have risen, but must, thereafter, be a better, more patriotic and more thoughtful American citizen. Our picture shows to what depths the negro had sunk; but it also shows to what heights, under able leadership, he has risen today.

Your correspondent says that we ought to forget—forget the past and the history of its struggles for true liberty. Mr. Griffith, who mind conceived this stirring lesson in our history, believes that we should remember; and remembering what our forefathers endured and suffered, determine in our hearts that never again shall we allow the rule of the mob, the passion of selfishness, the factor of unrighteousness to sully the liberties for which our fathers died and which are the only bulwark of a free republic. If you are afraid to face the truth, admit it; but if the truth has glorious lessons for you, then in no more concrete and beautiful form shall you find it presented than in "The Birth of a Nation."

FRED R. ZWEIFEL,
Manager "Birth of a Nation."

Indianapolis
11/7/28

Views of the People.

What The Star's Readers Are Thinking and Saying.

Otherwise, It Is All Right?

To the Editor of The Star:

I wish to protest against the moving picture show, "The Birth of a Nation," for the following reasons: It is immoral, inartistic, untruthful to history, purely a commercial affair. It gives a poor representation of the assassination of Lincoln, but lets the assassin go free. In every scene except the last of the war it favors the South. The men who play Lincoln and Grant are amateurs, the man who plays Lee is an artist. The Northern statesmen are vicious, the Southern are gentlemen. It arouses the most bitter prejudice unnecessarily against the negroes. Whatever truth there is in the clansman should be forgotten. It is of the past. It is an outrage to resurrect this horror of a nation and call it the birth of a nation. It is the disgrace of a nation.

I say this show disgraces the South, the Southern man and woman. It shows that now after half a century it is willing to keep alive all the bitter animosity that produced the rebellion, for commercial purposes. This is not the birth of a nation, but a sowing of the seeds that will be the death of a nation. What we need is to forget all that this show tries to bring to life. It is the shame of a nation that it is patronized from any point of view.

SAMUEL CARSON.

Indianapolis.

Indianapolis Star
11/7/28

Editor Evening Record:

Would it be too much to ask if you will kindly publish the following telegram from the well-known writer, Thomas Dixon, and printed at Senator Martine's request in the Congressional Record? I quite agree with Mr. Dixon as to the dangerous character of an attempt at federal censorship of moving pictures and trust the foolish attempt will utterly fail.

Yours very truly,
DeWITT ABBE.
"New York, N. Y.

"Hon. James E. Martine,
United States Senate, Washington, D. C.:

"Censorship of motion pictures is the most dangerous attack on American liberties since the foundation of the republic. The motion picture is a process of recording thought on yellow parchment without the use of printer's ink, and is as great an advance on printings as Guttenberg's invention was over the quill pen. The printing press revolutionized the world by bringing knowledge within the reach of thousands. The motion picture brings knowledge within the reach of hundreds of millions. To strangle this great art in its infancy will be a crime against humanity. Free speech is the foundation of our republic. There is no reason for censorship. The motion picture is now cleaner than the spoken drama or the press. The police powers of the state are already ample. Any citizen can close any theatre within an hour if the laws of morality are violated. A censorship of opinion is the aim of our enemies. Our fathers fled the old world to escape this and founded the republic to free the human mind from such shackles. Shall we go back to the dark ages? I first preached the Clansman as a sermon. No censor dared to silence my pulpit. I turned my sermon into a lecture and delivered it from Maine to California without license. I turned the lecture into a novel, and no censor has yet tsopped the press of Doubleday, Page & Co. I turned the novel into a spoken play, and no censor has dared to interfere. I turned the play into a motion picture, and it has cost me $75,000 in lawyers' fees to fight the local censors the first ten months. This condition of affairs is infamous.

It is the immediate duty of congress to reaffirm the principles of free speech in America and abolish all censors.

"THOMAS DIXON."

M'INDOE SAYS MOTION PICTURE SHOULD BE CUT

BELIEVE CERTAIN PARTS OF "BIRTH OF A NATION" OBJECTIONABLE.

With Chief Milligan He Will Go to Springfield to See the Censored Film.

Mayor Hugh McIndoe and Chief of Police Nels Milligan are to go to Springfield, Mo., to view "The Birth of a Nation," the first of next week. Their expenses will be paid by the city with the exception of $16 which will be paid by the exhibitors of the picture as a censorship tax.

It is the desire of city officials to view the picture and decide what parts must be eliminated before it can be given the stamp of approval. Mayor McIndoe saw the picture in Kansas City and says the film must be slashed before it will be approved for showing here the latter part of next week.

The manager of "The Birth of a Nation" company was in Joplin last night and told Mayor McIndoe that the picture would be shown here regardless of the position taken by the city, declaring that injunction proceedings would be brought to restrain the city from stopping the showing of the picture.

A change in the city's motion picture ordinance was made at a meeting of the city council this morning. The old ordinance gave the city the right to eliminate parts of pictures or bar them entirely where they would be harmful morally. The amendment gives the city the right to censor pictures that would be harmful to the city in any way or detrimental to the city's welfare. Commissioners Hodgdon nd Robinson opposed the amendment but voted for it when they saw the other commissioners fvored it.

Mayor McIndoe's objection to "The Birth of a Nation" is that it is likely to cause race prejudice.

MISSOURI H
LD, MISSOURI, THURS

NEGROES FAIL TO PREVENT SHOWING OF PICTURE HERE

Mayor Bowman Sees Nothing In Book On Which "Birth of a Nation" Is Based, To Warrant His Interference.

JOPLIN DELEGATION TO COME HERE AND SEE IT

Members of Mining Town's Board of Censors Want Glimpse of the Scenes In Film Before It Is Taken There.

Although he has arrived at no definite decision, Mayor T. K. Bowman Wednesday informed members of a committee of negroes which conferred with him concerning the showing of the moving picture, "The Birth of a Nation," which is to be seen at the Landers theater next week, that he had tentatively decided he could not take any action to have the picture stopped.

The committe, composed of about thirty negroes in the city, had an audience with the mayor Monday and protested against the showing of the picture, stating that they feared it would tend to arouse racial preudice.

Mayor Bowman was given a copy of the book on which the picture is based and he concluded a reading of it yesterday. He stated that he could find nothing, taking the book literally, that would warrant him to stop the showing of the picture and was satisfied that no trouble would result from its appearance here.

Members of the committee said Wednesday that they were convinced Mayor Bowman could not sustain their protests, since there is no ordinance praying for such action, nor no board of censors which might inspect and pass on the picture before it could be shown.

Joplin Critics Coming.

Mayor Hugh McIndoe and Chief of Police H. N. Milligan of Joplin will be here Wednesday night to witness the picture and censor it before its appearance in Joplin, as it is booked there. Mayor McIndoe has notified the management of "The Birth of a Nation" that all parts of it tending to induce racial prejudice must be eliminated before it is shown there.

Joplin has a board of censors, composed of the mayor, chief of police and Miss Grace Sanford, police matron, which passes upon all pictures before they are exhibited to the public. The city also has ordinances governing the board's actions.

MOVING PICTURE WORLD
New York City
DEC 18 1915

Governor Willis Guards His Flock

Governor of Ohio Forbids His Party of Prize Corn Raisers to See "The Birth of a Nation" While in Philadelphia.

COMMENT upon the recent incident in Philadelphia, in which "The Birth of a Nation," barred by the Ohio censors, and the Ohio "corn boys" feared, has been widespread and caustic. Gov. Willis of Ohio, accompanying the dry party of prize corn-raisers, put an end to the plan of having them see the film, which was on exhibition in Philadelphia at the time the party reached the city, on the ground that the Ohio censors had decided that it should not be shown in Ohio, and that, therefore, it was not proper for Ohioans to see it anywhere.

Five hundred seats had been reserved for the party, and it is reported that a considerable number of the party saw the picture in spite of the governor's veto, and in attempt to give a sort of extra-official effect to the edict of the censors. The ground on which the picture was refused the privilege of exhibition in Ohio, as reported at the time, was that it tended to stir up race prejudice; and the applicability of this ground with reference to a view of the picture by a party of Ohio people outside of Ohio is hardly as clear as might be desired. However, most of the youngsters in the party had to bow to the governor's ukase, and saw a vaudeville performance instead of the picture; and it takes a governor to say that, judging from the average vaudeville show, this was more uplifting, or less demoralizing, than "The Birth of a Nation."

N PAGES
State Journal
Brand Sep
Press
MONDAY, DECEMBER 27, 1915.

NO GREEK SHIPS HELD; NO BLOCKADE IN FORCE

London, Nov. 23.—The foreign office states no Greek ships are being seized or held up in the ports of the United Kingdom and that no blockade of Greek ports has been instituted or is in force.

No amplification of the foreign office statement is obtainable in official quarters. The universal deduction is that the Greek government has satisfied the British demands submitted by Earl Kitchener, secretary of war, who was in Athens last week. It is assumed Greece has furnished guarantees of the safety of the Anglo-French expeditionary force.

It is believed the announcements from Athens concerning a commercial blockade of Greece were premature in that they presented the provisional intentions of the entente allies as accomplished facts.

KANSAS CUT OUT

"Birth of a Nation" Will Not Enter the State.

Producers Hear It Has Been Condemned in Advance.

POLITICS ALLEGED AS CAUSE

Say State Officials Fear Effect on Negro Vote.

The Censors Are Noncommittal on the Subject.

Kansas people will not be able to see "The Birth of a Nation," the feature photoplay which has been attracting nation-wide attention. The producers of the picture are not going to spend $2 a reel to have the film barred from the state, according to a report which reaches Topeka this morning.

"The Birth of a Nation" is showing at the Grand theater in Kansas City, Mo., for the last time this week. It has run in Chicago for several months to capacity houses. A number of Topeka men and women saw the picture in Chicago and Kansas City and pronounced it wonderful beyond all description.

And then came the word that state house officials in Topeka frowned on "The Birth of a Nation." The play is taken from Thomas Dixon's well known work, "The Clansman." It elaborates on the southern story to a great extent, showing Sherman's "march to the sea" and other war scenes. D. W. Griffith, the master producer, directed it. "The Clansman" is a tale of the Ku Klux Klan and their operations during the reconstruction days. It is distinctly an anti-negro story, but deals with the colored politicians of those days instead of the colored race today.

Fear Censor's Ax.

One of the big distributors in Kansas City told a Topekan a few days

(Continued on Page 2.)

KANSAS CUT OUT

(Continued from Page One.)

ago that he had authentic information that the state censor board would "kill" the production.

"It is politics," he exclaimed bitterly, "and the members of the appeal board and the official censor are afraid of the big colored vote."

W. D. Ross, the state superintendent of public instruction and state censor, has never given out any intimation that he would bar the film. Neither has the Rev. Festus Foster, another censor. Ross goes on the theory, he says, that he does not form an opinion of a picture until he sees it and he will make no action on "The Birth of a Nation" controversy until the proper time.

But the picture will never cross the state line. "The Birth of a Nation" is being shown in all the large cities at $2 prices. Not a state has barred it up to the present, although a bitter fight was waged upon it by several factions in Massachusetts. The producers will take no risk and Topeka and Kansas people will not see it unless they have the coin to take a trip to Kansas City this week.

"The Birth of a Nation" is booked at the Grand for a solid week early in December and also for a full week in a theater at Wichita. Roy Crawford, manager of the Grand, has already received inquires from dozen of out-of-town patrons who intended to come here.

One two-dollar movie production is now out of the question for Kansas. The scene shifts. The next one, "The Battle Cry of Freedom," will come on deck sooner or later. Will the producers dare bring that into Kansas?

Viewing "The Birth of a Nation."

There are plenty of reasons why "The Birth of a Nation" should arouse more comment than any other film composition. It is artistically the most imposing and inspiring film yet made. Criticism loves a shining mark. Of course most of the wrath hurled at Griffith's masterpiece is not primarily because of its artistry but because of its subject matter, because it enrages the negro race. And yet if "The Birth of a Nation" were not a splendid creation, if the same story were presented in a mediocre form, as so many telling themes are mauled and mangled in the pictures, it would have died an early, painless death long since. So that the artistry of the production after all is what keeps alive the debate concerning its morality and justice.

The division on these points is along racial lines. Although there are plenty of whites, notably old soldiers, who disapprove of the film because of its southern bias the negro has yet to be found who can see any good in the production. This is but natural since the fact of race is far more real to blacks than it is to whites. They resent the picture of reconstruction as untrue, consider that its exhibition makes the black man's lot harder in the present and future by keeping alive old hates which should be allowed to die for the good of both races. Nor is this antipathy softened in their eyes by the addition of scenes showing the progress of the negro race since reconstruction days.

Concerning the truth of the presentation the ordinary observer must be convinced that the author of "The Clansman" knew whereof he wrote. Much of the material is history; Dixon lived through the years he described. Yet that admission need not gall the negro race overmuch; in strict justice it should be said that any other outcome of such a sudden shift from slavery to full citizenship would have been impossible. The fault lay not upon the blacks but upon the whites north and south, the southerners because they had pressed the negroes down so long; the northerners because the best men among them misread the situation and the worst set out to profit by that error.

Wherever "The Birth of a Nation" has appeared negroes have petitioned city officials not to license the production. Official good sense is shown by not meeting that demand. No plea of racial or tribal interest should be allowed to interfere with the free expression of ideas. If "The Birth of a Nation" were prohibited the same reasoning would let the Hebrews kill off "The Merchant of Venice" and the Irish "The Playboy of the Western World." As light and airy a production as "The Merry Widow," Vienna born, is open to the same criticism because it reflects upon the Servians. When races live side by side each must bear with the whims of the other, cultivate stoicism and rest serene in the belief that the acts of daily living rather than words on the stage or pictures on the screen determine public opinion in the long run.

There are approximately 1,000 negroes in Grand Rapids. They work as hard and live as decently as any other 1,000 persons of equal estate and capacity. For the most part they keep out of jail, mind their own business and function honorably in useful labor. Just keep that in mind when you are viewing "The Birth of a Nation" and the anti-negro prejudice of the film will not affect you.

Owensboro Inquirer Wednesday Evening

ARMED OFFICERS GUARD THEATER

RUMORS OF PROPOSED NEGRO OUTBREAK AGAINST FILM AT HENDERSON FLY RAPIDLY

HENDERSON, Ky., Dec. 8.—Owing to street rumors that negroes would attempt by force to stop the showing of the picture, The Birth of a Nation which is booked for three nights at the Grand theater, local officers took the precaution to place extra officers at the theater Monday night. One rumor was that the theater would be dynamited, another that it would be set on fire and still another that a body of negroes would rush the playhouse and destroy the film. No one was found who knew who started the rumors. One report was that a negro preacher stated to his congregation at services Sunday that the theater would be damaged if the picture was shown and advised his flock not to attend the show.

Officers were busy all that day trying to run down some authentic report of the trouble, but could only find persons who heard some one else say they had heard that such and such was to happen.

Several officers who contemplated leaving Monday night with the special train for inauguration cancelled their reservation because of the threatened trouble. Among them were Chief of Police Graves and Jailer Mike P. Abel.

Several were seen today and asked if they had heard anything of the threats. All said they heard it from street talk but did not believe any such attempt would bemade. Officers were stationed at the theater heavily armed.

PICKS FLAWS IN PICTURE

Milligan to Order Parts of "The Birth of a Nation" Deleted.

"The Birth of a Nation," a moving picture play that is to be shown at the New Joplin theater, beginning tonight, will be censored if Nels Milligan, chief of police, has his way.

Mr. Milligan saw the play yesterday in Springfield. He said last night he believes two scenes are immoral. He will issue orders today to exhibitors of the pictures to eliminate these scenes.

Dr. A. D. Ball, a minister, J. W. Boyd, J. W. Freeman and Joseph Walker, representing the pastors' committee of the Bob Jones organization, yesterday petitioned Mayor Hugh McIndoe to eliminate the so-called immoral parts of the play.

Indianapolis News Dec 8

PROTEST AGAINST FILM, "THE BIRTH OF A NATION"

GURLEY BREWER SAYS IT IS APPEAL TO RACE PREJUDICE.

NEGRO IS MISREPRESENTED

To the Editor of The News:

Sir—The moving picture play, "The Birth of a Nation," which begins a run at English's December 13, will be met by a storm of protests from those who are against this appeal to race prejudice. Thomas Dixon, whose book, "The Clansman," is the basis of "The Birth of a Nation," states that if the protests are kept up his opponents will succeed in making him a millionaire. Nevertheless, protests should be continued, and no stone should be left unturned to check the course of this pernicious play.

"The Birth of a Nation" is one of the most costly and elaborate motion picture plays that has ever been produced. The first act is chiefly devoted to the civil war from the southern point of view. It includes many battle scenes and attempts to reproduce the assassination of President Lincoln. The second act is devoted to the reconstruction period in the south. It represents the emancipated negroes in political control, disfranchising the whites and indulging in continual orgies of dissipation, abuse of white people, destruction of property and bent on intermarriage with the whites. Assaults and attempted assaults on white girls by colored men are given long and startling prominence, and throughout the play the colored people shown are vicious and disgusting.

Misrepresentation Alleged.

The only good negroes are of the most servile type and spectacular and harrowing scenes are presented at great length, showing colored people in the worst possible light, grossly misrepresenting as well as exaggerating the history of the period which the play pretends to faithfully represent. Meantime the white people of the south are represented by the finest and most attractive men, women and children. The Ku Klux Klan appears to have been organized by the chivalric flower of the Southern manhood, to rescue and avenge the white girl victims of black brutes, to quell negro riots, to disarm the blacks and to restore the government to white citizenship. Incidentally lynching is glorified and the Ku Klux Klan apepars in impossible legions of semi-religious crusades with the emblem of the cross.

The alleged purpose of the authors of this production is to present with historical accuracy the facts of the reconstruction period, and to stop the mixing of white and colored blood, which they represent is sought by colored people generally through intermarriage. It is also claimed that the play teaches peace, removes sectionalism and honors Lincoln.

Play Distorts, Is Charge.

As a matter of fact the play distorts, exaggerates and grossly misrepresents the historical facts of the reconstruction. It misrepresents the negro, because he does not seek social equality through intermarriage, nor does he seek to overthrow the government and establish black supremacy. It is a species of imbecility for a man or group of men to become obsessed with the idea that 10,000,000 negroes, practically defenseless, could measure arms with 90,000,000 people commonly called white people, and arrest their progress by destroying property, womanhood or any of the elements of power that make for a mighty people.

To associate the name of Lincoln with such a base purpose as this play contemplates, is travesty upon an attempt at dramatic effect. As a matter of fact, the play encourages mob law and lynching, causes sectional feeling, brings out the influences of a base immorality and causes race prejudice against the American negro in its most vicious and wicked form. It is untruthful, un-American, undemocratic and un-Christian.

GURLEY BREWER.

Indianapolis Star Dec 9

NEGROES AGAIN PROTEST PLAY

MEMBERS OF AFRICAN BAPTIST CHURCH PASS RESOLUTIONS AGAINST "BIRTH OF A NATION."

The third written protest against the production of the photo-play "The Birth of a Nation," was registered Thursday, when the members of the Eighth street African Methodist Epispopal church, represented by J. C. Holman, Charles W. Hogan, B. F. Warren and E. C. Foreman, pastor of the church, presented a resolution to the city commission, imploring them that they prohibit the production, or at least censor the photo masterpiece.

Mayor Read stated that he would not deviate from his ortginal intention of reviewing the picture on its arrival in the city, and said that he would make known his decision following the inspection.

The resolution passed by the negro church follows:

To the Honorable Henry C. Read, Mayor, City Commissioners, Fort Smith, Ark.

Sirs:—In accordance with a motion which unanimously prevailed at our regular Official Board Meeting, held on Monday evening, November 29th, 1915, at the Eighth Street African Methodist Episcopal church, representing a good percentage of the better class of Colored people of the city, the membership of which is some two hundred and fifty (250), we, as a committee, were duly appointed to draw up and present to you the following resolutions:

"Whereas, the photoplay entitled "The Birth of a Nation" is billed to be shown at the New theatre on the dates of December 16th to 18th, inclusive, and

Whereas, this play has been censured, condemned and even forbidden to be shown by the city, county and state officials, and others, from one end of this country to the other, for the reason that the play is a gross misrepresentation of the negro character and is calculated to stir up ill feeling and race strife between the two races, as it has done heretofore, and

Whereas, the colored and white people have gotten along so nicely heretofore, and

Whereas, we desire to see that same feeling continue to exist,

Be It Resolved, That this church, through its officials, as a committee enter a vigorous protest to you against the presentation of the play and ask, beg and beseech you to prevent its being shown; and, if you do not prevent it, to at least censor same and have eliminated the objectionable parts of the play, to the end that the amicable relations may continue to exist between the two races as heretofore.

Respectfully,
J. C. HOLMAN,
CHAS. W. HOGAN, Sec.
B. F. WARREN,
E. C. FOREMAN, Pastor.

Joplin Globe Dec

FEW CHANGES MADE IN "BIRTH OF NATION" BY CENSOR'S WORK

COURT REFRAINS FROM INTERFERING WITH CITY'S ACTION.

Big Attraction Plays to Large Crowd On First of Seven Performances Here.

Changes in "The Birth of a Nation," a photoplay masterpiece that was shown last night in the New Joplin theater, were so slight that the spectators scarcely realized that a censor's power had been wielded against the films.

After a hearing in Carthage yesterday afternoon in division No. 2 of circuit court, Judge J. D. Perkins refused to grant a temporary injunction to prevent the city from interfering with the showing of the play. Judge Perkins held that the censorship law is valid, and that the chief of police can enforce reasonable demands that pictures be altered.

Affidavits Are Presented.

E. F. Cameron, city attorney, represented the defense, including Mayor Hugh McIndoe, Commissioners C. A. Patterson, C. A. Robinson, J. B. Hodgdon and D. R. Hill, and Chief Milligan and Edward Portley, chief of detectives. Applicants for the restraining order, including the Epoch Producing Company, L. M. Crawford, T. C. Behrung and C. V. Philly, were represented by A. W. Thurman.

Pro and con affidavits as to the morality of the pictures were introduced in court. T. K. Bowman, mayor of Springfield, several school teachers, a school superintendent and minister had sworn to papers that were introduced to support the play's morality. Affidavits that there were immoral scenes in the picture were introduced by the city.

"Jack Brehaney, manager for the photoplay producing comapny, had a conference with Mayor McIndoe, Chief Milligan and Mr. Cameron and made arrangements to eliminate a few objectionable scenes. The theme was not harmed to any appreciable extent by eliminating those sections.

"Joplin is the first city where we have had to change the pictures," said Mr. Brehaney last night.

"The Birth of a Nation" portrays reconstruction days in the south, contains thrilling battle scenes, shows a realistic reproduction of the assassination of Abraham Lincoln and operations of the Ku Klux Klan.

Show Pleases Crowd.

Two thousand persons were turned from the Landers theater, where the films were shown Wednesday night, and General Emmett Newton, manager of the theater, came here last night to attempt to arrange for a return engagement of the pictures.

"They met with general approval in Springfield," General Newton said. Six performances were given there.

A large crowd saw the performance at the New Joplin theater last night. Performances also will be given today, Saturday and Sunday, both matinee and night. Spectators at last night's show declared it to be the most spectacular and interesting film production ever presented in Joplin.

Huntington Herald Advertiser Dec 10

COLORED LEADERS FILE PROTEST ON BIRTH OF NATION

No Action Taken by City Officials on Protest Made Friday by Negro Leaders

REPEAT PROTEST ON MONDAY

Ministerial Association Joined by Men of Colored Race in Protest Against Movie

No definite action having been taken by city officials on protests filed with members of the board of commissioners by persons objecting to the presentation of the motion picture, "The Birth of a Nation", a formal protest will be filed Monday morning by prominent leaders of the colored colony in Huntington as well as the Huntington Ministerial association, asking the board of commissioners to review a presentation of the picture before allowing it to be shown on the screen in this city.

Protest was made before Mayor Edmund Sehon Friday afternoon by a delegation of colored men, prominent in negro circles here, headed by Dr. C. C. Barnett, who informed the mayor that the presentation of the picture is likely to result in "hardship for the negroes of the city," if it is allowed to be shown.

The delegation was informed by Mayor Sehon that he had no means at hands to take any steps toward the fulfillment of the request until he had personally seen the picture.

Each of the other members of the board of commissioners was then communicated with by the negro leaders, and asked to take some definite action on the picture.

Ground of Objection

The grounds of objections to the picture are stated by leaders of the negro race here to be to numerous scenes in the picture depicting what is claimed by persons raising objections here as "an erroneous impression of the history of that time."

Leaders of the colored race here, learning that the picture was proposed to be presented in Huntington, secured from persons in Boston a synopsis of the photodrama. This will be presented to the board of commissioners Monday morning for examination, and a request will be made that the board constitute itself into a board of censorship before the picture is allowed to be shown.

"We are willing to leave the decision of the propriety or impropriety of the picture to the commissioners themselves," said Dr. Barnett today, "but we expect to enter a solemn protest against its presentation here because of the erroneous impression which it will arouse among unthinking people and the consequent hardship which will follow among members of our race here."

Scenes Condemned

Scenes objected to by local negroes are described in a statement made before his death by Dr. Booker T. Washington, a leader of the negro race in America, as "the most dangerous thing that ever happened to the advance and improvement of the colored people," Dr. Barnett said today.

"The feeling between the races in Huntington has been and is now amicable," Dr. Barnett said today in discussing the objections raised to the picture, "and I look with apprehension upon anything which may be allowed to interfere with this feeling."

Representing the Huntington Ministerial association Dr. S. W. Walker, pastor of the Johnson Memorial church, appeared informally before city officials several days ago and urged that the picture be reviewed by city officials before it is allowed to be presented to the public.

Object to Scenes

The grounds of objection on the part of the ministerial association are said to center about a scene depicting a negro in pursuit of a white woman and her subsequent capture and assault. No definite action was taken on the request of the ministerial association by city authorities.

"Of course the city doesn't want anything to happen that will prove a detriment to our citizens. However, we shall wait until we can review the protests which may be made before our meeting Monday morning before taking any action whatever."

The picture is announced to be shown here all of next week.

Pittsburgh Leader 12

"BIRTH OF A NATION" TO MAKE $2,000,000 IN ITS FIRST YEAR

"BEN HUR'S" 15-YEAR RECORD ALREADY SMASHED.

Jock Br-r-r-rahaney, in Charge of Reels, Lands Big Job in the West.

If you were told to interview the most modest man in America, where would you look for him? In church, in a monastery, in the country, yes; but in a theater, no. Yet that is where he may be found today.

Jack Brehaney—Br-r-r-r-ra-a-haney—is his name; Irish is the blood that courses through his veins, and happiness is his chief characteristic. Managing "The Birth of a Nation," a photoplay that will close an engagement of seven performances in the New Joplon theater here tonight, is his job.

Daly to Be Manager.

John P. Daly, who will become manager of the company here and who has known Mr. Brehaney twenty years, says he is the most modest man. Anyway, an interview with Mr. Brehaney became a talk with Mr. Daly, and it brought out these highlights on "The Birth of a Nation:"

The profits of the Epoch Producing Corporation, owned chiefly by D. W. Griffith, producer of the picture, will be $2,000,000 at the close of the first year's showing.

Return engagements will be had in the next two years, every town clamoring for another showing of the pictures.

The play will not gravitate to five and ten-cent theaters.

The play already has made more than "Ben-Hur made in fifteen years.

Twelve companies are on the road.

Burned by Negroes.

Two sets of films, each valued at $1,000, are carried as a precaution against accidents or violence. In Mason City, Ia., negroes are said to have stolen one set of reels and burned them.

"The play never has been attacked from a morality standpoint," Mr. Daly said, "but because wealthy eastern negroes believed it will create race prejudice."

Mr. Brehaney will leave tomorrow to become manager for Elliott & Sherman of Minneapolis, who have obtained rights for the pictures in seventeen states west of the Missouri river.

Louis F. Ballard, manager of the New Joplin theater, said more than one hundred thinking women of Joplin have commended him for showing the attitude here and that he has not received one complaint.

Indianapolis News Dec 1-4 Newark

"The Birth of a Nation" at English's.

The long heralded film spectacle, "The Birth of a Nation," produced by David W. Griffith, was shown for the first time in this city at English's last night. The theme is that of "The Clansman," Thomas Dixon's much discussed novel of the reconstruction period in the south. The scenes pictured by Mr. Griffith are of a nature to create race prejudice, and, as a side feature, the theater and foyer were filled with policemen last night, but there was no more need for them than there is demand for skates in the Sahara. Of course, the prejudice-creating phases of the picture have served well for publicity, but, the truth is, that no rational man or woman would permit himself or herself to be swayed to violence because of the spell of this motion picture.

"The Birth of a Nation" is a well acted, well photographed play. It is full of big scenes in which fine horsemanship is the thrilling feature. The portrayal of incidents in battle also serves to make the spectators sit under the spell of stirring photography and it was interesting to see a northern audience applaud the march of Confederate troops to battle while the orchestra played "Dixie." It was fine proof that the Mason and Dixon line has vanished from all patriotic American hearts.

Mr. Griffith has been daring in his portrayal of scenes famous in American history. He took his longest chance when he pictured the incidents leading to the assassination of President Lincoln and it must be said that it was effectively done, the stage manager having successfully shadowed the tragedy in Ford's theater so that its horror was not borne too closely to the vision of the spectator.

It is in the rides of the Ku Klux Klan that the photographer and stage manager have done their most effective work. The Klan was the result of dominating forces that gave the negroes rule in southern states following the civil war. The whites voiced their resentment by the organization of a secret society based on the principles applied by the Scottish clansmen. The flowing white robes and the masks of the Ku Klux Klan were sweet fruit for the motion picture photographer who worked on Mr. Griffith's production and he has made a thrilling and very realistic set of scenes showing the Klan riding to the rescue of the oppressed whites.

One of the real delights of "The Birth of a Nation" is the incidental music. Bugles, trumpets, drums and fifes work overtime in giving artistic shivers at the right moment. One splendid piece of concerted action between music and picture is the scene depicting the dancing of an old-fashioned rye waltz at a ball preceding the battle of Bull Run. "The Star-Spangled Banner," "Dixie" and "My Maryland" come in for a large share of the thrills supplied by the musicians. The orchestra is large and the music altogether pleasing.

"The Birth of a Nation" is a great piece of photography and stage direction. It took thousands of people to put on the big scenes and it is numbers and photography that make "The Birth of a Nation" notable. The spirit of race prejudice need scare nobody.

The engagement of "The Birth of a Nation" will continue through three weeks.

Mr. Griffith, the producer, was in Indianapolis last night on his way to New York. He is now at work on another historical spectacle but would not give its title or anything of its theme. His only word was that it would be even greater in magnitude than "The Birth of a Nation."

Following his visit to English's, Mr. Griffith spent almost an hour at the Keystone theater, witnessing for the first time the showing of the Triangle program in one of the smaler cities and he was an interested spectator.

ASSERT THEY WON'T HAMPER FILM SHOW

Colored Men Assure Chief Long "Birth of a Nation" Will Not Be Interrupted.

BUT POLICE WILL BE AT THEATER

Assurances were given to Chief of Police Long today that no attempt on the part of local negroes will be made to disturb the presentation of "The Birth of a Nation," which will open at the Newark Theater tonight. Cornelius M. Brown, who is employed in the city hall ard who claimed to speak for the colored people of the city, told the chief that there will be no demonstration of any sort against the showing of the pictures.

Brown yesterday issued a statement protesting against the picture exhibition. In the statement he said he and the other colored residents of the city would fight the production "to the last ditch." Chief Long had him in his office today to explain the meaning of "to the last ditch."

This, Brown told the chief, meant that they would do everything legal to prevent the pictures being shown, but, so far as he and other law-abiding negroes were concerned, "the last ditch" meant the injunction granted by Vice Chancellor Griffin.

"That is a ditch over which we will not go," promised Brown.

Despite this, however, Chief Long said he would have extra policemen at the exhibition of the film tonight to prevent any demonstration.

At the negroes' first protest meeting last week, Brown said, some of those present urged a general disturbance at the first showing of the film, as was done in Boston, but Brown said he and others prevailed against that sort of demonstration.

Will Appear in Court.

Local negroes will be represented November 23, when a hearing on a temporary injunction granted to the film producers last week will come up in Chancery chambers here. This was settled this morning when George A. Douglas, a colored lawyer retained to handle the interests of the negroes, had a conference with Spaulding Frazer, city counsel. It was agreed that Douglas should appear at the hearing.

The lawyer called on the city counsel to ask him if there would be any objection by the law department of the city to the appearance of negro representatives at the Chancery hearing. Mr. Frazer said there would be no objection.

Negro objectors to the Civil War photo-play met last night at 237 Halsey street to discuss plans for a protest against the picture and to talk over what they might do to aid the city in its arguments against the injunction granted by Vice Chancellor Griffin in Jersey City. It was decided to hold another meeting. This gathering probably will be held tonight in the Thirteenth Avenue Presbyterian Church.

Dec 10

Views of the People.

What The Star's Readers Are Thinking and Saying.

Must Have Been at Movie Show.

To the Editor of The Star:

It is in bad taste, outrageous and slanderous to have Northern congressmen pictured on the stage in company with a negro mistress, or picturing Northern public men favoring marriage between the races.

Lafayette, Ind. ALVA O. RESER.

Fairness to Negroes.

To the Editor of The News:

Sir—Realizing the great influence of the press in the life of a people, its power for good or evil, its almost weird influence as a molder of public opinion, its ability to mar or make a career, and, more important still, its place as the voice of the people in the affairs of a great city, I feel that I should send you a word of thanks for the fair and impartial stand of your great paper in all things pertaining to the doings of the colored people, and in this connection I make special reference to your editorials and news matter on the occasion of the death of Dr. Booker T. Washington and the recent memorial held by the colored citizens of Indianapolis. I am not unaware that a great paper like The News, interested only in giving to the public good reading matter, may regard an expression of this kind as out of place and uncalled for, yet I feel that you must agree with me, when I say that no people in all the world suffer more from misrepresentation through the daily press than do the negroes of America, misrepresented, because all the petty crimes and vicious acts of irresponsible members of the race get prominent front page notice and space, while the many commendable acts and good deeds of the great mass of church-going and tax-paying colored people are unpublished, unknown. True, we have papers of our own, but these are seldom read by our white neighbors, hence their estimate of negro life in America is based on facts gathered from the worst side of negro life. Therefore, think it not strange that I, after observing your fearless exposure of the wrongs done the negro here in Marion county, your splendid editorials and general attitude of fairness to all, address this expression of thanks and appreciation to you.

F. B. RANSOM.

THE CHARLESTON POST.

MAKE PROTEST AGAINST "MOVIE"

Colored Citizens Do Not Want "Birth of Nation" Shown Here.

A conference was in progress this afternoon at the mayor's office participated in by a committee of colored citizens, Mayor Breece, City Solicitor McClintic, General N. S. Burlew of the Burlew theater and a representative of the company producing the moving pictures, "The Birth of a Nation."

These pictures are billed for the Burlew theater for the week starting Dec. 20, and the colored people of Charleston are protesting vigorously against their being shown here. A delegation of more than a dozen colored men called on the mayor yesterday, complaining that the pictures are prejudicial to the race, have aroused wide-spread opposition on the part of colored people throughout the United States and have been suppressed in a great many places.

Mayor Breece advised the delega tion to select a smaller committ tion for a conference this aftern which was accordingly done about half a dozen, representing ministry, legal profession and bus ness interests presented themselv at the meeting. They brought w that in Ohio where there i censory commission over movi tures. "The Birth of a Nati not allowed to be show

Newspaper Cutting Bureau in the World

Courier

FINDLAY, O.

Address

DEC 13 1915

...hen the Corn Boys' party reach-... Philadelphia and was joined by ...overnor Willis a difficulty arose ...hich was settled only by the meet-...g of the governor's demands. Ar-...angements had been made by the ...onductor on the excursion to take ...ll the tourists to see "The Birth of ...a Nation," one of the most remark-...able and instructive motion picture ...plays ever filmed. A theater had ...been reserved for the afternoon per-...formance. Governor Willis insisted ...that none should be allowed to see ...the film, which by his orders had ...been refused admittance to Ohio af-...ter it had been passed by the Board ...of Censors. It is charged that the ...governor's action is taken as a politi-...cal plan to curry favor with the negro ...voters, but that as a matter of fact it ...is resented by the educated class. "The Birth of a Nation," has to do ...with the reconstruction period of the ...South and exemplifies the rise of the ...nation at the end of the war of the ...rebellion. The interference of Gov-...ernor Willis with the censor board's ...work has been resented, but the re-...sentment is more acute at an action ...taken in another state where the ...film has been voted entirely proper.

Instead of going to the theater as ...planned the Corn Boys' excursion ...had the pleasure of listening to a ...speech by Governor Willis, and as a ...substitute for the classic they were ...permitted to attend a vaudeville ...show in the evening.

THE CHARLESTON POST

MAYOR WILL STOP BIRTH OF NATION

Theater Declares Picture Will Be Shown as Advertised.

After making a trip to Parkersburg in company with City Solicitor McClintic to see the pictures of "The Birth of a Nation," Mayor Breece has decided not to permit the pictures to be shown in Charleston.

He announced this morning: "I do not think the pictures proper for exhibition and have decided to forbid their presentation here, under the city ordinance regulating such matters and authorizing the suppression of any public performance considered improper. That is all I care to say about the matter."

"The Birth of a Nation", is billed for all next week at the Burlew theatre and the management of the opera house will go ahead with arrangements to put the show on as ...led. The management stated to-... that while it is admitted that ...yor Breece is sincere in his belief ...at he is acting within his authority ...nd is sincere in his opinion of the ...picture, yet the show will be given, ...as legal advice has been obtained ...that the city government has not the ...necessary authority to prevent it.

A representative of the theatre said to the Post this morning that the theatre was under contract to produce the picture and since the management had been advised by its attorneys that there was no lawful way in which the production of the picture could be interfered with, the picture would be put on just as advertised.

The probabilities are that the matter will be thrashed out in court before the ultimate conclusion of the controversy has been reached.

The show was at Parkersburg last week and starts a week engagement ...Huntington tonight. It has played ...Wheeling for one week and the producers say they have a contract to return to Wheeling for another week's performance.

NEWS SCIMITAR

CENSURS APPROVE BIG PHOTO DRAMA "BIRTH OF NATION"

After consideration of a multitude of objections and as many favorable messages, the city board of censorship Saturday declared that the big motion picture spectacle, "The Birth of a Nation," would be permitted to show at the Lyceum theater as booked. The production is to be here early in January.

The picture has aroused both unfavorable as well as commendatory opinions since its production. Before presented here the picture will undergo an eliminating process. This, it is said, will not materially affect the big drama, but will remove the chief cause for objection from Southerners.

"The board of censors had previously decided that the picture should not be shown here," declared Secretary J. M. Dean, "but numerous protests coming from local citizens, as well as letters and telegrams from public officials and newspaper men in cities where it had been shown, again forced the question upon us.

"Upon reconsideration, Mr. Brinkley and Mr. Myers favored our approval of the production, provided certain eliminations, to be agreed upon, are made. While still strongly questioning the wisdom and rightness of permitting the picture to be exhibited here, even with the eliminations, I have merely acquiesced in the decision of the majority.

"Differences of opinion on our board have been few and far between. Our work together has been harmonious, and we want to keep it so."

BIRTH OF NATION PASSES CENSORS

"WORLD'S GREATEST PHOTO-PLAY PRODUCTION" OFFICIALLY SANCTIONED BY COMMISSIONERS.

IS HIGHLY PRAISED

MUNICIPAL FATHERS SAY THAT AS AN EDUCATIONAL PICTURE IT HAS FEW EQUALS IF ANY.

The photoplay production, "The Birth of a Nation," received the official endorsement of the city commission Friday, following a private run of the picture Thursday afternoon, when the commissioners, sitting as a board of censorship, viewed the production at the New.

Following is the resolution passed by the commission Friday morning:

"The Birth of a Nation.

"As an educational picture we feel it has few equals, if any, and should be seen by every person, young and old, white and black, who is interested in any way in the historical events connected with this country, especially the civil war.

"It portrays in the most striking manner all the horrors of war as well as showing the treachery resorted to by the professional politician in connection with the scheming and unscrupulous individual who is ever alert to take advantage of the ignorant and unsuspecting, irrespective of race or color. And to those who have asked us to censor this picture would respectfully say we feel that to see the picture will eliminate from their minds the idea of condemning the picture in any way, but will at once demonstrate to all fair-minded people the educational as well as entertaining features of one of the greatest photoplays of the age."

Roanoke Times 12/16

PUBLIC OPINION

Denounces "The Birth of a Nation."

Pulaski, Dec. 14.

Editor The Roanoke Times:

I notice that Roanoke is about to be visited again by that infamous photo drama by David W. Griffith and Thomas Dixon. From the interest shown in a return engagement being asked, the people of your city seem to enjoy the prejudical insults and lies heaped upon the negro.

That the production is a remarkable display of genius goes without question but it would seem to the least intelligent that a better use could be made of a brain than to try to review those old prejudices and hatreds that have begun to disappear, even in the far South.

The picture in no way portrays any actual facts concerning the negro, and in its entirety lies the work of years of getting together of the worst possible means of outraging an already downtrodden people, and if now or ever did the things occur that Mr. Griffith and Dixon point out, what was the cause? Let it be clearly understood that if the black man's living coupled with the white man's Christianity, civilization has proven him to be a brute, it is no lack of his own—if he has murdered, raped and pushed himself into the white man's presence against the white man's will, it is because he has been taught so by the white man's example. If he acquired education, property and became a noticeable object, it is because the white man's example taught it. We have not forgotten. Though history does not, nor ever will, record it, the thousands of black women and girls in this country sacrificing themselves to the greedy lusts of the white masters, bearing them sons and daughters, to be burned at the stake and hung up between the earth and heaven, and their limbs scattered to the winds, we are still reminded of the fact that we are segregated, jim-crowed, and disfranchised; yet called upon to help preserve from shame and dishonor a flag that never lets her spangled furls float over the home of a negro.

We are forced to ride in the filthiest railroad cars, and suffer any kind of an indignity that our white brother sees cause to offer. We cannot live peaceably in a decent section of the cities; we cannot own a farm in some of the (barbarous) rural sections of the country without being visited by Mr. Dixon's clansmen, or shot down for not moving out. You make laws of the meanest kind, and adjust them to suit yourselves, so as to leave us without any kind of protection. Our school systems are neglected; we cannot get into the public play grounds and parks, on the plea that our taxes are not large enough to warrant us permission, when the truth is it is nothing more than depriving us of manhood rights, prompted by race hatred and prejudice.

The book, the play and all its meaning is unprincipled, without any word of truth. Its mission is a bad one, and no people will asnction its appearance nor its principles that have the welfare of humanity at heart. Roanoke, the leading city of dear old Virginia, should be the last to accept the filth of a moneyed and race-hating scheme. It cannot, nor will not, serve any good. The United States has not entirely freed herself from savagery. If we may accept carefully collected figures, we learn that in 1913 as many as 79 colored men and women were killed by mobs and lynched without trial, because of "alleged" offenses, some of which were too trivial to even mention. In 1914 there were 22 lynched in the first six months of the year.

The play may appeal to theatre-going Roanoke, but if there is a spark of real Christianity and right thinking in them, they will no longer turn to such plays as a means of learning the truth about the negro, and Roanoke would do itself and the eight or ten thousand negroes there a real justice in barring such pictures.

J. E. TINSLEY.

Date? Place?

"BIRTH OF NATION" TO BE SROWN HERE

CONTROVERSY SETTLED AFTER DISCUSSION BY THE CITY COUNCIL YESTERDAY.

After quite an extended discussion of the subject of any racial prejudice that might be the outgrowth of the presenting here of "The Birth of a Nation," the city council yesterday afternoon, as intervenors between the Auditorium management and a negro organization that had been making objections, reached an amicable understanding and it is expected that the suit in chancery court will be dropped this morning and the subject dropped also. Manager Head stated that the matter had been thoroughly threshed out, and that all parties were satisfied.

(Note the word "meddle.")

Newark News Dec 7

POLICE, AS CENSORS, LOSE IN "BIRTH OF NATION" CASE

That the police department has no power to act as a censor of moving pictures or the stage, is the opinion of Vice Chancellor Howell expressed in a memorandum submitted yesterday to Conover English in the case brought against the Board of Police Commissioners by the Hyle & Behman Amusement Co. and the owners of the moving picture drama, "The Birth of the Nation." The vice chancellor's memorandum places of record his tentative decision given in an injunction order made a short time ago.

The order makes permanent the injunction restraining the police from interference with the presention of the motion play.

"I know of no power in our police department," says the vice chancellor, "to censor plays or theatrical exhibitions. None was cited in the argument before me and I therefore take it that none exists."

The vice chancellor goes on to say that he "cannot see where the police authorities get their right to meddle in such matters."

"I therefore hold," the opinion concludes, "that the action of the police commissioners in this case (ordering that the picture, 'The Birth of the Nation,' be not displayed) was not warranted and that it ought to be enjoined."

The vice chancellor stated that he had read the record of a similar case in Atlantic City against the department of public safety by the owners of the same film in which Chancellor Walker concluded that a permanent injunction against interference should prevail. Mr. English represented the firm owners in their injunction against police interference of the production of the play at the Newark Theater last month.

DESIRA going Woodruff

NEWARK EAGLE DEC 7

POLICE LOSE IN FILM INJUNCTION

ice-Chancellor Rules Against Right to Censor Theater Productions.

ILL CONTINUE, SAYS LONG

Picture or Drama Objectionable We Will Stop It," Declares the Chief.

hrough Vice-Chancellor Howell, in memorandum submitted yesterday, ared that the police department no power to act as censors of ving pictures or of stage produc-s. Chief of Police Michael T. Long n asked last night what the police ld do in the future said: "If there nything objectionable to a picture rama we will stop it."

he vice-chancellor's opinion con- the case brought against the rd of Police Commissioners by the e and Bohman Amusement Com- and the owners of the moving re drama, "The Birth of a Na-" through Conover English, of arter and English, as counsel.

e memorandum places on record vice-chancellor's tentative decision n in an injunction order made re-y. The order makes permanent injunction restraining the poli- interference with the presenta- of the motion picture.

en Chief Long was questioned the vice-chancellor's order he the above statement after de-g that he had no statement to , and concluded by saying that d not see the decision, but that ly referred to "The Birth of a on" production at the Newark ter.

Kalisch Refuses to Discuss Case.

y Attorney Harry Kalisch de-d to discuss the memorandum of vice-chancellor, but said he felt olice commissioners were acting n their rights at the time they ed that the picture not be shown

notice that the picture could e shown was issued by the Po-Board. Lieutenant John F. Har-assigned to Chief Long's office, ssed the picture in New York n company with Police Commis-Frederic Bigelow. Later Pres-Fred C. Breidenbach witnessed icture in the metropolis.

tenant Harris and Lieutenant J. Quinn, also assigned to the office, have censored other pic-The general work of censor-ll to the lot of Patrolmen Wil-Douglas and Robert C. Law-both assigned at headquarters.

ight to Meddle," Says Chancellor.

now of no power in our police ment," says Vice-Chancellor l in his memorandum, "to plays or theatrical exhibitions. was cited in the argument be-e and I therefore take it that xists."

vice-chancellor goes on to say e "can't see where the police ities get their right to meddle matters."

erefore hold," the opinion con- "that the action of the police ssioners in this case (ordering e picture, "The Birth of the be not displayed) was not ted and that it ought to be d."

iscussing the case, City At- Kalisch said:

only feature I had in mind at I failed to see where any ad a right to interfere with nicipal board's right in act-ording to law. The police cted on account of alleged of a breach of peace. I felt e police had the same right ny case to prevent such an .

her or not it was an unfair tion of the negro race I did sider. I felt that the board hin its rights in taking the did."

nderstood that "The Birth of " pictures will be seen again r date, probably Christmas this city.

DEFEAT EFFORT TO RESTRICT FILM

Theatrical Owners of Detroit Have Proposed Ordinance Withdrawn After Three-Hour Fight.

"BIRTH OF A NATION" THE ISSUE

(Special Dispatch to The Morning Telegraph.)

DETROIT, Dec. 20.

After a three-hour's verbal battle before the Council Ordinance Committee here this morning the local theatrical managers gained a victory over the reform element, who were striving to have a new ordinance adopted that would prohibit the presentation of pictures and plays that tend to create race prejudice or have unconventional plots. More than one hundrerd and fifty theatrical representatives, comprising the owners of legitimate, vaudeville and motion picture houses, appeared to argue for their side of the question, while the fight to put the ordinance through was conducted by the leading ministers and members of the negro race of the city.

The ordinance gained its inception by the impending engagement of "The Birth of a Nation," the sensational motion picture that deals with conditions in the South during the wartime. It was decided to leave the decision as to whether or not this film shall be permitted to appear with the Mayor. A delegation of ministers and attorneys will visit the city executive to-morrow afternoon to urge him to prohibit the film, it was said after the meeting to-day.

J. J. McCarthy and Theodore Mitchell, of New York, representing D. W. Griffith, the producer of "The Birth of a Nation," were present and spoke against the adoption of the ordinance. The ordinance was finally withdrawn upon the assurance that money would be appropriated in the near future with which the recently appointed recreation commission could carry on the work of censoring plays and pictures.

"The Birth of a Nation" is booked for a two-weeks' engagement at the Detroit Opera House, beginning on January 3.

Wy Morn. Telegraph Dec 21 1916

116

1916

VINDICATOR

YOUNGSTOWN

ESS

Alter "Birth of a Nation."

Ohio may yet get a chance to see "The Birth of a Nation." Some time ago the state board of moving picture censors refused to allow this exhibit to be shown, this action causing no little contention. The owners of the picture have made alterations in it and now hope to get it approved so that it can be shown in Ohio. When the picture was before the board, one of the three members voted to pass it with certain alterations, while the other two voted against it. There was much feeling on the part of the owner when the board refused to approve the picture, as it had been shown in many other states and had been pronounced by critics to be the greatest film ever produced.

JANUARY 6, 1916.

EVERY EVENING—WILMINGTON, DELAWARE.

Police Suppression of a Play.

The action of the Police Commissioners in prohibiting the presentation of the motion picture play, "The Birth of a Nation," at The Playhouse, because it is not pleasing to some negro citizens, is hardly in accord with public policy and the rights of the majority. How about other productions to which a small element of the community may object? Are they to be prohibited on account of this objection, even though a majority of the community should favor them?

Similar action was taken by police authorities in other cities in respect of this production, and for the same reason—partisan politics. But in each instance, even in Philadelphia, the courts overruled the police authorities, declared the production to be a proper one, and allowed it to be presented. Whether this course will be followed here remains to be seen.

No play that is clean and morally unobjectionable should be prohibited because any one class of the community objects to it. Those who do not like it may stay away from the place of production. To prohibit it is to deprive those who desire to see the play of their lawful rights, and therefore is an injustice.

EDITORIAL

Decatur (Ill.) Herald

January 10, 1916

PASTOR ATTACKS "BIRTH OF NATION"

"The 'Birth of a Nation' should not be exhibited in Decatur nor in any other place, according to the assistant corporation counsel in Chicago," said Rev. E. M. Antrim at the close of the sermon Sunday night at the First Methodist church. "According to what is heard, it tends to stir up race animosity and puts on the stage suggestive and indecent exhibitions. It does not put either the white man or the black man in the right light. It has been ruled out of Ohio, and has been said to have led to race riots in Boston and Philadelphia."

Mr. Antrim's evening subject was "Savonarola." This was the first sermon in the series on "The Great Evangelists." In the morning two Gideons, Mr. Huyck and Mr. Rylander, gave interesting talks on the work of the Gideons. The offering for them amounted to over $30.

respect

Parkersburg Sentinel Jan 7

The state board of moving picture censors of Ohio, yesterday, for the second time within three months, rejected the greatest of all moving picture films, "The Birth of a Nation," which was recently shown in this city for one week to appreciative audiences. The Ohio board rejected it on the grounds "that its effect would be harmful and tend to create race hatred." How it could create race hatred anyone who has been an unprejudiced witness of the picture is unable to understand. It is a fact that it shows some wicked men, but they are shown as belonging to one race as well as to the other, and while a few bad negroes are shown many of the faithful blacks are presented as standing by the whites of the South in a time of peril. The carpet-baggers, who are especially condemned in the picture, are the only ones who hold the contempt of the audience after the show is over. The real cause of the rejection of the film by the Ohio censors is that the members of hte Ohio board hold their rather pleasant and remunerative office through political appointment and they are afraid that the picture might in some remote manner affect them politically. Had West Virginia been possessed of a moving picture censorship board like Ohio it is quite probable that the State house gang would have prevented the people of this state from seeing the show. In Charleston an effort was made to prevent the show, but without success. No intelligent colored man who has seen "The Birth of a Nation" thinks that it would create race hatred. Nearly every show has its villian and "The Birth of a Nation" has several, but they are by no means confined to one race.

Belle

Milwaukee Daily Press

ALBANY, SATURDAY, JAN. 8, 1916.

REGRETTABLE FOLLY.

A photo play of much ingenuity in conception and execution, and of peculiar viciousness in the skill with which it instills false views of history and of the race problem, has been on exhibition in Albany. Probably no one at this late day grudges the south whatever comfort it can extract for itself from the great conflict it forced upon the country, costing the nation six hundred thousand lives. But when the effort is made to teach our youth falsely regarding the negro, a protest must be made.

Observation suffices to indicate the harm which this unjust attack has done to the kindly and dependent race which preserved securely all through the war the honor of southern womanhood—"safe in her sanctuary," as Henry A. Grady said, "because her slaves, sentinel in the silent cabin, or guard at her chamber door, put a black man's loyalty between her and danger."

"May God forget my people," exclaimed Grady, the prophet of the new south, "when they forget this." Yet a bright, young, innocent-faced Albany boy, the other day, trying to explain the feeling this southern moving picture stirred in his heart, exclaimed: "It makes you feel this way—that if you should meet a negro, coming out of the theatre, you would want to murder him!" And Grady pledged his word to us in Boston, in 1889: "We shall give them uttermost justice and abiding friendship."

Within a day or two an organization of college professors representing eleven southern states has addressed an open letter to college men of the south, which helps to make clear how unwarranted are the conceptions which this picture fosters. These men, alarmed and disheartened at the spread of mob law in the south, beg southerners of intellect and culture to do what they can to check this contagious social disease, which has developed into a habit that spares neither race nor sex, innocent nor guilty, in its wicked defiance of law and order. Here is a part of their appeal:

> "The records for 1914, compiled by three different agencies, give the total number lynched during the year as 52, 54 and 74.
>
> "It should especially be noted that of the fifty-two persons lynched, according to the most conservative report, only seven—two white and five colored—or thirteen per cent, were charged with the crime against womanhood. This shows clearly how far and how quickly the habit has spread beyond the boundaries set by those who first resorted to lynching as a remedy. According to states the lynchings were distributed as follows: Alabama, 1; Florida, 4; Georgia, 4; Louisiana, 12; Mississippi, 12; Missouri, 1; New Mexico, 1; North Dakota, 1; North Carolina, 1; Oklahoma, 3; Oregon, 1; South Carolina, 4; Tennessee, 1; Texas, 6.
>
> "The same agency which reports fifty-two lynchings for 1914 reported for 1915: Number lynched, colored, male, 51; female, 3; whites, 14; total, 68. This is an increase of sixteen or thirty per cent over the total number in 1914. It is worthy of note that in at least four cases it later was discovered the victims of the mob were innocent of the crimes of which they were accused."

This summons to southern manhood and justice is timely, and is worthy of the south we would like to admire. But when the south sends us pictures that inculcate in our youth the prejudices which the best part of the south is ashamed of, we are oblig[illegible] express resentment.

THE BIRTH OF A NATION

The city council will hold a meeting this afternoon for the purpose of passing judgment upon the showing of the great Griffith motion picture production, "The Birth of a Nation."

Some time ago the council was presented with a petition from colored residents of Hot Springs, asking that the showing of this picture be prohibited, and stating that they believed its showing would disturb the amicable relations of the white and black races in Hot Springs. At that time the council looked with favor upon the petition and took action which granted the prayer of the petition.

Since that time there has been much discussion of this matter and it has even been carried into the courts for settlement.

It has been shown unmistakably from sources that cannot be doubted that there is nothing objectionable in the showing of the picture either in the North or South. That fact seems to be established, and there is no need to discuss it further.

It has been stated that since the former action of the council, nine of the members have undergone a change of mind. The New Era hopes this is correct and that the council at its meeting this afternoon at 5 o'clock will lift the ban on this production and eliminate the necessity of court action and also to stop further discussion.

Hot Springs is a resort city. It is everybody's city. It is our city and the nation's city. It would be nothing short of a calamity for the news to go out that Hot Springs at the instance of its negro residents had prohibited the showing of this greatest masterpiece of the silent drama. At the behest of the better class of people we have already drawn the lines tight. They are tight enough now. Let's not let it be known to the world that any class or party that desires can dictate the policy of Hot Springs—can say to our visitors and residents what they can do and what they cannot do; what they can see and what they cannot see.

The New Era wants to see "The Birth of a Nation" shown, simply because there is no earthly reason why it should not be shown.

Views of the People.

What The Star's Readers Are Thinking and Saying.

Still Aroused Over "The Birth of a Nation."

To the Editor of The Star:

It is too much to expect that the photo drama, "The Birth of a Nation," which still continues to do violence to the salutary lessons of the war of the rebellion, would be without at least a few radical defenders. Such pieces of fiction as "The Clansman," "Can the Leopard Change Its Spots," and others of a similar, sinister type, which have of late years come into a certain vogue, supposedly portraying conditions in the South growing out of the civil war (and "adaptations" from them like "The Birth of a Nation"), but which, on the contrary, are distorted and biased views of their times, need to be read in the bright light of the truth of history if their effect is otherwise than highly harmful upon the minds of all readers, old or young.

The sooner that the national board of censors, without fear or favor, drive out and keep out of the public view such misleading, immoral and unnational plays as "The Birth of a Nation," the more secure will be our blood-bought heritage of the civil war, during which the spirit of national unity at length arose, shook its locks, and dealt blows that crushed, let us hope forever, the false doctrines of secession and the institution of human slavery.

R. H. RICHARDS, M. D.

Patricksburg, Ind.

Terre Haute Post Jan 8

SATURDAY

DEBS SAYS LOCAL ELECTIONS BAD AS ONES IN BIG MOVIE

Criticizes "Birth of a Nation" for "Insult" to Black Race, Saying Movie Is Worthy of a Better Purpose

Recent elections in Terre Haute have been as bad as those pictured in the "Birth of a Nation," which movie shows negro militia driving whites away from the polls in the south, according to a scathing criticism of the movie by Eugene V. Debs, noted Terre Haute Socialist. Debs' criticism follows:

"THE BIRTH OF A NATION."

Editor Post: The merits of this spectacular drama excite bitter comment whenever it is presented. There is no question that it is a wonderful production, that many of its scenes are tense and thrilling, and that there is much in the play to approve and commend, but if the author's studied purpose was to insult the black race and to revive and intensify the bitter prejudices which grew out of the war, he could not have better succeeded, and it would be passing strange if the colored people did not protest against certain shocking features of the drama as doing them and their race grossest injustice.

If it be absolutely essential to the play to present those harrowing rape-scenes, then why not round them out in their historic completeness and show the dissolute son of the plantation owner ravishing the black daughter before her parents' eyes?

For every white woman raped in the south by a black fiend, a thousand black women have been seduced and outraged by white gentlemen but no hint of this is given in the series of pictures composing "The Birth of a Nation." It is only the black brute that is guilty according to this and all other stories written about the negro by Thomas Dixon, the author, who also calls himself a minister of Christ.

Four Million Mulattoes.

There are four million mulattoes in this country, most of whom were born out of wedlock and all of whom have a white father or grandfather, and these white gentlemen are ready to fight at the drop of the hat for "white supremacy" and against "nigger equality."

The pretended reverence for Lincoln in the play does not at all square with the facts of history. Lincoln was hated with a savage hate by the slave-owners of the south, and it was this ferocious hate that culminated in his assassination, and the reverence now shown him on the stage is a convenient mask behind which the same blind hate may vent itself upon the unoffending negro.

Shameless Exploitation.

Let it not be overlooked that all our histories have been written by white men and that negroes had no hand in them. They simply had to take what was given them, but even at that there is no denying the fact that from the time the negroes were first stolen from their native land by white slave-traders whom it were flattery to call brutes, until the last law disfranchising them in the south was put into effect and the last "Jim-crow" car put into commission to attest their standing as live stock, the whole history of the treatment of the negro race is one of shameless exploitation and degradation, for which the white race can never atone in time nor eternity.

If the black people today could tell their story about "The Birth of a Nation," it would be replete with scenes infinitely more cruel and damning than those based upon Dixon's novel and flashed upon the screen to conceal the white man's crimes behind the negro's misfortune.

Klan Glorified.

The Ku-Klux-Klan are glorified in these pictures as spotless knights, the personification of chivalry and honor, and the audience applauds madly as they dash to the rescue of some imaginary white victim of a black fiend, but care is taken not to portray any of the outrages perpetrated upon defenseless, unoffending negroes by these same lawless night-riders.

The pictures showing the scenes about the polling places on election day, under negro domination, are especially calculated to subject the negro to ridicule and contempt and the white audience never fails to attest its appreciation by its sneers and cheers.

Like in Terre Haute.

It's true such election scenes with their black sluggers and their sodden corruption are disgraceful and revolting, but how much more disgraceful and revolting are they than the election scenes which have occurred in and about Terre Haute during the last few years scenes in which the sluggers were white instead of black, and insulted white ladies instead of black wenches; scenes unspeakably low and vile as everyone will admit, who bore witness to them. How would it do to make pictures of some of these and travel through the south with them, flashing them upon a screen to show the negroes in that section what an eminently respectable thing an election is when dominated by white men and by what pure and incorruptible methods the will of the people is expressed in a civilized white community?

Whites Also to Blame.

If the white race has demonstrated its "superiority" in any one thing, it is in its politics and elections, and if negroes should be disfranchised, the evident purpose of Dixon's pictures, because of their disgraceful conduct at the polls, then by the same token white men should also be stripped of the ballot and driven from the polling places.

The chief commercial statistics exhibited at the close of the play to show the progress made by the negro race is but a weak attempt to excuse the wanton insults heaped upon that race. Intelligent negroes will not be deceived. The Progress they have made is mainly due to themselves. They owe little to the white race as a whole save their exploitation and degradation.

Must Depend on Selves.

Let the colored people learn how to depend upon themselves, how to do for themselves, and to win their own way in the world. When they cut loose from the grafting politicians that use them as pawns in the political game and reward one of their number with a spittoon-cleaning job in recognition of their race, and stand together; when they begin in earnest to educate themselves to develop their minds and do their own thinking, they will then command the respect of the white race and of the world, but not before.

EUGENE V. DEBS.

Terre Haute, Ind., Jan. 6, 1916.

1/14

Hot Springs (Ark) Sentinel Record

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Jan 29/1916

Morning Telegraph

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Morning Telegraph

SAGINAW ... Jan 29

DEMAND STATUS OF FILM PICTURES

Whether Classed With Drama or Newspaper, There Should Be No Censor, Screen Men Argue.

UP TO LOCAL COMMUNITIES

States Are Empowered to Deal With Vice in All Its Forms, Brief to Congress Says.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Jan. 28.

Demanding the status of the motion pictures in the professional world, Attorney William M. Seabury, acting for the Motion Picture Board of Trade, has filed the most virile argument yet advanced against Federal censorship of motion pictures intended for shipment in interstate commerce.

"The status of the motion picture should be definitely fixed," asserts Mr. Seabury. "If we are not to be regarded as like the public press, at least in so far as the news motion pictures and serial motion pictures are concerned, to what may this class of pictures be compared and if the photo-play is not like the ordinary drama, to what may it be compared? In the application of these analogies, Congress ought to decline to assume the censorship of the news picture or the serial picture, just as it ought not to censor the public press; and it should decline to censor the pictorial drama, just as it has declined to assume to censor the living drama on the stage, leaving both subjects where they properly belong—to each local community."

The motion picture industry, now the fifth largest in the country, doing a gross annual business of $350,000,000 and catering to the amusement of 10,000,000 persons daily, has four great branches, all represented in the argument submitted to the House Committee on Education by the Motion Picture Board of Trade, the body which President Wilson addressed while in New York City on Thursday night.

These branches are, first, the manufacturers of cameras, raw film and projecting machines; second, producers of motion pictures, including photo-plays, dramas, current events and scenic subjects; third, rental exchanges doing a wholesale or jobbing business in machines and motion pictures, the latter of which are leased to exhibitors; and fourth, the exhibitors of motion pictures, being the owners or lessees of theatres who leased programs of pictures from the rental exchanges.

Argument Strong One.

Aside from the strength of its constitutional argument, the brief of the Motion Picture Board of Trade, after showing why the Hughes-Smith bill or any film censorship measure would be unconstitutional, if enacted by the Federal Government, is especially strong in setting forth the reasons why the proposed legislation, even if assumed, but not conceded, to be constitutional, is wholly unnecessary.

"Certainly," says the brief, "Con-

THE NEW ERA—LANCASTER, FRIDAY, JANUARY 28, 1916.

According to News-Scope need Lancaster, this is Congressman Griest's Organ.

4

The Muncie Star

People's Forum

THE BIRTH OF A NATION.

Editor Star:

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We are unknowingly supplied with an abundance of contorted history through the moving picture plays. The one fond hope of capitalism is to keep the white man and the negro hating each other, for as long as they delight in brutalizing each other they will not find time to study the perplexing social problems of their time. The audience that watches the negro criminal chase the little white girl from the spring where she is musing with a squirrel, those who see the falsehood of negro legislators, drinking whiskey and carrying banners with inscriptions asking for social equality will not feel better after Dixon vaccinates them with prejudice

The "Birth of a Nation" shows a burly negro overpower an innocent, defenseless woman because she will not consent to be his bride.

This part of the play is so enacted as to prejudice the white man against the negro.

Mr. Dixon poses as the friend of man, but in all his writings I detect that whenever the negro has been stabbed his dagger has been wet. Mr. Dixon says nothing of the 15,000 mulatto children born every year in America, which proves that the negro is lynched for attempting to do that which the white man has successfully done for 300 years. The negro criminal is the inevitable product of our social system, having been kept in ignorance and taught that misery and adversity here were essential to happiness hereafter. Thus he was taught that he could get forgiveness for even the most hideous crimes "between the stirrup and the ground," but we are learning that not even a God can, for the asking, erase the crimes of a criminal, nor the crimes against the criminal. I am not surprised to learn that some agencies of divine revelation look upon the "Birth of a Nation" as a blessing, for it helps to keep the switch open on the feed wires of intelligence. I am not apologizing for the negro criminal. He, like the white criminal, is only the reflex of criminal conditions. Where capitalism has exhausted the vocabulary of cunningness to keep the working class economically ignorant, for white, the negro remains in ignorance, with no library in his home and no chance for refinement and mental development. As long as he anchors his trust in the dark hereafter he will make a good strike breaker and can be depended upon to shoot straight when the money masters call the table son; where intelligence wanes and unionism forgets.

ROSS D. BROWN,
1003 E. Jackson St.

Jan. 14, 1916.

LANCASTER DAILY INTELLIGENCER,
, PA., THURSDAY, JANUARY 27, 1916.

GRIEST TRACTION COMPANY TO BENEFIT BY CITY RULING

Shutting Out of "Birth of Nation" Here and Showing at Columbia.

MEANS GREAT BOOST FOR TROLLEY COMPANY

Which Will Get 35 Cents Out of Each Lancaster Patron.

COURT REFUSES TO ACT

AND CASE WILL GO BY DEFAULT ON SATURDAY AT TIME FIXED.

Because of the attitude taken by the city authorities following a protest by Congressman W. W. Griest, (who by the way happens to hold a little job with the Conestoga Traction Company—its president) the man who wants to see "The Birth of a Nation," will have to pay to the trolley company the sum of thirty-five cents, unless he chooses to walk to the town in which it will be shown and in case he chooses Shank's mare he will have to start very early in the morning and get back very late at night.

The picture, the supression of which in this city has caused an almost volcanic outburst of public indignation, will open tonight in the Columbia Opera House and will show at matinee and night performances on Friday and Saturday.

This decision was reached late last night after Judge Landis had refused to grant a temporary injunction restraining the city authorities from interfering with the production here. George H. Atkinson, of New York general manager of the Epoch Production Company which owns the film, who is now in this city, this morning announced the owners had withdrawn from the case and would not appear at the hearing on the requested injunction which had been set by Judge Landis for Saturday morning.

Lancaster Ignored.

And so Lancaster is ignored and the river borough with only a fifth of the population of the county seat gets the greatest film production of the age. Lancaster misses—all because of the whim of——, seeing a show that is now playing to $110,000 business each week. Eleven companies are now touring the United States and each do an average weekly business of $16,000. A company is appearing nightly in London and doing record business, and there are now two companies on the high seas bound for South America and Australia.

On its original run in New York 802 consecutive performances were given and on Saturday night it will be shown in Gotham for the thousandth time. It was shown two hundred times in Philadelphia, three hundred times in Boston and the Chicago Company is now on its fortieth week and still playing to capacity houses.

Company Reaches Columbia.

The picture was shown in Lebanon last night and reached Columbia this morning. There are thirty people in the company which carries a large orchestra. Arrangements are being made to accommodate the public with special trolley service and to run a special train over the Pennsylvania railroad.

IN COURT.

Judge Landis at four o'clock on Wednesday afternoon refused to grant an injunction restraining the mayor, chief of police and the city of

GRIEST TRACTION

Continued from Page One

Lancaster from interfering with the showing of "The Birth of a Nation." He did grant a rule to show cause why an injunction should not be granted but made it returnable on Saturday morning at 10 o'clock. That late day prevents the show this week but on the result of the proceedings on Saturday will depend whether or not the show can be put on in this city at a future date.

In the bill filed it is set forth that the Epoch Producing Corporation are the owners of the Photoplay "The Birth of a Nation"; that the play is registered in Pennsylvania; that it was submitted to the Board of Censors of the State, who approved it as moral in character and proper for public presentation; that the pictures were shown 400 times in the Liberty Theatre, New York; 802 times in other theatres in New York; 20 weeks in Boston; 4 months in Chicago, 15 weeks in San Francisco, 17 weeks in Los Angeles, and in Philadelphia, Scranton, Wilkes-Barre, Mahanoy City and Pittsburgh in this State.

It is further set forth that there is nothing libelous in the pictures; that they do not tend to excite racial or religious prejudices or animosities, but the pictures are clean, wholesome and elevating in tone and sentiment; that a contract was entered into with Charles A. Yecker for the presentation of the pictures in the Opera House, owned by him and which is licensed; that the mayor of the city notified Albert H. D. Banzhof, the treasurer of the company, that the show would not be permitted, under a threat of revoking the license of Mr. Yecker, if he allowed the play to go on.

The prayer of the petitioner was that the mayor, chief of police be restrained from interfering with the production of the photoplay and from hindering or preventing the production thereof and from revoking the license of the Fulton Opera House company, if the play is produced.

Attached to the Bill is Exhibit "A", which shows that the play has the approval of the State Board of Censors.

Exhibit "B" is the contract between Mr. Yecker and the Epoch Producing Corporation, under the terms of which Mr. Yecker was to get 25 per cent of the receipts and the company 75 per cent.

After the bill in equity was marked filed, F. Lyman Windolph and B. F. Davis, attorneys, went in search of Judge Landis. He was not in his office in the Court House but was seen as he was crossing Duke street at Orange by the lawyers in the case.

They stopped the judge and told him their business, handing to him the bill in equity filed. He took the bill and fixed four o'clock for its presentation in court. At that hour counsel for the Epoch Company and City Solicitor Myers were present.

Mr. Windolph in opening the case for the company stated the Epoch Company was privileged to do business in Pennsylvania; that it had contracted with Mr. Yecker for the production of the play, which was of an educational character. The play has been seen by people in all sections of the country as one of the finest of moving picture exhibitions; that the production had the approval of the Board of Censors of the State and was shown in many cities of the state without objecting. In Philadelphia and Pittsburgh where objections were made, the courts ruled that it was a proper show.

The act of this city's administration was unwarranted as there is nothing objectionable in the play. The pictures for the state were carefully revised to meet existing conditions. The acts of the city officers, he stated, were unwarranted and arbitrary.

The Judge's Views.

Judge Landis said that in reading the bill in equity he failed to find that the petitioners for the injunction had a place in this city properly licensed. The city has a right to prevent any person who does not have a license from giving any exhibitions. The only person who would have standing in court for an injunction is Mr. Yecker, the owner of the Opera House, which is licensed. This contract calls for the delivery of the paraphernalia for this show to Mr. Yecker and he is the only one who could ask for an injunction.

Mr. Windolph took the position that a license was not required for this show, as the place it was booked for, is licensed.

The court answered the plaintiffs in this bill must show that you have a right to an injunction. The bill does not set forth that you have a place in this city, or a license to give any exhibition. The court read the city ordinance on the license fees for exhibitions and how they must be procured.

Mr. Windolph held that Mr. Yecker's license entitled the plaintiff to show in his Opera House and the court answered that Mr. Yecker was not asking for the injunction.

Mr. Davis said the only issue for the court to determine is whether the show is a proper one.

The court said the bill would not now be heard but would grant a rule to show cause why an injunction should not be issued as prayed for.

Mr. Davis asked that it be made returnable on Thursday morning. The court said they could not hear it on Thursday.

City Solicitor Myers said he wanted time to prepare an answer.

The court said that the plaintiffs in this bill must show that it has a right to an injunction; that the consent of Mr. Yecker was necessary before the pictures could be shown and Mr. Yecker is not asking for an injunction.

The court announced that testimony would be heard on Saturday morning on the rule to show cause why an injunction should not issue as prayed for.

MOTION PICTURE PEOPLE DROP THEIR INJUNCTION.

In view of the presentation of "The Birth of a Nation," in Columbia on the dates originally scheduled for Lancaster, the injunction proceedings instituted by the Epoch Producing Company, in New York, against the city of Lancaster have been dropped. The bill in equity, filed by local counsel, has beeen withdrawn and the costs amounting to $21.20, have been paid.

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Hot Springs Sentinel Critical Record

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My Telegraph

SA...

...not the transmission of newspapers by those publishing them, either through the mails or by common carriers, and what an absurdity it would be for Congress to pass a law prohibiting the transmission of the plates and matrices from which newspapers are printed. So it cannot be either proper or necessary here to prohibit the transportation of films from one State to another, when the only effort is to deal with and regulate the exhibition of the pictures or the films wholly within the several States.

"Nor, in dealing with the drama, has Congress thought it wise to interfere by legislation requiring the submission of manuscripts to any censor before they might be transported from one State to another, either through the mails or by the common carriers. Instead it has been declared any one who knowingly sends or receives through the mail any obscene, or improper book, pamphlet, picture, paper, writing, printing or other publication of an indecent character shall be fined not more than $5,000 or imprisoned not more than five years, or both.

"In reality, Congress cares nothing about the physical substance known as the film, either in its raw state before it receives its negative impression, or even after that event ocurs, or after the multiplication of positive prints or impressions from it.

"For practical purposes the motion picture film is harmless, so far as its ability to corrupt public morals is concerned, unless the message it depicts is published by means of the screen and projecting machine. It is not more capable of corrupting public morals in itself before publication than the talking machine records could be regarded as instruments of immorality, because they are capable of receiving impressions of and subsequently reproducing to the public ear an immoral discourse or song.

"It results that from a practical standpoint no motion picture film is capable

DEMAND STATUS OF FILM PICTURES

(Continued From Page 1.)

of spreading immorality among the public unless the picture contained on the film is publicly exhibited by the aid of a screen and projecting machine; it will not be denied that the communication of the silent message of the film results from its public exhibition and not from introduction of the film in interstate commerce.

State Has Authority.

"At present," Mr. Seabury argues, "the whole subject of suppression of immoral exhibitions rests with the States and their minor political subdivisions. There is not a State, city, town or village without the inherent power, coupled with the ability, to suppress immoral exhibitions within their domains. These local communities are the judges of what is offensive to their ideals and harmful to their morals, and hitherto these communities have not required the guardianship of Congress.

"The proponents say, 'Make the exhibition of immoral films impossible by censorship,' while we say, 'Make it impossible by suitable provisions' in the criminal law prohibiting the transportation of such films in interstate commerce, leaving it to the local community to regulate, as they see fit, the motion picture exhibitions within their respective domains.'" My Telegraph

Jan 18 Pick

4

The Muncie Star

People's Forum

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The picture, the supression of which in this city has caused an almost volcanic outburst of public indignation, will open tonight in the Columbia Opera House and will show at matinee and night performances on Friday and Saturday.

This decision was reached late last night after Judge Landis had refused to grant a temporary injunction restraining the city authorities from interfering with the production here. George H. Atkinson, of New York general manager of the Epoch Production Company which owns the film, who is now in this city, this morning announced the owners had withdrawn from the case and would not appear at the hearing on the requested injunction which had been set by Judge Landis for Saturday morning.

Lancaster Ignored.

And so Lancaster is ignored and the river borough with only a fifth of the population of the county seat gets the greatest film production of the age. Lancaster misses—all because of the whim of——, seeing a show that is now playing to $110,000 business each week. Eleven companies are now touring the United States and each do an average weekly business of $10,000. A company is appearing nightly in London and doing record business, and there are now two companies on the high seas bound for South America and Australia.

On its original run in New York 802 consecutive performances were given and on Saturday night it will be shown in Gotham for the thousandth time. It was shown two hundred times in Philadelphia, three hundred times in Boston and the Chicago Company is now on its fortieth week and still playing to capacity houses.

Company Reaches Columbia.

The picture was shown in Lebanon last night and reached Columbia this morning. There are thirty people in the company which carries a large orchestra. Arrangements are being made to accommodate the public with special trolley service and to run a special train over the Pennsylvania railroad.

IN COURT.

Judge Landis at four o'clock on Wednesday afternoon refused to grant an injunction restraining the mayor, chief of police and the city of

GRIEST TRACTION

Continued from Page One

Lancaster from interfering with the showing of "The Birth of a Nation." He did grant a rule to show cause why an injunction should not be granted but made it returnable on Saturday morning at 10 o'clock. That late day prevents the show this week but on the result of the proceedings on Saturday will depend whether or not the show can be put on in this city at a future date.

In the bill filed it is set forth that the Epoch Producing Corporation are the owners of the Photoplay "The Birth of a Nation"; that the play is registered in Pennsylvania; that it was submitted to the Board of Censors of the State, who approved it as moral in character and proper for public presentation; that the pictures were shown 600 times in the Liberty Theatre, New York; 802 times in other theatres in New York; 20 weeks in Boston; 4 months in Chicago, 15 weeks in San Francisco, 17 weeks in Los Angeles, and in Philadelphia, Scranton, Wilkes-Barre, Mahanoy City and Pittsburgh in this State.

It is further set forth that there is nothing libelous in the pictures; that they do not tend to excite racial or religious prejudices or animosities, but the pictures are clean, wholesome and elevating in tone and sentiment; that a contract was entered into with Charles A. Yecker for the presentation of the pictures in the Opera House, owned by him and which is licensed; that the mayor of the city notified Albert H. D. Banzhof, the treasurer of the company, that the show would not be permitted, under a threat of revoking the license of Mr. Yecker, if he allowed the play to go on.

The prayer of the petitioner was that the mayor, chief of police be restrained from interfering with the production of the photoplay and from hindering or preventing the production thereof and from revoking the license of the Fulton Opera House company, if the play is produced.

Attached to the Bill is Exhibit "A", which shows that the play has the approval of the State Board of Censors.

Exhibit "B" is the contract between Mr. Yecker and the Epoch Producing Corporation, under the terms of which Mr. Yecker was to get 25 per cent of the receipts and the company 75 per cent.

After the bill in equity was marked filed, F. Lyman Windolph and B. F. Davis, attorneys, went in search of Judge Landis. He was not in his office in the Court House but was seen as he was crossing Duke street at Orange by the lawyers in the case.

They stopped the judge and told him their business, handing to him the bill in equity filed. He took the bill and fixed four o'clock for its presentation in court. At that hour counsel for the Epoch Company and City Solicitor Myers were present.

Mr. Windolph in opening the case for the company stated the Epoch Company was privileged to do business in Pennsylvania; that it had contracted with Mr. Yecker for the production of the play, which was of an educational character. The play has been seen by the best people in sections of the country as one of the finest of moving picture exhibitions; that the production had the approval of the Board of Censors of the State and was shown in many cities of the state without objecting. In Philadelphia and Pittsburgh where objections were made, the courts ruled that it was a proper show.

The act of this city's administration was unwarranted as there is nothing objectionable in the play. The pictures for the state were carefully revised to meet existing conditions. The acts of the city officers, he stated, were unwarranted and arbitrary.

The Judge's Views.

Judge Landis said that in reading the bill in equity he failed to find that the petitioners for the injunction had a place in this city properly licensed. The city has a right to prevent any person who does not have a license from giving any exhibitions. The only person who would have standing in court for an injunction is Mr. Yecker, the owner of the Opera House, which is licensed. This contract calls for the delivery of the paraphernalia for this show to Mr. Yecker and he is the only one who could ask for an injunction.

Mr. Windolph took the position that a license was not required for this show, as the place it was booked for, is licensed.

The court answered the plaintiffs in this bill must show that you have a right to an injunction. The bill does not set forth that you have a place in this city, or a license to give any exhibition. The court read the city ordinance on the license fees for exhibitions and how they must be procured.

Mr. Windolph held that Mr. Yecker's license entitled the plaintiff to show in his Opera House and the court answered that Mr. Yecker was not asking for the injunction.

Mr. Davis said the only issue for the court to determine is whether the show is a proper one.

The court said the bill would not now be heard but would grant a rule to show cause why an injunction should not be issued as prayed for.

Mr. Davis asked that it be made returnable on Thursday morning. The court said they could not hear it on Thursday.

City Solicitor Myers said he wanted time to prepare an answer.

The court said that the plaintiffs in this bill must show that it has a right to an injunction; that the consent of Mr. Yecker was necessary before the pictures could be shown and Mr. Yecker is not asking for an injunction.

The court announced that testimony would be heard on Saturday morning on the rule to show cause why an injunction should not issue as prayed for.

MOTION PICTURE PEOPLE DROP THEIR INJUNCTION.

In view of the presentation of "The Birth of a Nation," in Columbia on the dates originally scheduled for Lancaster, the injunction proceedings instituted by the Epoch Producing Company, in New York, against the city of Lancaster have been dropped. The bill in equity, filed by local counsel, has beeen withdrawn and the costs amounting to $21.20, have been paid.

THE NEW ERA—LANCASTER, FRIDAY, JANUARY 28, 1916.

According to Reviewing the news Lancaster, this is Congressman Griest's Organ.

LANCASTER, PA., FRIDAY, JANUARY 28, 1916.

Daily Examiner

SUBMIT TO BOSS DICTATION OR HAVE YOUR BUSINESS RUINED

The Most Serious Phase of "The Birth of a Nation" Prohibition, and One That Merits Thoughtful Consideration of Every Citizen.

To the Editor of "The Examiner."

The action of the city authorities in preventing the exhibition of the motion picture entitled "The Birth of a Nation" ought to arrest the attention and thoughtful consideration of every citizen of Lancaster.

It appears Manager Yecker and his associates were prevented from giving this show, not because it was illegal or immoral, for it bore the stamp of approval of both the State and National censors, but because it offended the real or assumed sentiment of a political Kaiser.

Manager Yecker and his associates, large property owners, heavy taxpayers, men of reputation and standing in the community, who have never been charged with pandering what was low, indecent or degrading in the theatrical business, were allowed to expend much time and money in securing and preparing to stage what is regarded as being a magnificent specimen of motion picture work and of fair historical accuracy, an exhibition many of our best citizens were anxious to see.

The most offensive feature in the entire matter was the methods used to crush this exhibition. Manager Yecker was engaged in a perfectly legal undertaking, and yet he was informed that if he persisted in giving this show his license would be revoked and would not be renewed, and that he and all concerned would be prosecuted for libel; that is to say, although he intended doing a legal and approved thing, he was to be ruined in his business and his property rendered nearly worthless unless he respected the real or assumed sentimental wish coming from high political authorities.

This sort of treatment might be meekly submitted to by a subject of a Kaiser or Czar, but why unhyphenated Americans submit to such an outrage passes our understanding.

FAIR PLAY.

"BIRTH OF A NATION" ATTORNEY HAS WITHDRAWN BILL

Had Asked for Injunction Against City Authorities.

CASE WAS TO HAVE BEEN ARGUED ON SATURDAY

On Thursday afternoon F. Lyman Windolph, representing the Epoch Producing Company, the owners of "The Birth of a Nation" film, withdrew the bill in equity which was filed by that company on Wednesday asking the Court to issue an injunction to restrain Mayor Trout, Chief of Police Bushong and the city authorities from interfering with the showing of the production in Fulton Opera House this week. The costs of the bill, amounting to $21.20, were also paid.

As will be remembered, Judge Landis refused to grant the injunction and Saturday morning was fixed as the time for hearing the rule which was granted to show cause why an injunction should not be issued.

Inasmuch as the dates for Fulton Opera House were transferred to Columbia, and as the return of the rule granted in the case made it impossible to show the film here this week, the Court granted the injunction, the plaintiff had nothing else to do than withdraw the bill in equity.

UARY 30, 1916.

MEN SPLIT ON ENSORSHIP BILL

roup, Led by Paramount, rs Federal Regulation, Would Compromise With hes-Crafts Combination.

BILL INTRODUCED

entative Towner's Meas- to Grant Films Status as rature Favored by Board Trade Faction.

(Correspondence The Morning Telegraph.)

WASHINGTON, Jan. 28.

ost important development in the hip fight that is being waged be- e House Committee on Education split in the camp of the film inter- arly last week it became evident important group of motion picture ies has reached the conclusion that regulation of films is inevitable. as made plain when Arthur S. conferred with Chairman Hughes Committee on Education and in- the latter that certain companies cided that Federal regulation might ood thing.

e companies, he explained, were the ount Picture Corporation, the Fa- Players Company, the Jesse L. Feature Play Company, the World Corporation and the Equitable Mo- icture Corporation. Friend spoke ese companies in his conference Hughes and filed with Chairman s the draft of a bill as a substitute e Hughes bill and a statement set- orth the views of the motion picture nies.

statement is signed by Myers & attorneys for the Paramount Pic- Corporation; E. J. Ludvick and A. Kohn for the Famous Players Company, Arthur S. Friend for the L. Lasky Feature Play Company, Rosenthal for the World Film ration and Equitable Motion Picture ration.

To Do Away With Objections.

statement sets forth that "vicious res are increasing in number and if ndustry is to endure and decent peo- re to stay in the business this cancer be cut out. A Federal regulatory ission should prove a fearless sur- and we therefore favor such a com- on."

conference came as a surprise in of the fact that earlier in the week mber of the film men had gone on d as favoring a personal liability ure. At that time Representative es issued a statement of his attitude rd Federal regulation of interstate ent of motion pictures.

airman Hughes's statement was de- ed when it was suggested to him that interested in the motion picture in- y, in various centers in New York elsewhere, are fearful that the legis- that has been proposed in the es bill for Congressional action will harmful to the business—a business 000,000 annually to exhibitors of films, would not knowingly support any ation." Chairman Hughes said to- which would have the effect of in- g a legitimate business. This in- y has a tremendous potentiality for or evil, and representative citizens, men and women, from the various of the United States testified before committee that there are many vicious harmful pictures being shown and there is no effective way of reaching suppressing them except through a d of commissions, here in Washington. e presented this bill with a view to ing just that sort of picture and have had very complete hearings on measure.

has been brought out in the hear- that there are some of the manu- rers who have only a monetary con- ation at heart and who make vicious res with the sole purpose of attract- a monetary custom, not building to future. This practice is placing a ship on those attempting to maintain ent standard, for the risque pictures largely and are forcing more or the cleaner manufacturers to lower standard in order to meet the com- ion. The passage of the bill, in my ion, will result in the financial bet- t of this great industry. I would ure them, but help them to broaden usefulness by elevating their stand- thereby largely increasing their sage."

ever, the proponents of Federal ation are not to have things all own way. The motion picture in- y has split up into two camps hold- idely different views.

of these camps is headed by the e Picture Board of Trade, which is

[illegible] quality and character of their productions. They are like miners who quickly exhaust the high-grade ore and leave the low grade on the dump. They are get-rich-quick artists, looking for a quick clean-up and a get-away. They find the opportunity for such methods in producing and exhibiting sensational productions which display scenes of lust and crime.

"Unfortunately, the public is not yet discriminating, and goes to see both bad and good, which are usually to be found on the program of the same theatre. Still more unfortunately, the vicious picture brings a larger return to exhibitor and producer, exhibited prior to its enacement, and films which do not contain any dramatic or fictional element, such as pictures of current events, commonly known as news films and topical views, and pictures of places and people, of geographical nature and commonly known as travel pictures.

"A provision granting discrimination to the commission to issue a permit under application for license. Such a provision would enable the commission to adjust the burden of temporarily accumulated applications by granting permits, in fact, temporary licenses, to producers, whose history and character entitled them to a presumption of complying with the law.

"As we are moved by the sincere purpose of co-operating with your committee in procuring the draft of an act which should prove effective and workable and, at the same time, fair to the decent people in the motion picture business, we respectfully request that when a bill is ready for action by the committee a copy shall be sent to us and we shall be given an opportunity to appear before the committee and make such suggestions and criticisms as may occur to us."

The above statement is signed by Meyers & Clark, attorneys for the Paramount Picture Corporation; E. J. Ludvich and Ralph A. Kohn, for the Famous Players Film Company; Arthur S. Friend, for the Jesse L. Lasky Feature Play Company, and Moritz Rosenthal, for the World Film Corporation and Equitable Motion Picture Corporation.

Greater interest is being manifested by members of Congress generally in the proposed Federal regulation of the film industry. They are being deluged with telegrams and petitions for and against the legislation, all of which indicates that the various elements in the situation are exceedingly active. Opposition from an unexpected source was developed when Representative William Henry Carter, of the Thirteenth Massachusetts District, presented to the members of the House Education Committee a strong statement of his position in opposition to Federal censorship, and in favor of the Towner bill. Representative Carter is a new Republican member of Congress, who formerly served in the Massachusetts Legislature, also on the Republican State Committee. He is a manufacturer and the general manager of the William Carter Company, underwear manufacturers. He declared in part:

"I am heartily opposed to the Hughes censorship bill for motion pictures, and trust that your committee will not pass the bill.

"The ideal of the American people has always been for free speech, free press and a free stage. One of the most sacred guarantees of the Constitution has always been the freedom of expression.

"I believe that if this bill becomes a law it will only be the end of democracy in this country."

The Towner Bill.

The film faction led by the Motion Picture Board of Trade looks with favor upon the measure introduced by Horace M. Towner, Representative Towner of Iowa, a member of the Education Committee of the House, has proposed a bill to meet the problem of barring improper films by extending to the motion picture the provisions of Section 245 of the Penal Code of the United States, which prohibits the shipment, by express, freight or otherwise by common carriers, of literature unfit for circulation in the mails.

The Towner bill must not be confused as it apparently has been by some with the Crafts substitute bill. The Crafts substitute bill proposes to amend the Hughes bill in an effort to make it less objectionable to the film business as a whole, and perhaps acceptable to a certain portion of the manufacturing branch of the business. But the Crafts bill, while much less objectionable from the standpoint of opponents of the Hughes bill, and while proposing regulation for censorship, still retains the commission idea, and proposes to set up a rule or standard by which that commission would act in barring objectionable films from interstate shipment by refusing to grant them licenses.

The Towner bill contains no provision for a commission. It contains no provision or pre-publicity censorship, but would make it punishable by a fine or imprisonment after conviction for shipping an improper film. Under the Towner bill the film would have to be shipped in interstate commerce before the law would reach it. Under the Hughes bill, as well as the Crafts proposed substitute, the film could not be shipped until after it has been licensed by the Federal Commission. However, it is the tentative proposition of the Crafts substitute that the commission is not to have any power over film publicity exhibited before the bill becomes a law, if it should become a law.

Under the Towner bill, which provides that no unfit picture shall be permitted to be carried between the States, the question of unfitness is to be determined as the question of unfit mail or unfit express matter is now determinable by court trial after shipment.

The Towner bill will not be passed on by the House Educational Committee. As it seeks to amend an existing section of the United States Penal Code, the Towner bill has been very properly referred to the House Judiciary Committee. Judge Towner promises that he will soon appear before the Judiciary Committee and urge a favorable report on his bill. The Hughes bill deals with a subject that does not properly belong to the jurisdiction of the Educational Committee. It deals with interstate shipment of films, basing the power for enactment of such legislation on the commerce clause of the Constitution, which should properly be considered either by the House Committee on Interstate Commerce or by the House Judiciary Committee. But it was referred to the House Educational Committee; why? Because it proposes that the projected Federal Motion Picture Commission "shall be a division of the Bureau of Education of the Department of the Interior."

By proposing to set up this Commission as a division in the Bureau of Education, the Hughes bill was made referable to the Committee on Education, and for no other reason, although it in reality proposes to deal with interstate shipments of films under the power vested in Congress by the commerce clause of the Constitution of the United States.

Defining the status of pictures in the professional world Attorney William M. Seabury, acting for the Motion Picture Board of Trade, has filed the most virile argument yet advanced against Federal censorship of motion pictures intended for shipment in interstate commerce.

"The status of the motion picture should be definitely fixed," asserts Mr. Seabury. "If we are not to be regarded as like the public press, at least insofar as the news motion pictures and serial motion pictures are concerned, to what may this class of pictures be compared, and if the photoplay is not like the ordinary drama, to what may it be compared? In the application of these analogies Congress ought to decline to assume the censorship of the news picture or the serial picture, just as it ought not to censor the public press, and it should decline to censor the pictorial drama, just as it has declined to assume to censor the living drama on the stage, leaving both subjects where they properly belong—to each local community."

The motion picture industry, now the fifth largest in the country, doing a gross annual business of $350,000,000 and catering to the amusement of 10,000,000 persons daily, has four great branches, all represented in the argument submitted to the House Committee on Education by the Motion Picture Board of Trade, the body which President Wilson addressed while in New York City on Thursday night.

These branches are, first, the manufacturers of cameras, raw film and projecting machines; second, producers of motion pictures, including photo-plays, dramas, current events and scenic subjects; third, rental exchanges, doing a wholesale or jobbing business in machines and motion pictures, the latter of which are leased to exhibitors; and fourth, the exhibitors of motion pictures, being the owners or lessees of theatres who lease programs of pictures from the rental exchanges.

Argument Strong One.

Aside from the strength of its constitutional argument, the brief of the Motion Picture Board of Trade, after showing why the Hughes-Smith bill or any film censorship measure would be unconstitutional, if enacted by the Federal Government, is especially strong in setting forth the reasons why the proposed legislation, even if assumed, but not conceded, to be constitutional, is wholly unnecessary.

"Certainly," says the brief, "Congress never found it necessary to prohibit the transmission of newspapers by those publishing them, either through the mails or by common carriers, and what an absurdity it would be for Congress to pass a law prohibiting the transmission of the plates and matrices from which newspapers are printed. So it cannot be either proper or necessary here to prohibit the transportation of films from one State to another, when the only effort is to deal with and regulate the exhibition of the pictures or the films wholly within the several States.

"Nor, in dealing with the drama, has Congress thought it wise to interfere by legislation requiring the submission of manuscripts to any censor before they might be transported from one State to another, either through the mails or by the common carriers. Instead it has been declared any one who knowingly sends or receives through the mail any obscene, or improper book, pamphlet, picture, paper, writing, printing or other publication of an indecent character shall be fined not more than $5,000 or imprisoned not more than five years, or both.

"In reality, Congress cares nothing about the physical substance known as the film, either in its raw state before it receives its negative impression, or even after that event occurs, or after the multiplication of positive prints or impressions from it.

"For practical purposes the motion picture film is harmless, so far as its ability to corrupt public morals is concerned, unless the message it depicts is published by means of the screen and projecting machine. It is not more capable of corrupting public morals in itself before publication than the talking machine records could be regarded as instruments of immorality, because they are capable of receiving impressions of and subsequently reproducing to the public ear an immoral discourse or song.

"It results that from a practical standpoint no motion picture film is capable of spreading immorality among the public unless the picture contained on the film is publicly exhibited by the aid of a screen and projecting machine; it will not be denied that the communication of the silent message of the film results from its public exhibition and not from introduction of the film in interstate commerce.

State Has Authority.

"At present," Mr. Seabury argues, "the whole subject of suppression of immoral exhibitions rests with the States and their minor political subdivisions. There is not a State, city, town or village without the inherent power, coupled with the ability, to suppress immoral exhibitions within their domains. These local communities are the judges of what is offensive to their ideas and harmful to their morals, and hitherto these communities have not required the guardianship of Congress.

"The proponents say, 'Make the exhibition of immoral films impossible by censorship,' while we say, 'Make it impossible by suitable provisions in the criminal law prohibiting the transportation of such films in interstate commerce, leaving it to the local community to regulate, as they see fit, the motion picture exhibitions within their respective domains.'"

[illegible] ...ed to [illegible] ...ery, and then [illegible] ...rn times, with the same characters enact- ...ng the same drama in an up-to-date set- ...ting.

There is always a pleasing atmosphere of romance in any story of the knightly days, and this charm of costume and manner has been elaborately carried out in the picture. In fact, the whole production is characterized by an unusual richness and beauty of setting. This, however, is at times marred by poor photography. At other times the pictures are very clear, and a few artistic bits of color photography add materially to the effect. The cast has been wisely chosen, and the setting is above the ordinary.

Sir Errol is beloved by Elfrieda, the wife of his liege lord. Elfrieda dismisses her woman in waiting, Lady Maud Longson, who is betrothed to Sir Errol, and conspires with Lord Kerrigan for the death of her husband, that Sir Errol may become baron in his stead, and marry her. Sir Errol forgets his pledge to Maud, and enters into the conspiracy. Maud hears of the plot, and, disguised as a knight in armor, goes to warn the old baron. The assassins break in upon the baron, and Sir Errol, taking Maud for one of the men retainers, runs her through with his sword. On recognizing his dead love, he swears by the white rosette which she wears that he will atone for his crime if it takes a thousand years.

A thousand years roll by, and the picture shows Pierpont Carewe and his wife, Frieda, who has married him for his money. Carewe owns a small majority of stock in a profitable railroad enterprise. His enemies, led by Robert Van Kerr, need only fifty shares in order to swing the majority to their side.

Eric, a civil engineer in Carewe's employ, is presented by his chief with fifty shares of the stock. Eric is engaged to Joan Long, but Frieda, who loves him, seeks to separate the couple. On a pretext she borrows the young man's stock, and then lures him to her apartments. She confesses her love, and begs him to run away with her. When Eric refuses, she threatens to turn over his stock to her husband's enemies, and to accuse him of having forced his way into her rooms.

At the Carewes' fancy dress ball that night Eric appears in a family heirloom, the armor of his ancestor, Sir Errol. Joan is clad in the costume of the long dead Lady Maud Longson, and Frieda dons the dress of her forebear, Lady Elfrieda. In a modern setting the descendants of a bygone race meet under much the same circumstances as did their ancestors, but this time the outcome is different. Van Kerr goes to Frieda's rooms to receive the stock which he wants, and is discovered by Carewe. A fight follows, and Eric arrives just in time to save his employer from death. Carewe casts off his wife, and Frieda no longer has any hold over Eric, who marries Joan. So is the sin of Sir Errol explated by his descendant.

Helen Rosson is charming as Lady Maud and Joan Long. E. Forrest Taylor plays the parts of the knight and of Eric with a great deal of spirit, giving a consistent performance throughout, while Eugenie Ford, as the faithless wife, presents an artistically acted character study.—W.

"SONS OF SATAN."

Red Feather (5 Parts)—Universal.

CAST.

Normand .....Gerald Ames
Wm. Freshly, of Freshly's Detective Agency .....Lewis Gilbert
Arthur Felix.....Arthur Cullen
Winifred West.....Blanche Bryant
Dick Fenton.....Chas. Rocket
Earl of Littleborough....Windham Guise
Countess of Littleborough....Minna Gre
Detective Ransom.....Douglas Munro

Written by William Le Queux; produced by George L. Tucker.

If mysterious trap doors, drugged cigarettes, elaborately devised blackmailing scenes and villains with fiendish methods still thrill you, then "Sons of Satan" will be a rare treat. If you are too sophisticated to take melodramatic plots seriously, it is very likely that you will find the very frankness of this English production enjoyable. Whatever may be the fault of its crudities, it is certainly not stupid.

Featuring an old, the inevitable that

CAST.

Beatrice Mitchell.....Marguerite Snow
Coventry Petmore.....George Le Guere
Judge Mitchell.....James Lackaye
Rev. James Mitchell.....Frederick Sumner
Larry Price.....Frederick Sittenham

In this five-part Rolfe photo-play an attempt has been made to get away from the conventional form of motion picture. The attempt has been successful, and the play a good one, although it is far from the acme of either humor or interest.

The plot is novel. Coventry Petmore becomes a fanatic on the subject of divorce and "goes out into the world" to preach his theory that divorce is the cancer in the human social system. Just what his proposed cure is the film does not explain very clearly. Coventry after leaving his wife and children goes to his father, who perceives that his son's mental balance is somewhat askew. He arranges for Coventry to visit an old friend, Judge Mitchell, a famous authority on divorce, in the hopes that he will be able to straighten the young man out. Coventry upon his arrival at the Judge's finds himself in a perfect hotbed of divorce upon which he can practice his theory. The Rev. James Mitchell, son of the Judge, and his wife Beatrice are unhappy owing to the minister's belief that there should be no familiarity between husband and wife, as it only leads to divorce. Beatrice as a result decides to elope with the chauffeur, but is prevented by Coventry's discovery of the plan. He arranges a "test" of her husband's love.

If he

Morning Telegraph

Chronicle

THURSDAY, FEBRUARY, 3, 1916.

"Birth of a Nation" and the Censors

The white-hot fires of censorship through which "The Birth of a Nation" which returns to the Prince Theatre Monday for a week's engagement, has passed, have inflamed the American mind to the point of a sharp debate of the rights and wrongs of censorship.

To mot people, the entire question of censorship seems a novelty that originated with the moving picture only a few months, or, at the most, a few years ago. In reality the question is as old as the theatre itself.

Solon, as Plutarch relates, went to the theatre to see the Greek Thespis act—the same Thespis who gave us our word Thespian. As the play progressed, Solon, the law-maker, became more and more angry. When it was finished, he sought out Thespis and asked the tragedian if "he was not ashamed to tell so many lies before such a number of people." Thespis replied that "it was no harm to say or do so in a play." Solon angrily struck his staff against the ground and fairly shouted. "Ay, if we honor and commend such a play as this, we shall find it some day our business."

Solon's disciples have been legion. The Roman theatre was frequently censored, even by the infamous Nero. Shakespeare produced his masterpieces in spite of the handicaps of a sharp censorship that, among other things, restricted references to Deity and forbade the appearance of women on the stage. In the days of Charles II a formal censorship was established in England, which has developed into the strangling incubus that is being so valiantly fought by Bernard Shaw, Galsworthy, and the other energetic contemporary dramatists.

Feb 3

POST-STANDARD, SYRACUSE

UNOFFICIAL CENSORSHIP FOR "THE BIRTH OF A NATION"

"Jury" Appointed by Mayor and Public Safety Commissioner to View Film Here.

When "The Birth of a Nation" is shown for the first time in this city next week, an unofficial jury of censors appointed by Mayor Stone and Commissioner W. W. Nicholson of the Department of Public Safety, will see it.

If the charges made against the film yesterday afternoon by committees from Merriam and Sniper camps of the Sons of Veterans and the G. A. R. posts, who called on Mayor Stone, appear to be well founded, the production probably will be ordered modified or stopped.

The committee, headed by Captain James A. Allis of Lilly Post and Homer D. Call, former state treasurer and a Civil War veteran, told the Mayor and Commissioner Nicholson that while there was nothing immoral about the film, it was dangerous in that it nullified the patriotic teachings of the schools by its unlovely presentation of the acts of Northern soldiers and statesmen during the Civil War.

Mr. Call saw "The Birth of a Nation" in California last November. He said that General U. S. Grant was impersonated as a high class lout and General Robert E. Lee as a high class gentleman and soldier. He also said it idealized the Ku Klux Klan and that through it all there ran a thread of unfair criticism of the North. James Cruthers, the only other member of the delegation who has seen the film, corroborated Mr. Call.

Commissioner Nicholson and Sobert T. Friedrich, his deputy, saw the film in Rochester a week ago and declared it contained nothing which injured their feelings of patriotism or which reflected unfavorably on the Northern soldiers in the Civil War.

FEBRUARY 3, 1916.

Barred in Stevens's Home Town.

The managers of the Fulton Opera House were notified the other afternoon by Mayor Trout and City Solicitor Myer that if the films "The Birth of a Nation," booked for three days this week, was shown they would be prosecuted for criminal libel of the memory of Thaddeus Stevens, and the license of the opera house would be revoked. As a result of this notice the opera house management cancelled the show.

Congressman W. W. Griest, who is a great admirer of Stevens, several days ago wrote Mayor Trout protesting against the exhibition of this film in Stevens's old

FEB 3 1916

WOULD EXTEND CENSORSHIP TO SPOKEN DRAMA

Dr. Wilber F. Crafts, Superintendent of International Bureau of Reform in Washington, Files Brief With House Committee in Which He Declares Theatre Needs Supervision.

SHOULD BE LOCAL, HE SAYS

Situation Anent Film Measures Now Under Consideration Has Changed Radically Since Beginning of Hearings, Documents States—Links Issue With That of Prohibition.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 2.

Film censorship is not the only thing Dr. Wilber F. Crafts, superintendent of the International Reform Bureau of this city, is working for in his legislative propaganda, it developed to-day. He believes the censorship system should also be extended to the spoken drama, although he feels the latter should be a matter of local criticism rather than national, because of the aptitude actors have of changing their lines in various performances of the same piece.

The attitude of Dr. Crafts was made public to-day in a brief filed with Chairman Hughes of the House Committee on Education, in which he told the legislators the situation concerning the proposed laws for Government regulation of the motion pictures was "radically different" now from what it was when the hearings began, "because a whole group of the better class of producers have joined the churches and welfare societies in asking for Federal censorship, and have co-operated in making the bill more workable without asking the cancellation of any essential provision."

The portion of the highly unusual and in some respects interesting brief prepared by Dr. Crafts in behalf of his society, which directly concerns his opinions on the censorship of the drama, follows:

Need Local Censorship.

"Theatres need censorship, but it should be local censorship connected up with some bureau of information and warning. The film cans are as much an interstate matter as cans of beef—to which the Federal Government wisely applies free 'publicity censorship'."

This latter is an allusion to the Federal Meat Inspection law, which was never before described as a censorship proposition, and which deals not with the morals of slaughtered, but with the physical character of the resultant meat. The projected censorship bill does not seek to deal with the physical properties of films, but proposes to keep films from passing in interstate commerce on account of the moral messages they may convey, when exhibited.

According to the Crafts brief, the most important part of national preparedness is to "guard our youth, our future citizens, against the vicious influences that weaken body and mind, so that we may conserve the man behind the gun." And in declaring that from the standpoint of welfare workers the censorship bill is "one of the most important measures before Congress," the Crafts brief links it up with the prohibition issue by asserting that "even pending prohibition is not more important than furnishing a wholesome substitute for the rapidly diminishing saloons through censored motion picture halls, whose patronage we believe will be not less but far more than that of the photo-plays of to-day, which thousands have ceased to attend because never safe against insult for some foul scene."

Calls Them Better Class.

The allusion by Dr. Crafts to "a whole group of the better class of producers," in the opening of his brief, has reference to the Paramount Pictures Corporation, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company and the World Film and Equitable Motion Pictures corporations, with which Superintendent Crafts has been endeavoring to reach an agreement or a revised substitute for the Hughes bill. These companies have been denominated by Dr. Crafts as "the better class of producers" since they have indicated a willingness to support a revised bill calling for Federal censorship of films.

In addition to the Paramount, Lasky, Famous Players, World and Equitable companies, represented by Attorney Friend, Dr. Crafts declares in his brief he has received letters from four other film concerns indicating their approval of the censorship bill. The names of the four concerns are not made public.

Ny. Telegraph Jan 30

CHANNING POLLOCK LANDS HEAVILY ON FILM CENSORSHIP

Brilliant Critic Flays Foolish Stunts of Censors in Caustic Commentary, Excerpts From Which Have Been Placed in Hands of House Committee on Education.

CUT LOVE FROM DRAMA

Declares Ascetic Arbiters Would Bar Bible and Shakespeare if They Could Enforce Conformity With Their Methods of Arbitrary and Utterly Ridiculous Imitation.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Jan. 29.

Channing Pollock, playwright and author, has thrown his weight into the scales against the censorship of motion pictures by the Federal Government in a clever and incisive commentary on the actual workings of censorship in the only three States where it now exists by State enactment—Kansas, Ohio and Pennsylvania. Citing a dozen examples of the "wisdom" of motion picture censors, showing how the ban of forbidden things runs the gamut from baby clothes to slippers, creating a condition that ceases to be funny when one reflects that these restrictions are imposed upon an art in its very infancy, Pollock predicts that if Shakespeare ever gets in the movies Ohio will never stand for the unmaidenly conduct of Juliet, or Kansas for the marriage of a colored man to a white woman in "Othello."

Mr. Pollock's caustic commentary on the ludicrous manner in which censorship has been enforced wherever its principles have been enacted into law against the films is embraced in advance sheets of an article prepared by himself for the Photo Play Magazine. Extensive extracts from this article has been presented to the House Committee on Education, as a most interesting and illuminating exhibit, with the brief filed by William M. Seabury, general counsel for the Motion Picture Board of Trade of America. These advance sheets were supplied to Mr. Seabury by the Motion Picture Magazine. In this article Mr. Pollock presents facts that demonstrate the ridiculous absurdity of censorship in actual practice.

Paternal Buss of Bashful Bullfighter.

What Mr. Pollock has to say will be printed and circulated, with the Seabury brief, among members of both houses of Congress.

"Considering that it is forty years since first she (Carmen) mouthed her mad love to the music of Bizet," says the Pollock portrayal of the situation, "Carmen might have expected the defence due old age. Beautifully filmed and beautifully acted by Geraldine Farrar, she came as a bolt from the blue and shocked and surprised 'boards' in Ohio, Pennsylvania and California. Her ancient kiss, that inspired the first big press agent story, was ordered cut to five feet. 'Just a little love, a little kiss,' warbled the Buckeyes, and nothing more than a yard and two-thirds of affection came within that allowance. All love scenes showing embraces between males and females were ordered measured and trimmed, leaving the cigarette maker to give her life for a proper pattern pick from the bashful bullfighter, Escamillo.

"[illegible] of it, [illegible] wasn't permitted to give her life [illegible] in Ohio or in California. A local board in the latter state objected to the killing of a woman by a man, though there is no opposition to the killing of men by women. After all girls will be girls! It is only the male who must not be encouraged! Pennsylvania banned the little set-to between Carmen and Frasquita and the duel between Morales and Don Jose. All this had taken place dozens of times in the opera in Philadelphia without appreciable effect upon the police records, but, apparently, the censors were comforted by the reflection that no one knows what an opera is about anyway. 'Camille' is fortified [illegible]

[illegible] in Chicago. To the contention [illegible] minors might read the book, answer was made that 'a child of simple training and pure thoughts could read "The Scarlet Letter" and, because of the purity and delicacy of its style, have no idea of its real meaning.' Charming prospect! To go through Hawthorne's masterpiece from cover to cover, without understanding a word of it.

"At least, no 'child of simple training and pure thoughts' would be likely to see in any picture what the censors seem to see. Few children are nasty-minded. A large section was cut from a photo-play called 'The Warning,' because there was a bed in the room adjoining the scene of action. Of course, a bed could have none other than an immoral purpose. How stupid of the producer not to have exchanged this obscene piece of furniture for a denatured divan! In the picturization of a celebrated play objection was made to a title covering pantomime in which a capitalist told a woman that he would employ her husband. The title read 'I've got a proposition to make to you.' It was cut. The censors couldn't imagine a business proposition.

Bible Quotation Blotted Out.

"The screen version of my own drama 'The Secret Orchard,' wonderfully filmed by Mr. Laskey, was stripped of a title quoted from the Bible. There had been no addition or alteration. There were expressions of horror, too, that a man drank wine from a woman's slipper. A shaving mug might have been all right. The Pennsylvania Board inveighed against what it called 'a feast.' If ever Fred Thompson carries out his intention of filming the Scriptures, goodness knows what Pennsylvania will do with Belshazzar! Mr. Lasky and I carried 'The Secret Orchard' to court in Philadelphia, where to our intense surprise, the censors discovered that the first scene took place in a bagnio. Agnes and Egerton Castle had written the novel, I had written the play, a reputable management has produced it and a reputable film company had photographed it without suspecting or finding any critic or spectator who suspected the awful truth.

"'Do you mean to say,' the Board's attorney thundered at me, 'that you do not recognize this as a brothel?'

"I admitted that I didn't.

"'The censors do,' said the attorney.

"'Which only goes to prove,' I replied 'that the censors know more about brothels than I do.'

"In the course of the case, the board sought to establish its contention by pointing out that several men were seen to embrace women. I inquired whether there was anything to indicate that the women were not their wives. The censors hadn't thought of that. Anyway, 'The Secret Orchard' was a story of seduction. 'Isn't "David Copperfield"?' asked the judge. The censors hadn't thought of that either.

Illegitimate Children Barred.

"The story of 'The Secret Orchard' can be told in seven words," I said. "It is, the wages of sin is death.' Do you call that immoral?'

"The judge didn't, and we are permitted to show our picture in Pennsylvania.

"However, another play with the same story never reached the films, because manufacturers knew too well what to expect of the censors. That play was Dario Nicodemi and Michael Morton's drama of deep and pure purpose, 'The Shadow,' enthusiastically praised when it was produced by that arch conspirator against public morals, Charles Frohman, with Ethel Barrymore as the star, at the Empire. 'The Shadow' mentions an illegitimate child, and illegitimate children are barred in Ohio and Pennsylvania.

"Edward Sheldon's 'The High Road,' as presented by Mrs. Fiske, has been censored, and so has Cosmo Hamilton's 'The Blindness of Virtue.' The Pennsylvania Board recently insisted upon reviewing that part of a film which showed nothing but an American flag waving in the breeze. If the American flag is to be censored, what will become of George Cohan?

"A certain melodramatic picture disclosed the execution of plans for an assassination in an isolated house. To complete the isolation and prevent the victim's summoning help, a villain cut the telephone wires. There was no objection to the assassination, but the film was held up because it might inspire small boys to tamper with wires.

"Am I carry out my agreement to be 'excruciatingly funny'?

Showed Contempt for Marriage.

"The farce, 'Bootle's Baby' was stopped in Philadelphia because a man got a letter from his wife and burned it. Tearing the letter would have been permissible, said the censors, but burning it showed contempt for the marital relations. Charles Kenyon's remarkable play, 'Kindling,' dealing with no sex problem, but with poverty and the race, was held up because a mother was shown making clothes for her unborn child. The child was not illegitimate; it was about to be born, with the greatest possible deference to the censors. What, then, was wrong with the exposition of a mother engaged in one of the most sacred and beautiful labors of motherhood? You'll never guess! The movies are patronized by thousands of children who believe that babies are brought by the stork, and it would be criminal to undeceive them!

"Honest.

"Dramatic art must encourage the infantile notion that babies are found in cabbage patches, or brought by storks, or it is dangerous and pernicious. God's beautiful way of perpetuating the race is quite too immoral. And, immoral or not, dramatic art must fit itself to the intellectual level of children 8 years old, or the Pennsylvania Board of Motion Picture Censors will know the reason why!

"In this case, the head of the exchange in Philadelphia, who had a sense of humor, argued that babies, even if brought by storks, required clothing, but the suggestion was ignored. Then he

Post St Ch

Syracuse Dispatch

...UARY 2, 1916.

...ON DISCUSSES BIRTH OF A NATION

...k Playwright, Former ...ous Man, Takes Issue ... Attorney General.

...itor of The Dispatch.

...r: In his analysis of "The ... Nation," Attorney General ...s failed to find one situa... ...haracterization of merit. I... ...if not monstrous; it is his... ...incorrect; therefore, it is a ...nd an insult to an intelligent

...eorge Washington cut down ...rbial cherry tree or did Wil... shoot the apple off the head ...n? If these big dramatic sit... ...are not actual history they ever be spoken of to the ... Facts. Facts for the stage ...ature.

... is there a play of the stage ...vel of history which does not ...e lily? All of Shakespeare's ...l plays and most of his trag... ...e based upon historic facts; ...adorns his tales eternally and ...' the facts.

...or's "Mary Stuart" and his ...are a distortion of historic ...as are Scott's "Ivanhoe" ...Kenelworth," and Rostands ...n" and Ford's "Janice Meri... ...nd the works of Dumas and ...torical novels of Dickens and ...ay. And how closely does ...ur," story and play, follow ... history?

...rney General Turner says: "A ... taken at General Sherman's ... in the marauding scenes ... the title of 'While the women ...ildren weep a great conqueror ...s to the sea.'" The purport ... line and this situation was ... entirely by the attorney gen... This line has been used to call ... a sympathetic response from ...ectators, and may hold up the ... to the horrors of war and ...er a great sermon upon the ...t. And in no whit is it a rebuke ... memory of Sherman.

...attorney general takes issue with ...traiture of General Grant. He ...s this character is shown with ... in his mouth tilted a la Uncle ...Sammon, and that he swaggers in ... of the dignified General Lee. Per... this episode never happened in ...ry. Whether it did or not it is ...tically correct. Traits of char... must be shown quickly and in ... upon the stage. To have missed ...ubiquitous Grant cigar would have ... a breach of dramatic detail and ...aracterization falling below the ...s. And big men smoke big cigars ...g moments. Any school boy ...ld expect Grant to smoke "Under ..."

...e honor Grant's memory. But he ... smoke. Pity the great Griffith ... not show him passing a cigar on ... General Lee. That would have ...wn a brotherly spirit, the spirit the ...rney general credits him with hav... ... bad, but would it have been in ...ping with the Grant character and ... situation Griffith meant to build? ...ther it would have been incongru... ... and created a laugh.

...urther says this student of his...ory: "Time after time the North is ...favorably contrasted against the ...outh. A fair daughter of the North ... wooed by a gallant son of the ...outh, who has but two competitors ...or her affections, one a leering lout ...ressed slouchily in Union blue, the ...ther a negro."

Now this man of history sees trag...dy in this leering lout, as he is ...leased to call this character. Evi...dently the attorney general is lacking ...n a sense of humor, for this leering ...out—in no wise a competitor for the ...affections of the fair daughter of the ...North—registers the most marked ...comedy bit of the whole performance. ...This poor soldier lad had been doing ...soldier duty—had been away from ...home, away from sister, mother, all. ...He is doing sentry duty in a hospital ...when a young girl passes. He sighs ...and shows his admiration for the girl. ...It is done with the dropping of an ...eyebrow and a shoulder. It is a ...subtle bit of comedy, a bit which is ...registered in a million minds today, ...for, though it always gets a smile, it ...sounds a pathetic note. Yet the at...torney general would call it tragedy, ...an insult to the Yankee. Rather it ...is a great tribute to a man.

No mention is made of the character of Lincoln which is exhibited, or his assassination in Ford's theater, or the spectacular battle scenes of the Civil war. And the attorney general missed the love interest and comedy. Either these are all trivial or they have met with his approval. He confines his argument principally to the aftermath of the war, the reconstruction period.

"This picture shows the South o have been right and the North to have been wrong," he says, and arrives at this conclusion not from witnessing the scenes of the actual conflict, but by impressions gathered by watching events which happened after the war. He confuses the carpet-bagger, the cheap politician, who preyed upon the negro after the war, with the Yankee of the North, whereas the carpet-bagger is a man without a home; consequently in neither of the North nor of the South. He is the "villian" of the play, and meets his just retribution.

This masterpiece shows the North winning; so how can it do the North wrong? The North is shown triumphant. And love, not only sexual love, but brotherly love is interwoven with these scenes of conflict. It depicts a little boy in gray and his little friend in blue—schoolboy chums—entwined in each other's arms, dying upon a great battle field. And this is the keynote of "The Birth of a Nation." It gets a sob. A sob which those who have seen carry away with them. And everybody knows that both the North and the South were wrong, and that all who engage in war are wrong. This is the lesson. It is a mere case of sympathy. This scene will do what literature cannot do, and instead of opening any controversy will help to make the North and the South mere points of the compass.

There are other features in this play which bring the North and South closer together and show up the horrors of war, they are the love of the Southern girl for the Yankee, an old story in American literature, but somewhat less common on the stage, and the devastation of the picturesque Southern home with its atmosphere of quaintness and beauty.

The attorney general is either a courageous man or a genius. At this time 100,000 people are witnessing "The Birth of a Nation" weekly at a weekly expenditure of $100,000. Hundreds of thousands of Yankees have seen it, but none have taken the attorney general's view of it, for if they had they would be conspicuous by their absence. "The Birth of a Nation" ran over 800 times in New York, and since then has been presented for ten weeks outside the Broadway district of New York. It has been running 40 weeks in Chicago and from 200 to 300 times in Boston and Philadelphia. It also visited Pittsburg and St. Louis for 12 weeks each, and is being presented within the larger cities of this country. For at least 20 weeks longer it will play within a radius of 20 miles of New York, and within four weeks will be shown in South America, Australia and London, England. These statements can be substantiated by affidavits.

And yet this great spectacle is barred from Ohio. Why? What is the motive?

Geo. H. Atkinson,
Former Student Ohio State University.

Syracuse Herald

HUGHES READY TO PRESENT HIS NEW CENSORSHIP BILL

Fifth Measure to Regulate Interstate Commerce of Motion Picture Films Will Be Introduced To-day or To-morrow—It Is Framed on Proposals by Paramount Counsel.

MANY CONFERENCES HELD

Second Effort by Board of Education Chairman Favors Federal Commission of Five Members to Be Appointed by President and Confirmed by Senate.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 1.

Chairman Hughes of the Committee on Education of the House of Representatives, who is leading the fight in Congress for Federal censorship of motion picture films destined for shipment in interstate commerce, has drafted a new censorship bill which he will introduce in the House to-day or to-morrow for consideration by his committee. The new Hughes bill will not be introduced as a committee bill, but as a basis for committee consideration. With the offering of the new Hughes measure there will be five distinct motion picture measures before Congress for consideration, as follows:

First—The original Hughes-Smith bill, on which the recent hearings were based, and which has now been abandoned by its author, on the basis of defects and shortcomings pointed out by opponents of the bill, and admitted by its authors during the hearing.

Second — The new Hughes bill, now ready for introduction, which proposes the same sort of censorship commission, with slightly different powers, although the word censorship is not used in the new draft.

Third—The Paramount bill drafted by Arthur S. Friend, of the Lasky Company, in conference with counsel representing the Paramount-Famous Players-World-Lasky-Equitable film combination, and which also proopses censorship by Federal commission.

Fourth—The Welfare Workers' draft of a modified Hughes bill, submitted by the Rev. Dr. Wilber F. Crafts of the International Reform Bureau, providing for Federal commission "regulation" of motion pictures in interstate commerce and declared by the Rev. Dr. Crafts to be a measure embodying changes "suggested by Messrs. Hodkinson, Lasky, Friend and others in the motion picture business, and Crafts, Chase, Barber and other welfare workers.

Fifth—The Towner bill, which is strongly urged and supported by the Motion Picture Board of Trade, and its affiliations, and is the only measure before Congres not proposing to saddle the motion picture industry with pre-publicity censorship by commision or otherwise, but which seeks to cure existing evils by amending the Federal criminal code so as to make it a criminal offense to ship an indecent film in interstate commerce.

Two Cardinal Ideas.

These five measures embrace the basic differences of opinion behind which the opponents or proponents of Federal film censorship are preparing to take their stand. In reality they represent two cardinal ideas:

First—Criminal prosecution of those who ship indecent films, after the films have been shipped, and cases proved in court, as proposed in the Towner bill.

Second—Pre-publicity censorship of films intended for interstate shipment by the Federal commission, and refusal to permit interstate shipment of all films rejected by the Federal commission, as proposed in both the original and new Hughes bills, the Paramount bill and the Crafts bill.

The original Hughes bill is now out of the equation and need not be considered. But the new Hughes bill, to be offered as a substitute, differs from the Paramount and Crafts only in detail administrative features. All three—Chairman Hughes, the Crafts group of welfare workers, and the Paramount group of censorship advocates—favor the basic idea of setting up a Federal commission to issue licenses without which interstate shipments of films may not be made. These three groups have for two weeks been trying to agree together on an identical bill with

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Editorial
Sunday, Feb. 13/15

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THE SYRACUSE HERALD

PHOTOPLAYS AND HISTORIC DISPUTES.

The famous photoplay, "The Birth of a Nation," now on exhibition in Syracuse, has excited exceptional discussion owing to the efforts, in some cities successful, to bar it from public reproduction. The complaint on which these efforts have been based is that the historical pageant, in its later stages, is a needless and irritating reflection upon the negro race. This protest is not without justice. Yet we should not regard the production as a fit subject for the ban of the censor. Historic reviews on the film are likely to beget controversy and sometimes angry criticism. But the objector can always make his objection felt by the simple process of remaining away.

Censorship of moving picture shows should be chiefly confined, we think, to moral effects. That is where the public, and particularly spectators of tender age, really need protection. Where entertainments of this character are objected to on social or political grounds, aggrieved citizens can apply an individual remedy by refusing to patronize them. But we do not see why the presentation of "The Birth of a Nation" should be legally interdicted any more than is the sale of Dixon's story, "The Clansman," on which it is founded, or of any authentic history of Reconstruction days in the South.

The title of this wonderful pictorial creation is in some vital respects a misnomer. It might more accurately be described as "The Epic of Reconstruction," or "The Story of the Ku Klux Klan." Mr. Dixon's idea is that the Civil war marked the disappearance of State sovereignty and the advent of a perfect nationalism. That was true enough, so far as State fostering of the institution of slavery was concerned. Beyond that limitation, the Dixon theory is fallacious. During the last few years the country has been strikingly reminded in several conspicuous ways that State sovereignty is still a vital political force. Only three years ago the United States was confronted by a critical turn in its relations with Japan by California's assertion of her right to deal as she pleased with her Japanese residents, regardless of the solemn provisions of our treaty with the Japanese government. Our national policies of railroad supervision and of regulating the great monopolies are constantly being embarrassed by State interference. Colonel Roosevelt has repeatedly insisted that the trust problem will not be solved until the Federal government assumes absolute control of it—an implied admission by a high authority that State sovereignty still stands in the way.

Other faults might be indicated in the scheme of this remarkable photoplay, as, for example, its unnecessary hint of a scandal in the life of "Thad" Stevens, the original of the thinly disguised "Stoneman," and the overweight of heroism loaded upon the Ku Klux Klan. The extremists of the North and South were almost equally responsible for the abuses, excesses and outrages that defaced the post-bellum pages of American history. But why should it be necessary to emphasize this particular chapter, to the exclusion of so many glorious phases of our national development that would lend themselves readily to exposition on the screen? On the whole, however, "The Birth of a Nation" is a mighty interesting experiment in a line of historic illustration which is bound to prove one of the greatest educational triumphs of movie reproduction.

Eve. Telegram

THURSDAY, FEBRUARY 3, 1916.

Birth of a Nation and the Censors

The white-hot fires of censorship through which "The Birth of a Nation" which returns to the Prince Theatre Monday for a week's engagement, has passed, have inflamed the American mind to the point of a sharp debate of the rights and wrongs of censorship.

To mot people, the entire question of censorship seems a novelty that originated with the moving picture only a few months, or, at the most, a few years ago. In reality the question is as old as the theatre itself.

Solon, as Plutarch relates, went to the theatre to see the Greek Thespis act—the same Thespis who gave us our word Thespian. As the play progressed, Solon, the law-maker, became more and more angry. When it was finished, he sought out Thespis and asked the tragedian if "he was not ashamed to tell so many lies before such a number of people." Thespis replied that "it was no harm to say or do so in a play." Solon angrily struck his staff against the ground and fairly shouted. "Ay, if we honor and commend such a play as this, we shall find it some day our business."

Solon's disciples have been legion. The Roman theatre was frequently censored, even by the infamous Nero. Shakespeare produced his masterpieces in spite of the handicaps of a sharp censorship that, among other things, restricted references to Deity and forbade the appearance of women on the stage. In the days of Charles II a formal censorship was established in England, which has developed into the strangling incubus that is being so valiantly fought by Bernard Shaw, Galsworthy, and the other energetic contemporary dramatists.

Feb 3

POST-STANDARD, SYRACUSE

UNOFFICIAL CENSORSHIP FOR "THE BIRTH OF A NATION"

"Jury" Appointed by Mayor and Public Safety Commissioner to View Film Here.

When "The Birth of a Nation" is shown for the first time in this city next week, an unofficial jury of censors appointed by Mayor Stone and Commissioner W. W. Nicholson of the Department of Public Safety, will see it.

If the charges made against the film yesterday afternoon by committees from Merriam and Sniper camps of the Sons of Veterans and the G. A. R. posts, who called on Mayor Stone, appear to be well founded, the production probably will be ordered modified or stopped.

The committee, headed by Captain James A. Allis of Lilly Post and Homer D. Call, former state treasurer and a Civil War veteran, told the Mayor and Commissioner Nicholson that while there was nothing immoral about the film, it was dangerous in that it nullified the patriotic teachings of the schools by its unlovely presentation of the acts of Northern soldiers and statesmen during the Civil War.

Mr. Call saw "The Birth of a Nation" in California last November. He said that General U. S. Grant was impersonated as a high class lout and General Robert E. Lee as a high class gentleman and soldier. He also said it idealized the Ku Klux Klan and that through it all there ran a thread of unfair criticism of the North. James Cruthers, the only other member of the delegation who has seen the film, corroborated Mr. Call.

Commissioner Nicholson and Sebert T. Friedrich, his deputy, saw the film in Rochester a week ago and declared it contained nothing which injured their feelings of patriotism or which reflected unfavorably on the Northern soldiers in the Civil War.

FEBRUARY 3, 1916.

Barred in Stevens's Home Town.

The managers of the Fulton Opera House were notified the other afternoon by Mayor Trout and City Solicitor Myer that if the films "The Birth of a Nation," booked for three days this week, was shown they would be prosecuted for criminal libel of the memory of Thaddeus Stevens, and the license of the opera house would be revoked. As a result of this notice the opera house maangement cancelled the show.

Congressman W. W. Griest, who is a great admirer of Stevens, several days ago wrote Mayor Trout protesting against the exhibition of this film in Stevens's old

Morning Telegraph

WOULD EXTEND CENSORSHIP TO SPOKEN DRAMA

Dr. Wilber F. Crafts, Superintendent of International Bureau of Reform in Washington, Files Brief With House Committee in Which He Declares Theatre Needs Supervision.

SHOULD BE LOCAL, HE SAYS

Situation Anent Film Measures Now Under Consideration Has Changed Radically Since Beginning of Hearings, Documents States—Links Issue With That of Prohibition.

(Special Dispatch to The Morning Telegraph.)

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The portion of the highly unusual and in some respects interesting brief prepared by Dr. Crafts in behalf of his society, which directly concerns his opinions on the censorship of the drama, follows:

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"Theatres need censorship, but it should be local censorship connected up with some bureau of information and warning. The film cans are as much an interstate matter as cans of beef to which the Federal Government wisely applies free 'publicity censorship'."

This latter is an allusion to the Federal Meat Inspection law, which was never before described as a censorship proposition, and which deals not with the morals of slaughtered, but with the physical character of the resultant meat. The projected censorship bill does not seek to deal with the physical properties of films, but proposes to keep films from passing in interstate commerce on account of the moral messages they may convey, when exhibited.

According to the Crafts brief, the most important part of national preparedness is to "guard our youth, our future citizens, against the vicious influences that weaken body and mind, so that we may conserve the man behind the gun." And in declaring that from the standpoint of welfare workers the censorship bill is "one of the most important measures before Congress," the Crafts brief links it up with the prohibition issue by asserting that "even pending prohibition is not more important than furnishing a wholesome substitute for the rapidly diminishing saloons through censored motion picture halls, whose patronage we believe will be not less but far more than that of the photo-plays of to-day, which thousands have ceased to attend because never safe against insult for some foul scene."

Calls Them Better Class.

The allusion by Dr. Crafts to "a whole group of the better class of producers," in the opening of his brief, has reference to the Paramount Pictures Corporation, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company and the World Film and Equitable Motion Pictures corporations, with which Superintendent Crafts has been endeavoring to reach an agreement or a revised substitute for the Hughes bill. These companies have been denominated by Dr. Crafts as "the better class of producers" since they have indicated a willingness to support a revised bill calling for Federal censorship of films.

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(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Jan. 29.

Channing Pollock, playwright and author, has thrown his weight into the scales against the censorship of motion pictures by the Federal Government in a clever and incisive commentary on the actual workings of censorship in the only three States where it now exists by State enactment—Kansas, Ohio and Pennsylvania. Citing a dozen examples of the "wisdom" of motion picture censors, showing how the ban of forbidden things runs the gamut from baby clothes to slippers, creating a condition that ceases to be funny when one reflects that these restrictions are imposed upon an art in its very infancy, Pollock predicts that if Shakespeare ever gets in the movies Ohio will never stand for the unmaidenly conduct of Juliet, or Kansas for the marriage of a colored man to a white woman in "Othello."

Mr. Pollock's caustic commentary on the ludicrous manner in which censorship has been enforced wherever its principles have been enacted into law against the films is embraced in advance sheets of an article prepared by himself for the Photo Play Magazine. Extensive extracts from this article has been presented to the House Committee on Education, as a most interesting and illuminating exhibit, with the brief filed by William M. Seabury, general counsel for the Motion Picture Board of Trade of America. These advance sheets were supplied to Mr. Seabury by the Motion Picture Magazine. In this article Mr. Pollock presents facts that demonstrate the ridiculous absurdity of censorship in actual practice.

Paternal Buss of Bashful Bullfighter.

What Mr. Pollock has to say will be printed and circulated, with the Seabury brief, among members of both houses of Congress.

"Considering that it is forty years since first she (Carmen) mouthed her mad love to the music of Bizet," says the Pollock portrayal of the situation, "Carmen might have expected the defence due old age. Beautifully filmed and beautifully acted by Geraldine Farrar, she came as a bolt from the blue and shocked and surprised 'boards' in Ohio, Pennsylvania and California. Her ancient kiss, that inspired the first big press agent story, was ordered cut to five feet. 'Just a little love, a little kiss,' warbled the Buckeyes, and nothing more than a yard and two-thirds of affection came within that allowance. 'All love scenes showing embraces between males and females were ordered measured and trimmed, leaving the cigarette maker to give her life for several paternal pecks from the bashful bullfighter, Escamillo.

"[illegible] to think of it, [illegible] wasn't permitted to give her life either in Ohio or in California. A local board in the latter state objected to the killing of a woman by a man, though there is no opposition to the killing of men by women. After all girls will be girls! It is only the male who must not be encouraged! Pennsylvania banned the little set-to between Carmen and Frasquita and the duel between Morales and Don Jose. All this had taken place dozens of times in the opera in Philadelphia without appreciable effect upon the police records, but, apparently, the censors were comforted by the reflection that no one knows what an opera is about anyway. 'Camille' is forbidden [illegible]

[illegible] in Chicago. To the contention that minors might read the book, answer was made that 'a child of simple training and pure thoughts could read "The Scarlet Letter" and, because of the purity and delicacy of its style, have no idea of its real meaning.' Charming prospect! To go through Hawthorne's masterpiece from cover to cover, without understanding a word of it.

"At least, no 'child of simple training and pure thoughts' would be likely to see in any picture what the censors seem to see. Few children are nasty-minded. A large section was cut from a photo-play called 'The Warning,' because there was a bed in the room adjoining the scene of action. Of course, a bed could have none other than an immoral purpose. How stupid of the producer not to have exchanged this obscene piece of furniture for a denatured divan! In the picturization of a celebrated play objection was made to a title covering pantomime in which a capitalist told a woman that he would employ her husband. The title read 'I've got a proposition to make to you.' It was cut. The censors couldn't imagine a business proposition.

Bible Quotation Blotted Out.

"The screen version of my own drama 'The Secret Orchard,' wonderfully filmed by Mr. Laskey, was stripped of a title quoted from the Bible. There had been no addition or alteration. There were expressions of horror, too, that a man drank wine from a woman's slipper. A shaving mug might have been all right. The Pennsylvania Board inveighed against what it called 'a feast.' If ever Fred Thompson carries out his intention of filming the Scriptures, goodness knows what Pennsylvania will do with Belshazzar! Mr. Lasky and I carried 'The Secret Orchard' to court in Philadelphia, where to our intense surprise, the censors discovered that the first scene took place in a bagnio. Agnes and Egerton Castle had written the novel, I had written the play, a reputable management has produced it and a reputable film company had photographed it without suspecting or finding any critic or spectator who suspected the awful truth.

"'Do you mean to say,' the Board's attorney thundered at me, 'that you do not recognize this as a brothel?'

"I admitted that I didn't.

"'The censors do,' said the attorney.

"'Which only goes to prove,' I replied 'that the censors know more about brothels than I do.'

"In the course of the case, the board sought to establish its contention by pointing out that several men were seen to embrace women. I inquired whether there was anything to indicate that the women were not their wives. The censors hadn't thought of that. Anyway, 'The Secret Orchard' was a story of seduction. 'Isn't "David Copperfield"?' asked the judge. The censors hadn't thought of that either.

Illegitimate Children Barred.

"The story of 'The Secret Orchard' can be told in seven words," I said. "It is, the wages of sin is death.' Do you call that immoral?"

"The judge didn't, and we are permitted to show our picture in Pennsylvania.

"However, another play with the same story never reached the films, because manufacturers knew too well what to expect of the censors. That play was Dario Nicodemi and Michael Morton's drama of deep and pure purpose, 'The Shadow,' enthusiastically praised when it was produced by that arch conspirator against public morals, Charles Frohman, with Ethel Barrymore as the star, at the Empire. 'The Shadow' mentions an illegitimate child, and illegitimate children are barred in Ohio and Pennsylvania.

"Edward Sheldon's 'The High Road,' as presented by Mrs. Fiske, has been censored, and so has Cosmo Hamilton's 'The Blindness of Virtue.' The Pennsylvania Board recently insisted upon reviewing that part of a film which showed nothing but an American flag waving in the breeze. If the American flag is to be censored, what will become of George Cohan?

"A certain melodramatic picture disclosed the execution of plans for an assassination in an isolated house. To complete the isolation and prevent the victim's summoning help, a villain cut the telephone wires. There was no objection to the assassination, but the film was held up because it might inspire small boys to tamper with wires.

"Am I carry out my agreement to be 'excruciatingly funny'?

Showed Contempt for Marriage.

"The farce, 'Bootle's Baby' was stopped in Philadelphia because a man got a letter from his wife and burned it. Tearing the letter would have been permissible, said the censors, but burning it showed contempt for the marital relations. Charles Kenyon's remarkable play, 'Kindling,' dealing with no sex problem, but with poverty and the race, was held up because a mother was shown making clothes for her unborn child. The child was not illegitimate; it was about to be born, with the greatest possible deference to the censors. What, then, was wrong with the exposition of a mother engaged in one of the most sacred and beautiful labors of motherhood? You'll never guess! 'The movies are patronized by thousands of children who believe that babies are brought by the stork, and it would be criminal to undeceive them!'

"Honest.

"Dramatic art must encourage the infantile notion that babies are found in cabbage patches, or brought by storks, or it is dangerous and pernicious. God's beautiful way of perpetuating the race is quite too immoral. And, immoral or not, dramatic art must fit itself to the intellectual level of children 8 years old, or the Pennsylvania Board of Motion Picture Censors will know the reason why!

"In this case, the head of the exchange in Philadelphia, who had a sense of humor, argued that babies, even if brought by storks, required clothing, but the suggestion was ignored. Then he

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Syracuse Dispatch

UARY 2, 1916.

ON DISCUSSES BIRTH OF A NATION

k Playwright, Former ous Man, Takes Issue Attorney General.

ltor of The Dispatch.

r: In his analysis of "The Nation," Attorney General as failed to find one situa- haracterization of merit. It If not monstrous; it is his- incorrect; therefore, it is a nd an insult to an intelligent

orge Washington cut down rbial cherry tree or did Wil- shoot the apple off the head n? If these big dramatic sit- are not actual history they ever be spoken of to the Facts. Facts for the stage ature.

is there a play of the stage el of history which does not e-bly? All of Shakespeare's l plays and most of his trag- e based upon historic facts; dorns his tales eternally and the facts.

's "Mary Stuart" and his are a distortion of historic as are Scott's "Ivanhoe" Kenilworth," and Rostands in" and Ford's "Janice Meri- nd the works of Dumas and torical novels of Dickens and ay. And how closely does ur." story and play, follow history?

ney General Turner says: "A taken at General Sherman's in the marauding scenes the title of 'While the women ildren weep a great conqueror s to the sea.'" The purport line and this situation was entirely by the attorney gen- This line has been used to call a sympathetic response from ectators, and may hold up the to the horrors of war and r a great sermon upon the t. And in no what is it a rebuke memory of Sherman.

ttorney general takes issue with ttitude of General Grant. He this character is shown with in his mouth tilted a la Uncle annon, and that he swaggers in of the dignified General Lee. Per- this episode never happened in ry. Whether it did or not it is tically correct. Traits of char- must be shown quickly and in upon the stage. To have missed bquitous Grant cigar would have a breach of dramatic detail and aracterization falling below the . And big men smoke big cigars big moments. Any school boy ld expect Grant to smoke "Under

e honor Grant's memory. But be smoke. Pity the great Griffith not show him passing a cigar on General Lee. That would have wn a brotherly spirit, the spirit the rney general credits him with hav- had, but would it have been in ping with the Grant character and situation Griffith meant to build? her it would have been incongru- and created a laugh.

further says this student of his- ry: "Time after time the North is favorably contrasted against the outh. A fair daughter of the North wooed by a gallant son of the outh, who has but two competitors r her affections, one a leering loud essed slouchily in Union blue, the ther a negro."

Now this man of history sees trag- dy in this leering lout, as he ts deased to call this character. Evi- ently the attorney general is lacking n a sense of humor, for this leering out—in no wise a competitor for the ffections of the fair daughter of the North—registers the most marked omedy bit of the whole performance. This poor soldier lad had been doing oldier duty—had been away from ome, away from sister, mother, all. He is doing sentry duty in a hospital hen a young girl passes. He sighs nd shows his admiration for the girl. It is done with the dropping of an yebrow and a shoulder. It is a ubtle bit of comedy, a bit which is egistered in a million minds today, or, though it always gets a smile, it ounds a pathetic note. Yet the at- orney general would call it tragedy, n insult to the Yankee. Rather it a great tribute to a man.

No mention is made of the character of Lincoln which is exhibited, or his assassination in Ford's theater, or the spectacular battle scenes of the Civil war. And the attorney general missed the love interest and comedy. Either these are all trivial or they have met with his approval. He confines his argument principally to the aftermath of the war, the reconstruction period.

"This picture shows the South o have been right and the North to have been wrong," he says, and arrives at this conclusion not from witnessing the scenes of the actual conflict, but by impressions gathered by watching events which happened after the war. He confuses the carpet-bagger, the cheap politician, who preyed upon the negro after the war, with the Yankee of the North, whereas the carpet-bagger is a man without a home; consequently in neither of the North nor of the South. He is the "villian" of the play, and meets his just retribution.

This masterpiece shows the North winning; so how can it do the North wrong" The North is shown triumphant. And love, not only sexual love, but brotherly love is interwoven with these scenes of conflict. It depicts a little boy in gray and his little friend in blue—schoolboy chums—entwined in each other's arms, dying upon a great battle field. And this is the keynote of "The Birth of a Nation." It gets a sob. A sob which those who have seen carry away with them. And everybody knows that both the North and the South were wrong, and that all who engage in war are wrong. This is the lesson. It is a mere case of sympathy. This scene will do what literature cannot do, and instead of opening any controversy will help to make the North and the South mere points of the compass.

There are other features in this play which bring the North and South closer together and show up the horrors of war; they are the love of the Southern girl for the Yankee, an old story in American literature, but somewhat less common on the stage, and the devastation of the picturesque Southern home with its atmosphere of quaintness and beauty.

The attorney general is either a courageous man or a genius. At this time 100,000 people are witnessing "The Birth of a Nation" weekly at a weekly expenditure of $100,000. Hundreds of thousands of Yankees have seen it, but none have taken the attorney general's view of it, for if they had they would be conspicuous by their absence. "The Birth of a Nation" ran over 800 times in New York, and since then has been presented for ten weeks outside the Broadway district of New York. It has been running 40 weeks in Chicago and from 200 to 300 times in Boston and Philadelphia. It also visited Pittsburg and St. Louis for 13 weeks each, and is being presented within the larger cities of this country. For at least 20 weeks longer it will play within a radius of 20 miles of New York, and within four weeks will be shown in South America, Australia and London, England. These statements can be substantiated by affidavits.

And yet this great spectacle is barred from Ohio. Why? What is the motive? Geo. H. Atkinson,
Former Student Ohio State University.

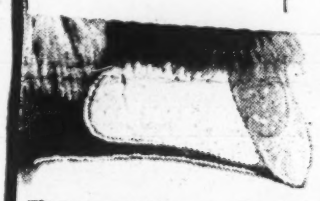
Syracuse Herald

HUGHES PLAN TO CENSOR FILMS

A substitute, differs from the Paramount and Crafts only in detail administrative features. All three—Chairman Hughes, the Crafts group of welfare workers, and the Paramount group of censorship advocates—favor the basic idea of setting up a Federal commission to issue licenses without which interstate shipments of films may not be made. These three groups have for two weeks been trying to get together on an identical bill with the same administrative features, but have failed. Indications now are that they will not get together and that while all agree on censorship, they will fall out among themselves, over the manner in which the censorship is to be conducted and the scope of the commission's powers.

First, there was a conference between the Rev. Dr. Wilbur F. Crafts and representatives of the Paramount group, dur-

OVER



Theatre, Boston, in Henry W. ton, "Pom Pom."

OBJECT TO USE OF MUSIC WITH FILMS

That Is, When Selections Happen to Be Copyrighted and Producing No Royalty.

PUBLISHER ASKS INJUNCTION

A novel case, and the first of its kind on record, is scheduled for argument in the United States District Court on Friday, when G. Ricordi & Co., Incorporated, music publishers, through their attorney, Nathan Burkan, will ask that the court to issue an injunction restraining the Triangle Film Corporation from distributing further copies of incidental music with a film entitled "The Stolen Magic."

For "The Stolen Magic" music, it is charged, contains a copy of "Minor and Major Oriental Waltzes," written by Frank W. McKee, on which the plaintiffs controls the exclusive copyright.

The bill of complaint alleges that on February 5, 1915, McKee assigned his waltz piece to the plaintiffs for publication, and they duly copyrighted it and put it on the market. In addition, they charge, they spent quite a sum in advertising the waltzes and they have a pecuniary value in excess of $5,000.

It appears from the papers that the Triangle Film Corporation is in the habit of distributing with its releases, complete orchestrations of the incidental music that goes to make its photo-plays attractive. In the case at bar, the complaint says, all the cues are written into "The Stolen Magic" music, but it contains the plaintiff's composition in toto.

As performances of the films are given for profit, and the music is made part of the performance, Mr. Burkan points out, the Triangle Corporation is benefiting by the plaintiff's music without paying any royalty therefor.

The music house says it has no remedy at law, and hence an injuction is the only thing that will suffice. Damages of $1 each for every copy of "Minor and Major Oriental Waltzes" the defendants may have in his possession, and $10 for each infringing performance that has been given, in addition to a confiscation of every plate and copy the defendants may now have on hand are demanded.

On the plaintiff's representations Judge Mayer signed an order directing the defendant to show cause why "an injunction should not issue. The affidavit of service show the complaint was served on the defendant by leaving a copy with Walter N. Seligsberg, assistant secretary and director of the Triangle, at 145 Broadway.

The defendant corporation also maintains offices at 71 West Twenty-third street.

Editorial
Sunday, Feb. 13/15

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Syracuse Herald

PHOTOPLAYS AND HISTORIC DISPUTES.

The famous photoplay, "The Birth of a Nation," now on exhibition in Syracuse, has excited exceptional discussion owing to the efforts, in some cities successful, to bar it from public reproduction. The complaint on which these efforts have been based is that the historical pageant, in its later stages, is a needless and irritating reflection upon the negro race. This protest is not without justice. Yet we should not regard the production as a fit subject for the ban of the censor. Historic reviews on the film are likely to beget controversy and sometimes angry criticism. But the objector can always make his objection felt by the simple process of remaining away.

Censorship of moving picture shows should be chiefly confined, we think, to moral effects. That is where the public, and particularly spectators of tender age, really need protection. Where entertainments of this character are objected to on social or political grounds, aggrieved citizens can apply an individual remedy by refusing to patronize them. But we do not see why the presentation of "The Birth of a Nation" should be legally interdicted any more than is the sale of Dixon's story, "The Clansman," on which it is founded, or of any authentic history of Reconstruction days in the South.

The title of this wonderful pictorial creation is in some vital respects a misnomer. It might more accurately be described as "The Epic of Reconstruction," or "The Story of the Ku Klux Klan." Mr. Dixon's idea is that the Civil war marked the disappearance of State sovereignty and the advent of a perfect nationalism. That was true enough, so far as State fostering of the institution of slavery was concerned. Beyond that limitation, the Dixon theory is fallacious. During the last few years the country has been strikingly reminded in several conspicuous ways that State sovereignty is still a vital political force. Only three years ago the United States was confronted by a critical turn in its relations with Japan by California's assertion of her right to deal as she pleased with her Japanese residents, regardless of the solemn provisions of our treaty with the Japanese government. Our national policies of railroad supervision and of regulating the great monopolies are constantly being embarrassed by State interference. Colonel Roosevelt has repeatedly insisted that the trust problem will not be solved until the Federal government assumes absolute control of it—an implied admission by a high authority that State sovereignty still stands in the way.

Other faults might be indicated in the scheme of this remarkable photoplay, as, for example, its unnecessary hint of a scandal in the life of "Thad" Stevens, the original of the thinly disguised "Stoneman," and the overweight of heroism loaded upon the Ku Klux Klan. The extremists of the North and South were almost equally responsible for the abuses, excesses and outrages that defaced the post-bellum pages of American history. But why should it be necessary to emphasize this particular chapter, to the exclusion of so many glorious phases of our national development that would lend themselves readily to exposition on the screen? On the whole, however, "The Birth of a Nation" is a mighty interesting experiment in a line of historic illustration which is bound to prove one of the greatest educational triumphs of movie reproduction.

CYRUS TOWNSEND BRADY OPPOSED TO CENSORSHIP

Clergyman and Author, Graduate of Annapolis, Missionary in Many States, Declares Argument for Proposed Federal Bill Is Not Sound.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 3.

Rev. Dr. Cyrus Townsend Brady of Yonkers, N. Y., one of the best known Protestant Episcopal Clergymen of America, author of some sixty-five books, writer of sea stories with an international reputation, and an authority on naval and seafaring history, has submitted to the House Committee on Education his views in opposition to Federal censorship of motion pictures from the dual standpoint of an author and clergyman.

Dr. Brady's statement, which promises to find strong support with a number of members of Congress, embraces a strong protest against the idea that the motion picture industry generally has been putting out immoral pictures to the public, asserts that it is not good business to put out bad pictures, characterizes the Hughes censorship bill as a measure of discrimination against the poor man for whom the movie is declared to be "the poor man's grand opera," and predicts that if the Federal Government once embarks on the censorship of motion pictures it will insert the "thin point of an entering wedge, which, by and by will involve the country in a censorship of everything that attempts to appeal to humanity."

The standing and reputation of Dr. Brady, both as a clergyman and an author, are bound to attract wide attention to the statement of his position to the members of Congress who, as members of the committee to which the Hughes bill has been referred, will soon be called together by the chairman of the committee to consider the project for censorship on its merits and in the light of developments during and since the hearings were held. Dr. Brady has had a remarkably attractive career. He is a graduate of the Naval Academy at Annapolis and obtained his degree of Doctor of Laws at historic St. John's College at Annapolis. Then he spent several years in the service of the Union and Missouri Pacific railroads along the frontier. Studying theology under Bishop Worthington of Nebraska, he became rector of Episcopal churches in Missouri and Colorado, was archdeacon of Kansas until 1895, archdeacon of Pennsylvania until 1899, and has been rector of St. Paul's Church, Overbrook, Pa.; of Trinity Church at Toledo and St. George's Church at Mount Vernon, N. Y., more recently.

When the Spanish-American War broke out he went to the front as chaplain of the First Pennsylvania Volunteer Infantry. He is a member of the National Arts Club of New York, of the American Academy of Political and Social Science, of the Sons of the American Revolution, of the Military Order of Foreign Wars, of the Society of Colonial Wars and a good all-round American. Dr. Brady is author of "For Love of Country," "For the Freedom of the Seas," "The Island of Regeneration," "Stephen Decatur," "The Chalice of Courage," "The Corner in Coffee," "American Fights and Fighters," "The Grip of Honor," "When Blades Are Out and Love's Afield," "Border Fights and Fighters," "The Bishop," "Henry Morgan, Buccaneer," "My Lady's Slipper," "The Patriots," "The Love Test," "The Privateersman," "The Sword Hand of Napoleon," "Christmas When the W

(Continued on Page 5, Cols.

Was Young," "The True Andrew Jackson" and numerous other volumes.

After stating that "it will be a blow felt all over the country if you undertake to pass this bill," Dr. Brady, in his statement to the members of the House Education Committee, asserts that "the church is back of this desire for censorship," and that it is a mistake for the church to demand the assistance of the law to enable it to do what it ought to do by "the persuasional power that dwells within it and should dwell within it."

"What is back of this desire for censorship?" inquires the statement made by Dr. Brady to the House Committee. "Now this is serious, this is earnest, this is where I get in bad with everybody, more or less. What do I mean by that? If there is another thing besides the greatest amount of personal liberty consistent with the rights of man for which this country stands without regard for special privilege it is disassociation of church and State.

"The church has never been able thoroughly and completely to free itself from the idea it needed and must have, in some way, the co-operation of the State in order that it might do its lawful and legitimate business. The church is always calling upon the State to pass laws to make men righteous, when it is the business of the church to make men righteous, and then let them pass whatever laws they will.

Duty of the Church.

"There is no more pernicious tendency in American institutions than the tendency of the church as an organization to come up and demand the passage of laws to do what the church ought to do itself. That is a perversion of the old text, 'Go out and compel them to come in,' and use the secular arm for the compulsion. It is a matter of persuasion.

"If the church can not compete with the moving pictures, it is a sign that it is not using its influence in the right way.

"When I have a church I do not go to the law and say, 'I can not get a congregation, because my people have gone to the moving pictures.' I get the people. I have had amusement-organization men come to me and say, 'Won't you put the time of the church a little bit ahead of the moving pictures so that we can get an audience, and after it is over we will give you a free ticket.' That has been done many times. We all stand for morality. The church ought not to demand the assistance of the law to enable it to do what it ought to do by the persuasional power which dwells within it and which should dwell within it. You can not make men righteous by law. You can keep them out of jail or put them in jail, but you can not make them righteous. Mr. Thomas Mott Osborne has found that you can not make men righteous by law, but you can be exerting an influence such as he has exerted."

Protesting against the idea that immoral pictures are being put out by the trade generally to the public, Dr. Brady, in his statement to the House Committee, says: "It is easy to cry down motion-picture men; it is easy to cry down Congressmen, and even the ministers; but the moving picture people are just the same kind of people as you are, and in the main they are actuated by high principles filled with as good intentions as anybody on the face of the globe. It is not good business to make bad pic[illegible] of the[illegible] the fo[illegible]

with the seven veils, but I have seen other people who have, and it did not seem to worry the police.

"Dancers can exhibit themselves on the stage with so little on that I hesitate to characterize what passes for a costume. One of the most sensuous of the grand operas is the one founded on the tale by Prosper Merimee, called 'Carmen.' In 'Carmen,' I am told, everything is done on the stage by the very person who subsequently presents it in the moving pictures, and nobody censors 'Carmen.' Everybody goes to see it and says 'Oh, what heavenly music'; but when it comes into moving pictures it is censored. I do not say that it ought not to be censored. I am holding no brief for it. There are undoubtedly pictures that need censorship, just as everybody else that engages the attention of the public sometimes needs censoring, but if you pass an act of this kind and appoint a board of censors you will be inserting the thin point of a wedge, which, by and by will involve the country in a censorship of everything that attempts to appeal to humanity.

Speaks for Himself.

"I am not authorized to speak for anybody, but I am quite certain that if you try to throttle this tremendous industry whose growth no man can foresee, whose appeal no man can begin to estimate in terms of possibility—if you attempt to throttle this great industry, which is trying its very best, making mistakes, of course, as we all do—your own record is not so clear and clean and free from error as to enable you to point to every incident in it with pride, although perhaps you go back and do it—who are trying earnestly and honestly to do what is right and proper—do you think they are going to stand by and see the daily press uncensored? What do you think about the daily papers? What do you do with your children in regard to the daily papers? Do you let them read everything they see there? Do you censor your papers? Do you even exercise discrimination as to what daily papers comes into your home? Do you take the one that has the pictures, the gaudiest headlines and the yellowist topics?

"The daily papers will be censored like the moving pictures, and the books will be censored, the publishers will be censored, the theatres will be censored, and we will even censor Congress and the church.

"This is a bill designed to control the amusements of the plain, common people and to let the rest go unwhipped of censorship. It is entirely unnecessary, to say the least, because the moving picture men will do it themselves. Give them a chance and let them see what can be done. This agitation is a little beyond the moving picture industry. It is just in its infancy now; the industry is just commencing.

Influence Uplifting.

"The moving pictures have already done more to elevate the standards of the people than almost any agency in this country, and I speak as a churchman having th[illegible]st profound allegiance and loyal[illegible] Master, and I will tell you [illegible] put out of business [illegible] cheap, com[illegible] tour the [illegible]

CLEVELAND PLAIN DEALER

OF Feb. 4

Ohio Only State to Bar Film on Racial Problem

OHIO has the distinction of possessing the only censor board that has turned down "The Birth of a Nation." Because of the overwhelming preponderance of opinion against the viewpoint of the Ohio censors, the producers of this great photo play spectacle are hopeful that Cleveland will see "The Birth of a Nation" next month.

The schedule arranged months ago brings the great David W. Griffith spectacle to the Opera House the last two weeks in March. The Opera House management has arranged for "The Birth of a Nation" to have a clear ten weeks' run at the Euclid avenue house, if the patronage warrants so long a run.

Writing from New York, Theodore Mitchell thus replies to the charge of the Ohio censors that "The Birth of a Nation" is a film likely to create racial trouble:

"There has been a great deal of misrepresentation regarding this stirring attraction. It emanates from a society of organized opposition.

"The truth is 'The Birth of a Nation' has never been interfered with in any city where it has been presented. It has never caused any prejudice or trouble anywhere with the exception of a single demonstration in Boston stirred up by a man who was ordered out of the White House for insulting the president of the United States, and in Philadelphia where a cheap political disturbance that lasted a few minutes was made just before election time by a crowd that was supporting a candidate for the mayoralty. This candidate was beaten at the polls by over 90,000 votes.

"'The Birth of a Nation' has passed every recognized censor board or judicial channel except one. This applies to the Ohio board of censors, which passed judgment on the production without letting the people see it. That matter will likely be adjusted in the courts."

Black

Feb 3

THE GAZETTE, YORK, PA.

NEGROES ASK FOR BAN ON 'BIRTH OF A NATION'

Urge Mayor to Prohibit Showing of Great Moving Picture in Opera House

MAYOR WILL SEE IT

Asking a ban on "The Birth of a Nation," a committee of more than a dozen prominent representatives of the city's colored population called on Mayor E. S. Hugentugler yesterday morning and stated their views and urged that the great moving picture be prohibited to be shown at the York Opera house next week, as has been advertised. They claim that the play itself shows prominent Americans in a false light and that it will have an evil effect on the minds of not only children, but many grownups who have not absorbed enough to detect the perversions; that it has and still is engendering race prejudice and incited riot, as for example "the recent deplorable affair in Philadelphia and elsewhere."

The spokesmen were B. T. Montgomery, Dr. George W. Bowles and Rev. W. Edward Williams. They signed a petition addressed to the mayor, in addition to Rev. J. A. S. Cole, George I. Reed, G. H. Chapman, G. W. Bell, William W. Gittens, M. D. W. L. Harr and Rev. George S. Burton. The petition sets forth the arguments in full, and closes with:

"Now, Mr. Hugentugler, with an abiding faith to a moral certainty in your sense of justice and humanity, and in your desire to prevent race prejudice or antipathy, we feel that with the known effects for evil and publicity this collossal enterprise, founded upon so unsavory and unchristianlike a subject, that you will render a decision in the premises."

FEATURES THEY OBJECT TO

The negroes claim the plot of the book, "The Clansman," represents Thaddeus Stevens in the character of Hon. Austin Stoneman as a vicious and profligate character. The Ku Klux Klan incidents of the play are especially objectionable to them.

Mayor Hugentugler assured the committee that he would give the matter his serious attention and render such decision as he deems best to all parties concerned.

Later in discussing the matter the mayor said he had conversed with an attorney from Columbia, who said there was not the slightest trouble or danger ahead if the pictures were shown, and he could not see why it should not be shown in this city. The Pennsylvania running [illegible] throughout the country and its name is censorship. Down in Washington the Reverend Wilber Crafts is trying to censor anything he can lay his hands on, but in particular he wants to censor the moving picture. The united efforts of the film industry have been directed to warding off this evil at the National Capital, and the battle has been so hot that other dangers have for the time been neglected. The batteries of the industry have all been pointed at Washington, with little attempt to guard the rear.

But just at present there is a grave danger threatening on the flank, and it is in the form of a State censorship bill presented at Albany by Assemblyman Frank Ahern. This measure proposes a board of three men, at a yearly salary of $[illegible] each, appointed for a period of six years, by the Governor with the consent of the Senate, to pass upon all films that appear within the State.

This matter of State and local censorship is of quite as much importance as Federal censorship. What good does it do if the picture industry successfully fights off national supervision, only to fall into the clutches of its enemies within the State?

As obnoxious as would be any attempt at Federal censorship, it is an open question whether local censor boards are not even worse. With the former there would be at least a fixed standard that would pertain to the country as a whole, while under the latter form of supervision there is not and never can be any uniformity. This has already been proved to the infinite trouble of the motion picture industry. A film is passed in one State, and received with gasps of horror in another. The same film, having received the sanction of the State board, is considered [illegible] by some local city or county body, which flatly refuses to allow its appearance. The result is that the producer of motion pictures does not know where he stands. He is involved in endless litigation that brings him nothing. It is like fighting an octopus which, when one tentacle is lopped off, always has another in reserve.

Besides its detrimental effect on the film industry, indiscriminate and scattered censorship works havoc with the very people that it is supposed to protect. A picture is passed in one place, censored in another. As a result the public is at sea as to the real merits or defects of the subject in question, and the only way they can reach a conclusion is to view the picture for themselves. Thus the very reason for the existence of censor boards is obviated. In time the public is bound to lose its faith in State and local censors, if it is not doing so at present, and eventually censorship of this sort will die a natural death at the hands of the people that brought it into being.

But it is not the part of the motion picture industry to stand quietly by and wait for that halcyon period. They must fight censorship with every weapon they possess. While they have centered their attention on Washington, one tentacle of the octopus has crept around their flank, ready to fasten itself upon their unprotected back if they are not vigilant.

The film interests should turn their minds to this new evil and fight it as vigorously and effectively as that at Washington.

A Grave Danger Threatens the Film Industry at Albany.

st Living Witness Tells of Shooting of Abraham Lincoln

Ferguson, Then a Call Boy in Ford's Theatre in Washington, Says Inaccuracies Have Crept Into History and Motion Pictures—He Saw Booth's Escape.

J. FERGUSON, only surviving witness of the nation of Abraham Lincoln at e Theatre, ington, on April 5, says that f the American es and all of notion pictures ing the famous ly give an alto- erroneous im- on of it.

Ferguson now ying the rôle of e Merrie, one of pirates, in sure Island," at unch and Judy tre, and in view e approaching ation of Lin- 's Birthday on t Saturday he rday described Wilkes Booth's er of the Presi- as he and Miss Keene saw it hat never to be tten night when Keene was play- "Our American in" for her own fit. Mr. Fergu- who knew Booth refers to him ys as "John." histories record fact that the box pied by the Presi- and Mrs. Lin- and their party situated at one e of the stage, ve feet above it, not in the audi- m, as boxes are nowadays. Its pants were look- down on the ac- using the same le of vision as hey were stand- in the wings.

A curtain was ped before the sident's chair," d Mr. Ferguson, d this completely cealed his feat- s from the audi- e. We on the ge could see him, those in front ld not, and for s reason the only rsons who actually w his assassination re the occupants his box and Miss

THE HOUSTON CHRONICLE

Censorship and Films

To the Editor of The Chronicle.

Every sane American is thought to be unconditionally opposed to censorship of any kind. No laws of censorship existing or proposed, state or national, can be considered anything but dangerous and a serious invasion of human rights. There are many reasons why persons concerned or identified with the motion picture industry should be opposed to censorship, but there are certain fundamental reasons why every citizen should fight censorship, whether it appears as a menace to free press, our free speech or motion pictures.

In the routine of life we are too much inclined to forget the painful progress by which our present liberty has been gained, the price that has been paid, and the value of the now commonplace institutions and facts of this liberty. This condition has kept the great body of the people from recognizing just what a serious menace the censorship of the motion picture is.

The public has accepted the motion picture just as it has accepted its newspapers, an acceptance, however, with only a superficial appreciation of its significance.

Yet, as a form of publication, of art expression and thought transmission, the motion picture is just as significant to our future as was the day when the cave man began to transmit thought with idiograph drawings scratched on the rock walls of his den. He was then paving the way for that more recent day, when, centuries ago, Guttenberg cut his initials on a beechnut and thereby invented movable type.

The whole human attainment is wrapped up in the possibilities of transmitting thought. Civilization depends on it, built up of the acquired and accumulating store of experience of the ages. The dark ages were the centuries when ignorance ruled, when the written word was suppressed, when libraries were burned and it was almost a crime to know how to read and write.

I do not believe that this nation today could exist without a newspaper and the institution of a free press or its practical equivalent, and the motion picture is part of this institution.

They have taken the hieroglyphical writings from Cleopatra's needle, breathed life into them on strips of celluloid. We have taken the words and pictures that go to make up the publications of ink and paper and made them into a publication of lights and shadows on the screen and from day to day worked in parallel with the newspapers in informing the public of all the current events. The motion picture is just the newest, latest and most effective method of doing today what the cave man, Guttenberg and all those inventors who stand along the path between the ages of ignorance and modern enlightenment were doing. Today the motion picture is one institution of publication and its rights are as fundamental as the one of the press. Nothing but indolent neglect on the part of the people makes any censorship of the motion pictures possible. If the same people could be awakened to the significance of this movement, our fight would be a short one. The enforcement of the existing laws sufficiently covers all the points along these lines to protect the public against any possible abuse of the motion picture rights of publication.

Of course it is a deplorable and significant fact that most of the theatre managers do not realize what censorship means. To them the gains derived from day to day is all they care for, entirely overlooking the terrible harm it will gradually work to their business. Most of them do not even consider this censorship worth while a serious thought, except occasionally when it comes crossing their personal business. They believe the manufacturers ought to fight the battle unaided, and even at times appeal to their patrons to stop this meddling with their amusements. As long as they can get pictures to fill their screens, they do not worry. Now, how thorough a misapprehension this is these theatre managers will realize before very long, as even the newspapers are taking a more interested stand against this public evil, as they feel the responsibility of the situation and the peril to liberty and freedom of public expression against he infringement of hypocritical freedom.

Now, our opposition to censorship is a matter of principle. We object as American citizens, because censorship is un-American, because we have no other censorship of any kind in this country and because one industry ought to enjoy as much liberty as another. Censorship is a disgrace to our free country, the refuge of our liberty-loving ancestors who fled from this evil in the old world. We do not want censorship. We want the same liberty today as our ancestors died and fought for. But, while we want liberty, we do not want license. This same liberty has been given to the press, the stage, and for this reason we have to have the same conditions of free expression for its principle and art. What we want is regulation, not license; not censorship, but regulation. We want regulation like for the press, so that the public may be protected against vicious pictures, which may be produced and shown by leeches inclined to prey upon every great industry.

Now, censorship and regulation are two entirely different things, although this difference seems to be misunderstood by even such an enlightened body as the committee of education at Washington, before the hearing began. In fact, most everybody seems to believe that censorship is the proper [illegible]

J. W. BINDER AMUSED.

Calls Dr. Crafts's Attack the Last Stand for Censorship.

J. W. Binder, executive secretary of the Motion Picture Board of Trade, was shown the statement concerning himself issued by the Rev. Dr. Crafts, printed in The Morning Telegraph. He was asked to comment on it. Laughingly, he replied:

"The worthy doctor does me entirely too much honor. Prior to reading the article you show me, I had no idea at all that I was a personage of so much power and importance. I can, it appears, with a wave of my hand, change the whole course of affairs. A meeting is held more than a year ago in the office of the United Managers' Protective Association. A resolution is passed favoring a single censorship instead of many. A committee is appointed. This committee proceeds to Washington to inform the President, presumably awaiting its coming with palpitant anxiety, of its momentous findings. It gets as far as the office of Secretary Tumulty. Then I interpose some magical and mythical 'influence' and, behold! the committee is balked, thwarted, foiled, and the whole course of the motion picture industry, bent as it was to have Federal censorship, is turned about and changed.

"My only serious comment upon a situation which so far as the advocates of censorship are concerned, is rapidly degenerating into a farce, is this: When a cause is in such dire straits that its leader descends to personalities, its condition is pitiable."

NO SPLIT IN RANKS OVER CENSORSHIP

Arthur S. Friend Issues Statement Explaining Paramount - World Attitude on Federal Measures.

DENIES FACTIONAL FIGHT

That certain opponents of the bills now pending before the Committee on Education at Washington, D. C., seeking regulation of the motion picture industry as it applies to interstate commerce, are defeating their own ends by spreading broadcast the propaganda that there is a serious break within the ranks of the motion picture manufacturers and distributors over the bill, is the contention of some of the proponents of the regulatory measure.

It became known Friday for the first time that subsequent to the committee hearings on the Hughes bill in Washington a conference was held in New York January 22. Representatives of the many companies who held divers opinions regarding regulation of the industry were present.

Meeting of Film Men.

This was several days prior to the filing with the committee of a brief signed by William M. Seabury in behalf of the Motion Picture Board of Trade. Among those at the office of W. W. Hodkinson, president of Paramount Pictures Corporation, were J. W. Binder, executive secretary of the Motion Picture Board of Trade; William M. Seabury, counsel; Mr. Hodkinson and Raymond Pawley of Paramount; E. J. Lüdvich and Ralph A. Kohn, counsel for Famous Players Film Company, and Arthur S. Friend, counsel for Jesse L. Lasky Feature Play Company.

The efforts of those authorized to speak for the Motion Picture Board of Trade to swing to their viewpoint the companies which have been known in the matter as the "Paramount group" and the World and Equitable companies, we [illegible]ttle. Various aspects of the differen[illegible]ures pending in Washington were f[illegible] discussed at this meeting and [illegible]ssues clearly outlined.

With the filing by Mr. Seabu[illegible] of the brief in behalf of the Motion Pictu[illegible] Board of Trade with the Committee on Education, however, it was made to appear to both the Congressional members and the public that there was a serious factional fight within the ranks of the industry which was responsible for the difference of opinion as to Federal regulation, according to a belief expressed yesterday.

Arthur S. Friend, general counsel for the Jesse L. Lasky Feature Play Company, who has appeared frequently during the past three weeks in Washington as spokesman for the Paramount, Famous Players, Lasky, World and Equitable companies, declared the confusion of facts required, in justice to honest opinions, a clarifying statement. Mr. Friend said:

"Speaking on behalf of all of those associated with me and for whom I spoke in regard to the proposed Federal legislation looking toward regulation of the motion picture industry, I want to say that we are extremely sorry that anybody connected with the industry should have attempted to make of our refusal to accept the views set forth by the Motion Picture Board of Trade, a factional fight. As a matter of fact there is no factional fight. We have the highest regard for many of the peop[illegible]bers of [illegible]ssed be[illegible]

My 2/16

That Night in Ford's Theatre, As Recalled by W. J. Ferguson

The proximity of the birthday of Abraham Lincoln has caused a strong patriotic tide to surge in the breast of W. J. Ferguson, one of the oldest actors known to Broadway. Mr. Ferguson states that he is the only living spectator of the shooting of President Lincoln at Ford's Theatre, Washington, on the night of April 14, 1865. In that capacity he emphatically begs to differ with D. W. Griffith, producer of "The Birth of a Nation."

The basis of the argument is Mr. Griffith's claim that his version of the assassination is exact and accurate to the minutest detail, and that the stage has been reproduced board for board. The claim appeared to amuse Mr. Ferguson considerably.

"A re-maker of history," he scoffed, meaning none other than the celebrated filmist, Mr. Griffith.

Ferguson, now one of the bloody pirates in "Treasure Island," was a lad in his teens at the time, employed about the theatre as a callboy, with occasional parts in shouting scenes, now and then a dog bark and no end of tasks in the "props" line.

On the night in question, as everybody knows, Laura Keene, supported by John Dyott and Harry Hawk, appeared in "Our American Cousin," the play which E. H. Sothern revived recently as "Lord Dundreary." Cortland V. Hess, who had the part of Lieutenant Vernon, was taken sick, and Mr. Ferguson understudied.

The President occupied a right-hand box, and was so seated behind a portiere as to be invisible to the audience. Only the actors on the stage could see him. The box was twelve feet above the stage, and built over it, not over the orchestra seats.

The setting for Act II, Scene 2, had just been arranged. Mr. Ferguson was standing with Miss Keene in the left entrance to the stage. Both were looking up at the President's party, all of whom were in plain sight to them, when a muffled report sounded.

"Hang it!" cried Ferguson. "There goes that cabinet top falling again!"

But just at that moment he saw Lincoln's head sag over on his chest. A man appeared from the back of the box and vaulted the railing. As he did so Major Rathbun, who was the President's guest, seized his coattails. The man made a slash at the major's hands, missing himself, but the spur on his boot caught in the bunting which [illegible]ked the box, and he landed out of [illegible] tion, fracturing his ankle.

[illegible] half ran, half limped, across the [illegible]. He passed between Ferguson [illegible] Miss Keene, who were standing too [illegible]ruck to move, to the back door. [illegible] his little yellow mare was waiting for him, and he mounted and was [illegible]e.

"It all happened so suddenly that [illegible]o one thought of making an outcry," said Ferguson. "As soon as the murderer landed on the stage I recognized him as Booth, who was well known to all of us in the theatre. He never cried 'Sic semper tyrannis!' and he never brandished a knife, as the school histories say. He just rushed out the back way, fast as his damaged foot would allow him.

"When the audience had been cleared from the theatre Mr. Lincoln's body was carried across the street, and I rang down the curtain in Ford's Theatre for the last time. That night the soldiers took possession."

With regard to the alleged errors in the Griffith production Mr. Ferguson had this to say:

"The curtain was down at the time of the shot, so none of the actors on the stage could see it. Because of the portiere on the President's box, behind which he always sat, no one in the audience could see him. Miss Keene and I were absolutely the only ones who had him in their range of vision at the time of the deed. Yet in the film version Lincoln is in plain view of every one. Also, the film shows a guard at the door of the President's box. There was none. Further, it shows Booth climbing a direct stairway to the box. As a matter of fact, the only way to get to his box was by way of the balcony, as I have said. Just think what a dramatic picture they could have made, with Booth sneaking along the wall in plain sight of every one in the balcony!"

HE SAW LINCOLN SHOT.

Ferguson as a "Treasure Island" Pirate.

My Bibliography

[illegible]morrow's Magazine Section. You Will Enj[illegible]
[illegible]cher," the Puzzle to Psychologists. The [illegible]

[illegible]ning Tele[illegible]

[illegible]K, [illegible]URDAY, FEBRUARY 5, 1916.

2 MORE [illegible]RESTS FO[illegible] ALLEGED PLAY PIRACY

Fight [illegible]nited [illegible]nagers' [illegible]tective [illegible] Associ[illegible]on Is [illegible]ging Thro[illegible]gh Att[illegible]ney Lig[illegible] [illegible]ohnson Ag[illegible]st V[illegible]lations o[illegible] Copyright Law[illegible] [illegible]s In[illegible]ctments in [illegible]e Middle West.

PURS[illegible] PRICE DISCLOSURES

Lists [illegible]scripts and [illegible]her Details of Self-Confes[illegible] Play Pirate T[illegible] to Court Here [illegible]ednesday Is Proving of G[illegible]t Value to the Federal Investigato[illegible]

With th[illegible]rest of two mor[illegible]atrical ma[illegible]rs in the Middle We[illegible] this week the [illegible]aign the United [illegible]nagers' Prot[illegible] Association is [illegible]ng against play p[illegible]ears to [illegible]aching a head, and [illegible]closures in this field are promi[illegible] within a few days.

Upon an assurance of lenient treatment, John R. Price, self-confessed violator of the copyright laws as relating to play piracy, on Wednesday turned over his complete set of manuscripts, lists of patrons and other details that are proving of the utmost value to the Federal authorities in conducting their investigations and, although the Government agents do not admit the raids in the Middle West are the outgrowth of Price's disclosures, it is rather a striking coincidence that [illegible] of the plays for which the indictments were obtained in the West we[illegible] numbered among the list of those re[illegible]d by Price.

[illegible]d Fictitious Titles.

The [illegible]en arrested are Otis Oliver and Ed[illegible]rd Williams, of the Oliver & Wil[illegible]ms stock company. The indictment [illegible]as obtained at Springfield, Ill., although Oliver was apprehended at Danville, Ill., and his partner was taken in at Topeka, Kan. They are accused of pirating copyrighted plays under fictitious names.

This is a new phase of the matter as the majority of cases brought to the attention of the Managers' Association to date have been out and out pirating examples, even the names of the plays being stolen. By renaming the shows, however, the small touring companies are enabled to operate sometimes for months without being brought to the notice of the authorities.

Although the Oliver-Williams case is an unimportant one in itself, since it has to do with a small stock company, it will be pushed quite as vigorously as any of the others that may be brought to light, according to Ligon Johnson, attorney-in-chief for the Managers' Association. This is in line with the drastic policy decided upon by Mr. Johnson and his associates to cut out the cancer of piracy from the figurative side of the playwrighting [illegible]

MISS MUR[illegible]

"Ziegfeld Frolic" Member Who H[illegible] to Be[illegible]

ATTACKS BINDER FOR OPPOSING CENSORSH[illegible]

Rev. Dr. Crafts Circulates Through the [illegible] Charges Against Executive Secretary of Mo[illegible] Picture Board of Trade and Stephen W. Bush.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 4.

As part of his campaign in favor of federal censorship of motion pictures Rev. Wilber F. Crafts, superintendent of the International Reform Bureau, is circulating through the United States mails what he describes as a "free syndicate article" attacking Messrs. J. W. Binder, executive secretary of the Motion Picture Board of Trade, and Stephen W. Bush, editor of the Motion Picture World, for their stand and activity in opposition to federal film censorship.

The article, which has been brought to the attention of the House Committee on Education, is entitled "How Messrs. Binder and Bush Turned Majority of Motion Picture Producers Against Federal Censorship," is represented by Superintendent Crafts as based partly on the files of the New York Morning Telegraph and partly on alleged "inside information" furnished to the moving spirit of the International Reform Bureau. The source of this "inside information" is not given by the Rev. Dr. Crafts, but the inference conveyed by the "free syndicate article" being circulated by him is that his source of information is some "one of the motion picture leaders."

request him in behalf of the film [illegible]ers to ask Congress to establish a [illegible] Picture Commission.

Fourth—That the commit[illegible] ten no further than preliminary [illegible]ences with the President's secretary [illegible] President being absorbed in war [illegible] when a new turn of affairs was [illegible]oped under the lead of J. W. Bi[illegible]

Fifth — That "Binder then [illegible] manufacture war scares" and [illegible] to organize the Motion Picture [illegible] Trade, "which was to kill all [illegible]sorship wherever it showed its [illegible]

Sixth—That Binder "[illegible] alarming the Eastman Kodak C[illegible] which is the chief film [illegible] sufficient extent to get a bi[illegible]tion, said to be $10,000, for his [illegible] fighting machine, and the Nicholas [illegible] Company, which makes a [illegible] the motion picture machine[illegible] sponded to the 'war scare' in [illegible] fashion."

Seventh—That "quite a [illegible] producers that had voted [illegible] eral regulation were [illegible] track in short order into the [illegible] from which, however, [illegible] group and some others [illegible]

Crafts Busy [illegible]

Thus the [illegible]

ENSORSHIP FIGHT IS GROWING BITTER

Dr. Wilber F. Crafts Attacks Activities of J. W. Binder—Motion Picture Board of Trade Challenges Paramount.

HUGHES HAS NEW BILL

Five Film Censorship Measures, Original and Compromise, Now Before Congress for Consideration.

(Special Correspondence The Morning Telegraph.)

WASHINGTON, Feb. 4.

After a month of strife over the question of Federal *censorship* the principals have at last been reduced to mutual recrimination and personalities. In this respect Dr. Wilber F. Crafts is the worst offender, with a denouncement of J. W. Binder and W. Stephen Bush. On the other hand, the Motion Picture Board of Trade and its affiliations in a brief submitted to the House Committee on Education attack the stand taken by the Paramount-Lasky interests, characterizing it as a "holier than thou" attitude. Dr. Crafts has also widened the scope of his campaign and comes forward as a proponent of censorship of the spoken drama.

Chairman Hughes of the House Committee on Education has prepared the draft of a new bill, and with the offering of this measure there will be five distinct motion picture measures before Congress for consideration, as follows:

First—The original Hughes-Smith bill, on which the recent hearings were based, and which has now been abandoned by its author, on the basis of defects and incongruities disclosed by opponents of the bill, and admitted by its authors during the hearing.

Second—The new Hughes bill, which proposes the same sort of censorship commission, with slightly different powers, although the word censorship is not used in the new draft.

Third—The Paramount bill drafted by Arthur S. Friend, of the Lasky Company, in conference with counsel representing the Paramount-Famous Players-World-Lasky-Equitable film combination, and which also proposes censorship by Federal commission.

Fourth—The Welfare Workers' draft of a modified Hughes bill, submitted by the Rev. Dr. Wilber F. Crafts, of the International Reform Bureau, providing for Federal commission "regulation" of motion pictures in interstate commerce and declared by the Rev. Dr. Crafts to be a measure embodying changes suggested by Messrs. Hodkinson, Lasky, Friend and others in the motion picture business, and Crafts, Chase, Barber and other welfare workers.

Fifth—The Towner bill, which is strongly urged and supported by the Motion Picture Board of Trade, and its affiliations, and is the only measure before Congress not proposing to saddle the motion picture industry with pre-publicity censorship by commission or otherwise, but which seeks to cure existing evils by amending the Federal criminal code so as to make it a criminal offense to ship an indecent film in interstate commerce.

Two Cardinal Ideas.

These five measures embrace the basic ideas of opinion behind which the agents or proponents of Federal film censorship are preparing to take their stand. In reality they represent two cardinal ideas:

1—Criminal prosecution of those who present films, after the films have been shipped, and cases proved in court, as proposed in the Towner bill.

Second—Pre-publicity censorship of films intended for interstate shipment by the Federal commission, and refusal to permit interstate shipment of all films rejected by the Federal commission, as proposed in both the original and new Hughes bills, the Paramount bill and the Crafts bill.

The original Hughes bill is now out of the equation and need not be considered. But the new Hughes bill, to be offered as a substitute, differs from the Paramount and Crafts only in detail administrative features. All three—Chairman Hughes, the Crafts group of welfare workers, and the Paramount group of censorship advocates—favor the basic idea of setting up Federal commission to issue licenses without which interstate shipments of film may not be made. These three groups have for two weeks been trying to get together on an identical bill with the same administrative features, but have failed. Indications now are that they will not get together and that while all agree on censorship, they will fall out among themselves over the manner in which the censorship is to be conducted and the scope of the commission's power.

What New Bill Provides.

The new Hughes bill provides for the creation of a Federal motion picture commission to be composed of five members appointed by the President, but whose nominations must be confirmed by the Senate. One member of the commission will be designated as chairman. The commission is to be a division of the Bureau of Education of the Department of the Interior. So far the Hughes substitute, Paramount substitute and Crafts substitute are in accord. But the Paramount substitute proposed that "the chairman and at least one other member of the commission shall be attorneys or counselors at law duly admitted to practice in the State in which he resides," while the Crafts substitute stipulates that "at least one member of the commission shall be a woman," as in Pennsylvania's board of censors. The Hughes substitute will not stipulate that one commissioner be a woman, nor will it accept the Paramount suggestion that at least two members of the commission should be "lawyers."

Section 2 of the Hughes substitute will read:

"That each commissioner shall hold office for six years, except that [illegible] commission is first constituted [illegible] missioners shall be appointed for two years, two for four, [illegible]

[illegible] considered such evidence as the applicant for review has seen fit to offer.

The Hughes substitute will also embrace the idea of the Paramount substitute to the effect that should a license be refused after review by the main commission proposed to be established in Washington, the applicant may, at any time within ninety days from such refusal, appeal from the ruling of the commission to the Court of Appeals of the District of Columbia. In making this appeal a petition, verified by the applicant, would be filed with the clerk of the court, setting forth a description of the film and a complete record of the original application for a license, the action taken by the commissioner or deputy commissioner and the action taken by the commission on review.

The Hughes substitute will provide that "the commission shall license every film submitted to it and intended for entrance into interstate commerce unless such film or any part thereof is obscene, indecent, immoral, inhuman or is a reproduction of an actual bullfight or prizefight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime." This is the pre-publicity censorship feature of the new Hughes bill, which measure will, however, provide that "the commission may at any time by affirmative vote of not less than two of the commissioners issue a permit for entrance into interstate commerce of any film to be submitted to it, which permit, however, may be revoked by like vote of the commission on ten days' notice to the applicant to whom the permit was originally granted. Thereupon the film may be submitted for license, as though no permit had ever been granted or revoked."

License Must Accompany Film.

The Paramount substitute provided that upon the approval of films the commission must issue licenses to the film producer or importer, and that this "license" must accompany each film shipped in interstate commerce, under heavy penalty for not having the license along. Chairman Hughes does not like this idea, and in his substitute bill he will revive the idea of having each approved film stamped with the "seal" of the commission, this "seal" to be exhibited at the end of each exhibited film. The reason for this reversion to the seal form is that if the commission's seal were not stamped on the film and the license were lost in shipment some overly ambitious agent might halt the exhibition of a film without the accompanying license, unless there were visible evidence, such as would be offered by the "seal," that the film had been inspected and approved.

Responsibility for Shipments.

The idea limiting the scope of the bill to film "producers and importers" has been abandoned. The Paramount bill provided that no "producer or importer" should ship in interstate commerce a film without a license of permit from the commission. In the Hughes substitute this has been broadend so as to provide that no "person, firm or corporation" shall carry or transport, or cause to be carried or transported, any film in interstate commerce, that the commission has not favored with a license or permit. This would make the Hughes bill applicable not only to film "producers and importers," but also to exhibitors, theatre managers, railroads and others responsible for such shipments. But this part of the bill is to contain a proviso to the effect that it shall not be construed as prohibiting the carriage or transportation by the producer of his own film for purposes other than public exhibition.

The Hughes bill, like the Paramount and Crafts substitutes, will prohibit film exhibition in the District of Columbia or any territories or places under the jurisdiction of the United States, if they have not been licensed. It would not prohibit the exhibition of such unlicensed films in the several States if such exhibition can be made without shipment of the film in interstate commerce.

Challenge Paramount.

Presenting the objections of a majority of the factors in the motion picture industry to the project for censorship as planned by the Hughes-Smith bill and the proposed substitute for it, the Motion Picture Board of Trade boldly challenges the stand taken by the Paramount Pictures Corporation and certain of its allies. The brief filed with the House Education Committee by William M. Seabury on behalf of the Motion Picture Board of Trade deals with the support by certain prominent film companies of a proposed substitute bill, in the following words:

"During the last thirty minutes of the debate before the committee the proponents proposed an entirely new bill. The abandonment of the old bill is, of course, an acknowledgment of the defeat of its dangerous and destructive provisions. Surely a substitute so radically different, so hastily prepared, must bear evidence of its immaturity, and the danger of its hasty enactment is evident.

"Moreover, since the close of the debates the amendment to Section 245 of the Federal Criminal Code proposed by the Motion Picture Board of Trade has been proposed in the House of Representatives by Judge Towner, a member of the Committee on Education. This, we submit, is all that Congress should do in this regard, and with this provision enacted into law a Federal censorship statute is wholly unnecessary.

Suggested by Film Men.

"Many of the suggestions in this new censorship bill are supposed to have emanated from the Famous Players Film Corporation, the Jesse Lasky Company, production companies which distribute their products through the Paramount Picture Corporation, which also supported the new bill; the World Film Corporation and the Equitable Film Company.

"The unexpected support of Federal censorship in any form from these companies is clearly only a shallow attempt to appear before the committee in a 'holier than thou' attitude, since these companies stand alone in their position and are opposed by every reputable concern in the industry. But the shallowness of the pretext was made manifest by the opposition of these same companies to the amendment of Section 245 of the Federal Criminal Code.

"If these exponents of censorship are really virtuous and cleanly as they would have it appear, why do they fear and oppose the rigor of a provision which makes them criminals if they send on indecent film into interstate commerce? No company represented by the Motion Picture Board of Trade fears the enactment of Section 245 of the Criminal Code as proposed to be amended.

"Only those who wish to come as near the line of obscenity and impropriety as possible without incurring liability to a heavy fine and imprisonment in the penitentiary, welcome the immunity forom Federal criminal prosecution which Federal censorship would afford.

Welcome Irregularity.

"If, in the rush and pressure of business, or after the commission has been liberally educated in the 'moral lessons' taught by some immoral plays, an improper film could be put through the Federal Censorship Commission, so much the better from the standpoint of those who paint the border line of impropriety."

In this connection considerable interest [illegible] in Congressional circles in [illegible] position of the Eastman Kodak Company, which is the chief film producer, to a sufficient extent to get a big contribution, said to be $10,000, for his proposed fighting machine, and the Nicholas Power Company, which makes a large part of the motion picture machinery also responded to the 'war scare' in a similar fashion."

Seventh—That "quite a group of the producers that had voted to ask for Federal regulation were switched off the track in short order into the new scheme from which, however, the Paramount group and some others stood aloof."

Crafts Busy for Three Years.

Thus the Rev. Mr. Crafts—in the statement which he is circulating through the mails—attacks the Motion Picture Board of Trade and its executive secretary, J. W. Binder, for daring to oppose Federal censorship of motion pictures and endeavors to create the impression that if it were not for their activities the motion picture trade would be lined up in favor of Federal censorship.

However, the syndicate article circulated by the Rev. Dr. Crafts is silent as to the propaganda that he himself has been conducting for the last three years in favor of saddling the motion picture trade with Federal censorship. The record of the censorship battle at Washington now shows that the Rev. Dr. Crafts describes as "a whole group of the better class of producers," the group of five named motion picture producing companies that have gone on record before the House Education Committee in favor of Federal censorship of films, but is engaged in making what might be fairly described as a vicious attack upon Executive Secretary J. W. Binder of the Motion Picture Board of Trade, which is opposing the enactment of such legislation.

Letter by P. A. Powers.

But the record of the case before the House Education Committee also embraces a letter written by P. A. Powers, treasurer of the Universal Film Manufacturing Company, containing this reference to the assertion of the Rev. Dr. Crafts that it was due to a public demand that the Federal Censorship Bill was introduced:

"This demand has not been observed by any one but Dr. Crafts, as, to my personal knowledge, and from the facts which I have at hand, this gentleman has been working diligently for the past three years endeavoring to have the various Congressmen and Senators receive telegrams from parties in the locations represented by the members of the committee. Copies of these requests for such telegrams and letters the writer has in his possession, and which would show clearly how Mr. Crafts has conducted his propaganda and the idea for the necessity of censorship originated in his brain and his only; but during the time that he has been working on this propaganda the men who have their money invested in this business and who have the future of the business at heart have made wonderful strides to correct any tendency there might be in the busines which might encourage criticism, and to-day I will challenge Mr. Crafts or any one interested to produce one picture which would show immorality or a tendency to incite crime."

Would Censor Drama, Too.

Film censorship is not the only thing Dr. Craft is working for in his legislative propaganda. He believes the censorship system should also be extended to the spoken drama, although he feels the latter should be a matter of local criticism rather than national, because of the aptitude actors have of changing their lines in various performances of the same piece.

The attitude of Dr. Crafts was made public in a brief filed with the House Committee on Education, in which he told the legislators the situation concerning the proposed laws for Government regulation of the motion pictures was "radically different" now from what it was when the hearings began, "because a whole group of the better class of producers have joined the churches and welfare societies in asking for Federal censorship, and have cooperated in making the bill more workable without asking the cancellation of any essential provision."

Need Local Censorship.

The portion of the highly unusual and in some respects interesting brief prepared by Dr. Crafts in behalf of his society, which directly concerns his opinions on the censorship of the drama, follows:

"Theatres need censorship, but it should be local censorship connected up with some bureau of information and warning. The film cans are as much an interstate matter as cans of beef to which the Federal Government wisely applies free 'publicity censorship.'"

This latter is an allusion to the Federal Meat Inspection law, which was never before described as a censorship proposition, and which deals not with the morals of slaughtered, but with the physical character of the resultant meat. The projected censorship bill does not seek to deal with the physical properties of films, but proposes to keep films from passing in interstate commerce on account of the moral messages they may convey, when exhibited.

According to the Crafts brief, the most important part of national preparedness is to "guard our youth, our future citizens, against the vicious influences that weaken body and mind, so that we may conserve the man behind the gun." And in declaring that from the standpoint of welfare workers the censorship bill is "one of the most important measures before Congress," the Crafts brief links it up with the prohibition issue by asserting that "even pending prohibition is not more important than furnishing a wholesome substitute for the rapidly diminishing saloons through censored motion picture halls, whose patronage we believe will be not less but far more than that of the photo-plays of to-day, which thousands have ceased to attend because never safe against insult for some foul scene."

[illegible] shall [illegible] commissioner $7,500

In Favor of Bigge

[illegible] section is identic[illegible] second section of both [illegible]ute and the Paramount [illegible]ree are agreed that the censors should be double [illegible]plated in the original Hughe[illegible] on the theory that better ce[illegible] obtained for more pay.

Section 4 of the Paramount substitute provides that the Commission "shall establish and maintain a bureau or suboffice in New York City and Los Angeles, limiting it to two suboffices." The Crafts substitute provides for suboffices in New York and Los Angeles and that the Commission "may establish other suboffices at its discretion." Chairman Hughes's substitute provides that the Commission "shall establish and maintain a bureau or suboffice in New York City and Los Angeles, and such other places as may be found necessary." It is not believed by Chairman Hughes to be wise to limit these suboffices to New York and Los Angeles, because this would throw too much work on the main office at Washington and on the New York and Los Angeles branch offices.

The Hughes substitute, like the Paramount substitute, proposes in section 5 that, "Before any film shall be submitted to the Commission or to any bureau an application shall be made in writing on a form to be provided by the Commission, which shall set forth the name of the film to be submitted, the name of the producer, the name of the party applying for the license, and the number of linear feet contained in the film, and a short statement of the subject matter thereof."

The Hughes substitute will likewise provide that should any commissioner, or any deputy to whom the Commission may delegate the duty of considering an application, refuse to license any film, the applicant may file with the Commission in Washington an application for review, and "within five days, or as soon thereafter as practicable" of such filing and submission of the film the Commission must review the same and that the granting or refusal of the license must be determined by the concurring votes of at least three of the commissioners after each of those voting shall have attended throughout the exhibition of the film and heard and co[illegible]

[illegible] censo[illegible] struc[illegible] company favored [illegible] of the kind favore[illegible] advocated by the [illegible] statement of the [illegible] leaves no doubt t[illegible] Paramount bill, and [illegible] the Towner bill, i[illegible] position taken by [illegible] other opponents of [illegible]

As a result of th[illegible] Metro company, el[illegible] advocacy of the Pa[illegible] port for the Param[illegible] to be confined—so [illegible] industry have expre[illegible] fore the House Co[illegible] panies whose legal [illegible] the statement Attor[illegible] to Chairman Hughe[illegible] mittee last Wednes[illegible] they would suppor[illegible] Hughes bill.

Crafts Atta[illegible]

As part of his c[illegible] federal censorship, [illegible] superintendent of the [illegible] Bureau, is circulating [illegible] States mails what he [illegible] syndicate article," att[illegible] Binder and W. Step[illegible] stand and activity in [illegible] film censorship.

The article, which h[illegible] the attention of the [illegible] Education, is entitled "[illegible] and Bush Turned Maj[illegible] ture. Producers Again[illegible] ship," is represented [illegible] Crafts as based partly [illegible] New York Morning Te[illegible] on alleged "inside info[illegible] to the moving spirit o[illegible] Reform Bureau. The s[illegible] information" is not giv[illegible] Crafts, but the inferenc[illegible] "free syndicate article" [illegible] him is that his source [illegible] some "one of the motion [illegible]

The allegations contai[illegible] thus circulated through [illegible] Rev. Dr. Crafts are:

First—That in its issue [illegible] the New York Morning [illegible] a story to the effect that [illegible] sided over a meeting o[illegible] picture producers held a[illegible] in New York City to hea[illegible] special committee appoin[illegible] 18, 1915, to make an inv[illegible] censorship of motion pic[illegible]

Plans Under Cons[illegible]

Second—That The Mor[illegible] published report of Marc[illegible] that "the feeling was una[illegible] should be but one sup[illegible] which the manufacturers [illegible] deal," and that "the co[illegible] thorized to proceed with [illegible] fecting the creation of a [illegible] sion composed of men of [illegible] ber," but that "just how [illegible] done has not yet been de[illegible] there are several plans u[illegible] tion."

Third—That this "comm[illegible] Washington to see Preside[illegible] request him in behalf of the [illegible] to ask Congress to establis[illegible] ture Commission.

Fourth—That the committ[illegible] no further than prelimina[illegible] with the President's secret[illegible] dent being absorbed in war [illegible] a new turn of affairs was [illegible] the Dad of J. W. Binder."

Fifth—That "Binder then [illegible] ufacture war scares" and p[illegible] ganize the Motion Pictu[illegible] Trade, "which was to kill a[illegible] worship wherever it showed [illegible]

Sixth—That Binder "succe[illegible]

N.Y. Telegraph 2/25

16

BROOKLYN HOUSES ARE ALL CROWDED

Theatrical Prosperity Has Crossed the River and the Montauk Leads the Gay Procession.

BURLESQUE BOOMS THE STAR

Gayety and Casino Have Red-Letter Attractions and New Bookings Promise Well.

D. W. Griffith's wonderful photographic spectacle, "The Birth of a Nation," begins its final eight days at the Montauk Theatre to-day. Two performances will be given daily, afternoon at 2.15 and the evening performance at 8.15. Performances will be given as on week days this Sunday, and also the final day, Sunday, February 27. Popular prices prevail.

This big spectacle has now had a run of thirty-five weeks in Brooklyn. No theatrical presentation in a decade has created the wide discussion or proved so universally popular as has this masterpiece of pictorialized drama. In New York and Brooklyn it has proved a record-breaker. No legitimate attraction or other feature produced showed the receipts that this marvelous picture has. In Boston, Philadelphia, Chicago, Pittsburg and other large cities of the country it has established new records for length of run and daily attendance. Music supplies the absence of speech for the 12,000 feet of film that depicts the thrilling romance of the Civil War and the reconstruction period of the Southland.

"Daddy Long-Legs" will be the next attraction, commencing Monday, February 28. Seats will be on sale tomorrow morning.

BRADY PROTESTS FILM CENSORSHIP

Rev. Dr. Cyrus Townsend Brady, Noted Clergyman, Submits Views to House Committee.

FEDERAL BILL NOT SOUND

Calls It "Entering Wedge Which Will Eventually Involve Country in Censorship of Everything."

(Special Correspondence The Morning Telegraph.)

WASHINGTON, Feb. 3.

Declaring himself opposed to Federal censorship, Rev. Dr. Cyrus Townsend Brady has submitted to the House Committee on Education a paper stating his views on the subject. Dr. Brady is one of the best known Protestant Episcopal clergymen in America, and his opinion on censorship will undoubtedly carry weight. Dr. Brady is also the author of about sixty-five books, and is an authority on naval history, so that his statement to the committee is written from the dual standpoint of an author and clergyman.

Dr. Brady's statement, which promises to find strong support with a number of members of Congress, embraces a strong protest against the idea that the motion picture industry generally has been putting out immoral pictures to the public, asserts that it is not good business to put out bad pictures, characterizes the Hughes censorship bill as a measure of discrimination against the poor man for whom the motion picture is declared to be "the poor man's grand opera," and predicts that if the Federal Government once embarks on the censorship of motion pictures it will insert the "thin point of an entering wedge, which, by and by, will involve the country in a censorship of everything that attempts to appeal to humanity."

Varied Career.

The standing and reputation of Dr. Brady, both as a clergyman and an author, are bound to attract wide attention to the statement of his position to the members of Congress, who, as members of the committee to which the Hughes bill has been referred, will soon be called together by the chairman of the committee to consider the project for censorship on its merits and in the light of developments during and since the hearings were held. Dr. Brady has had a remarkably attractive career. He is a graduate of the Naval Academy at Annapolis and obtained his degree of Doctor of Laws at historic St. John's College at Annapolis. Then he spent several years in the service of the Union and Missouri Pacific railroads along the frontier. Studying theology under Bishop Worthington of Nebraska, he became rector of Episcopal churches in Missouri and Colorado, was archdeacon of Kansas until 1895, archdeacon of Pennsylvania until 1899, and has been rector of St. Paul's Church, Overbrook, Pa.; of Trinity Church at Toledo, and St. George' Church at Mount Vernon, N. Y., more recently.

When the Spanish-American War broke out he went to the front as chaplain of the First Pennsylvania Volunteer Infantry. He is a member of the National Arts Club of New York, of the American Academy of Political and Social Science, of the Sons of the American Revolution, of the Military Order of Foreign Wars, of the Society of Colonial Wars, and a good all-around American. Dr. Brady is author of "For Love of the Country," "For the Freedom of the Seas," "The Island of Regeneration," "Stephen Decatur," "The Chalice of Courage," "The Corner in Coffee," "American Fights and Fighters," "The Grip of Honor," "When Blades Are Out and Love's Afield," "Border Fights and Fighters," "The Bishop," "Henry Morgan, Buccaneer," "My Lady's Slipper," "The Patriots," "The Love Test," "The Privateersman," "The Sword Hand of Napoleon," "Christmas When the West Was Young," "The True Andrew Jackson" and numerous other volumes.

Church and State.

After stating that "it will be a blow felt all over the country if you undertake to pass this bill," Dr. Brady, in his statement to the House Education Committee, asserts that "the church is back of this desire for censorship," and that it is a mistake for the church to demand the assistance of the law to enable it to do what it ought to do by "the persuasional power that dwells within it and should dwell within it."

"What is back of this desire for censorship?" inquires the statement made by Dr. Brady to the House committee. "Now this is serious, this is earnest, this is where I get in bad with everybody, more or less. What do I mean by that? If there is another thing besides the greatest amount of personal liberty consistent with the rights of man for which this country stands without regard for special privilege, it is dissociation of church and State.

"The church has never been able thoroughly and completely to free itself from the idea that it needed and must have in some way, the co-operation of the State in order that it might do its lawful and legitimate business. The church is always calling upon the State to pass laws to make men righteous, when it is the business of the church to make men righteous, and then let them pass whatever laws they will.

"There is no more pernicious tendency in American institutions than the tendency of the church as an organization to come up and demand the passage of law. What the church ought to do itself is a perversion of the old text, 'and compel them to come in,' and secular arm for the compulsion. matter of persuasion.

"If the church cannot compete ... pictures it is a sign that ... influence in the right ...

"Now, I make a challenge to the law, and say: 'I cannot get a congregation because my people have gone to the moving pictures.' I get the people. I have had amusement-organization men come to me and say, 'Won't you put the time of the church a little bit ahead of the moving pictures so that we can get an audience, and after it is over we will give you a free ticket?' That has been done many times. We all stand for morality. You cannot make men righteous by law. You can keep them out of jail or put them in jail, but you cannot make them righteous. Mr. Thomas Mott Osborne has found that you cannot make men righteous by law, but you can by exerting an influence such as he has exerted."

Protesting against the idea that immoral pictures are being put out by the trade generally to the public, Dr. Brady, in his statement to the House committee, says: "It is easy to cry down motion picture men. It is easy to cry down Congressmen, and even the ministers, but the moving picture people are just the same kind of people as you are, and in the main they are actuated by high principles, filled with as good intentions as anybody on the face of the globe. It is not good business to make bad pictures. They have a certain appeal to some people, to be sure, but it is not good business; and you will find that the picture firms that do the best business are the ones that send out decent, fair and square, amusing and uplifting pictures.

Made for Strong Men.

"Pictures are not made wholly for women and children. Some of them are made for strong men, and in that particular they are similar to the best literary works of the world. There are books which are inspiring and stimulating and interesting which you do not put into the hands of your children. If you are a wise man you do not put such books into the hands of your children, because there are many things that your child should not read with profit.

"I am in favor of censorship and argue for it. I believe that everything which makes a public appeal to humanity should be censored under certain conditions. Under certain conditions I believe the clergy should be censored. I sometimes preach sermons which would be a little better off for censure, and sometimes I get it. I know lawyers who need a good deal of censoring, and Heaven only knows how many newspaper men have published newspapers that could have been censored. It is even conceivable that some members of Congress need censoring. We are only poor, weak mortals after all, except the authors and producers of pictures. Censorship should be exercised by the people, and by the people alone. Why should any venerable grandmother allow any child to go and see a play called 'Woman and Wine'? The fact that that play was passed by the board of censorship of Ohio indicates that after all the best censorship is in the minds of the people.

"I base part of my opposition to this proposition on the fact that it is a measure that is not universal; it is a discriminating measure; it discriminates against the poor man, for the moving play is the poor man's grand opera. It is the poor man's motor car; it is the poor man's trip to Europe; it is the poor man's golf club; it is his only recreation.

Makes a Comparison.

"If you ever go to the grand opera, in the pauses or between the demands of your Congressional duties—well, I will defy you to name five grand operas the story of which could be related in plain, black English without bringing the blush of shame to the cheek of modesty.

"I am pointing to the fact that grand opera, the greatest of the Wagnerian cycle, turns on the sex problem of the most atrociously frank and sensuous character, and yet nobody censors grand opera or even dreams of such a thing.

"I never saw Salome unveil herself with the seven veils, but I have seen other people who have, and it did not seem to worry the police.

"Dancers can exhibit themselves on the stage with so little on that I hesitate to characterize what passes for a costume. One of the most sensuous of the grand operas is the one founded on the tale by Prosper Merimee, called 'Carmen.' In 'Carmen,' I am told everything is done on the stage by the very person who subsequently presents it in the moving pictures, and nobody censors 'Carmen.' Everybody goes to see it and says 'Oh, what heavenly music'; but when it comes into moving pictures, it is censored. I do not say that it ought not to be censored. I am holding no brief for it. There are undoubtedly pictures that need censorship, just as everybody else that engages the attention of the public sometimes needs censoring, but if you pass an act of this kind and appoint a board of censors you will be inserting the thin point of a wedge which, by and by, will involve the country in a censorship of everything that attempts to appeal to humanity.

Speaks for Himself.

"I am not authorized to speak for anybody, but I am quite certain that if you try to throttle this tremendous industry whose growth no man can foresee, whose appeal no man can begin to estimate in terms of possibility—if you attempt to throttle this great industry, which is trying its very best, making mistakes, of course, as we all do—your own record is not so clear and clean and free from error as to enable you to point to every incident in it with pride, although perhaps you go back and do it—who are trying earnestly and honestly to do what is right and proper—do you think they are going to stand by and see the daily press uncensored? What do you think about the daily papers? What do you do with your children in regard to the daily papers? Do you let them read everything they see there? Do you censor your papers? Do you even exercise discrimination as to what daily papers comes into your home? Do you take the one that has the pictures, the gaudiest headlines and the yellowest topics?

"The daily papers will be censored like the moving pictures, and the books will be censored, the publishers will be censored, the theatres will be censored, and we will even censor Congress and the church.

"This is a bill designed to control the amusement of the plain, common people and to let the rest go unwhipped of censorship. It is entirely unnecessary, to say the least, because the moving picture men will do it themselves. Give them a chance and let them see what can be done. This agitation is a little beyond the moving picture industry. It is just in its infancy now; the industry is just commencing.

Influence Uplifting.

"The moving pictures have already done more to elevate the standards of the people than almost any agency in this country, and I speak as a churchman having ... most profound allegiance and loyalty ... Master, and I will tell you why. It ... it out of business nearly every low-cheap, common variety show that ... to tour the country and attract the ... of the country. They cannot com-

pete with the moving pictures any more. There are still a few left in New York and other slums of humanity from which I come, but as a rule they are passing away.

"I will tell you another thing that it has done. I have lived in many parts of this country, and a great part of my time has been spent in small communities, as a missionary and evangelist, going round from place to place—but not of the Crafts kind—a minister of my own kind doing missionary work, and I know the conditions in rural communities.

"I know the lack of amusement. I know the monotony—the life of loneliness in those communities—and it can scarcely be imagined. Of all the lots in life the lot of the farmer's wife is especially hard. This is especially true in a Western community. She cannot look forward to anything more exciting than an occasional social at the church, which is, to say the least, not very thrilling. Now, the whole world has been brought to these people, the great playwrights, the great authors, the great cities, the great manufacturing industries—a world in all its splendid effervescence of science, art, literature, genius and joy has been brought to these people.

"You can establish a board of censorship, but if you do it will blot out a lot of that, and there will be not so many films left as you think for. Men will not be able to invest in things of that kind when there is hanging over them a shadow of a board of censors who may or may not have artistic sensibilities. It will be a blow felt all over the country if you undertake to pass this bill."

CLEVELAND PLAIN DEALER

OF ...

"Birth of a Nation."

"The Birth of a Nation" is the type of picture that cause skeptics to take notice and then go again and again. The Ohio board of censors has barred this picture from Ohio because of possible race prejudice. This holding of the Ohio censors has given the ministers of Buffalo a club with which to prevent the showing of "The Birth of a Nation" in Buffalo.

That the people of Buffalo have long awaited an opportunity to see this D. W. Griffith spectacle is proved by the many letters of protest being received by the newspapers. Meanwhile, "The Birth of a Nation" is teaching American history to thousands of people in every state in the Union except Ohio.

Lansing Mich. Tribune Feb 4

PHOTOPLAY IS ALL "O. K." SAYS BOARD OF CENSORS

Lansing's movie censors can't see anything the matter with "The Birth of a Nation." The portion of the film which is generally objected to was run off before a choice party yesterday consisting of the board of police and fire commissioners reinforced by City Attorney Joseph H. Dunnebacke and H. ... Kinney, who represented a committee. The verdict of the board was "O. K."

Representatives of the Civic league were not admitted to present their arguments before the board after the film was shown however.

"There is nothing against it," said James ... groes in the film," said James ... ey, president of the board of police and fire commissioners, last night.

"The play strikes the white ... and the carpet-baggers who ... negroes whiskey. The real villain is a white man."

The picture play was not cut at all and will be run exactly as shown.

All the members of the board of police and fire commissioners, with the exception of J. P. Edmonds, who was out of town, were present and were practically unanimous in their approval of the film as shown.

Feb 6

Critics Who Have Fa... Under Shubert Bo...

WOOLLCOTT, EATON, POLLOCK AND WOLF AMONG VICTIMS.

Interesting Instances of Advertising Bludgeon Over Heads of Editors in New York, Chicago, Boston—How the Bludgeon Has Been Found To Be a Boomerang.

By SAMUEL HOPKINS ADAMS.

"During all this period that this man has been writing ... about our plays and of the plays that were produced at our ... New York Times received on an average of from $600 to $700 ... advertising the very plays which this man condemned. We paid ... on an average of $35,000 a year."—From an affidavit by Lee ...

Between the lines of the passage quoted above may be ... gist and essence of the theory of dramatic criticism as conceived ... Shubert brothers, Lee and Jake: that newspaper opinion is ... advertising rates. With varying success they have practiced ... press of America, in cities where they control theatres and ... tising. The theory may be paraphrased as follows: "We pay ... so much per year to advertise our productions. Hence that ... its dramatic and news columns is bound to publish only what ... Otherwise we don't get our money's worth." In other words ... does not represent value received in advertising, but is paid ... pose of suborning what is supposed to be free and independent ... reviewing published for the benefit and information of the ... you have the Shubertian dogma of super-criticism. To what ... indignity it reduces the newspapers accepting it, is sufficiently ...

The "this man" of Lee Shubert's affidavit quoted above ... Woollcott, dramatic critic of The New York Times, at present ... many months exiled from all Shubert theatres for the crime ... honest opinion of Shubert performances. As the attempt ... the Times into handing over its dramatic columns to the Shuberts ... and Jake, is the most important of their many assertions ... and as its determination is likely to settle, once and for all, ... of independent dramatic criticism in America, the principle ... controversy have a special interest.

Almost immediately upon Mr. Woollcott's appointment ... matic department of the Times the Shuberts began to ... being "unfair." That is, he did not invariably enthuse over ... ductions. In fact, he evinced a regrettable independence in ... advertisers paying "on an average of $35,000 a year."

The trouble culminated in Mr. Woollcott's review of "Taking ... which opened at the Thirty-ninth Street Theatre last March. ... opinion as expressed in his Times review, while not complimentary ... production, could hardly be attributed to "malice, prejudice and ... the amiable motives ascribed by the Shuberts to Mr. Woollcott ... —since the worst said of the farce was that it was "not vulgar" ... that the plot was "quite absurd," that the second act was "tedious," and that the play in general was "a bed-room farce" ... persion upon their delicacy, however, rent the sensitive souls ... Jake, and they came out with an advertisement warning the public ... the notices, since "some of the critics, lacking in humor, may ... you believe that somewhere there is something just a little bit ... in 'Taking Chances.'" Having thus rushed to the defence of ... in print, they proceeded to get after Mr. Woollcott. A fine ... sentative informed him, semi-officially, that he was to be ... for the next Shubert opening were sent to the managing ... Times, with the proviso that they were not to be presented ... Woollcott.

Had they raked the New York newspaper offices with fine ... Shuberts could hardly have found a less promising subject ... periment in super-criticism than Mr. Carr C. Van Anda, managing ... of the Times. Mr. Van Anda holds to the old-fashioned ... newspaper should be edited by the editors, and not by the advertisers ... wasted no time on explanations to Lee and Jake—possibly ... they wouldn't understand, even with a diagram. He just sent ... tickets.

Rumors flew along Broadway next day that the Times ... the Shuberts and the Shuberts were going to "get even" with ... by the usual method of cutting out their advertising. If that ... intent they made a tactical error in pausing to consider, and ... their chance; for when, ten days later, Mr. Woollcott, having ... tickets to the Maxine Elliott Theatre, was denied admittance ... management presented the Shuberts with a second shock by ... line of Shubert advertising out of the paper. Mr. Woollcott ... suit to secure the right to enter Shubert theatres on ... Decision in this suit is still pending. In the court proceedings, ... some curious self-revelations of Lee Shubert as a Super-Critic ... nished in his sworn statements in that case. Concerning ... practice of dramatic criticism he has this to say, apropos of ... comment upon "Suzi," which he cites as exemplifying "the ... actuated every utterance which this plaintiff (Mr. Woollcott) ...

"I submit that it is not criticism to say 'Further discussion ... piece is absolutely useless.' If the man is a critic at all he ... public what its deficiencies are and not disgust the public ... play by simply saying that discussion of it is absolutely useless ...

Actually, what the Times—not Mr. Woollcott, for he ... this review at all—said of "Suzi," in addition to the sentence ... was this:

"Suzi is just hopeless Casino musical comedy, has stuff ... very little music."

Now, if that is not criticism then a new definition of ... sorely needed. Criticism of the Shubert species it evidently ... certainly fulfils one Shubert requirement. It tells the public ... play's deficiencies are in unmistakable terms. But let us ... the Super-Critic, deeper into definition.

"So, too, I say, it is not criticism for him to say, as he ... Daisy,' produced at the Shubert Theatre, 'Has a poor book,' ... other things quoted above. They are not criticism of its ... are not criticism of the acting. They are not criticism of ... They are just the utterances of a man actuated completely ... prejudice and hatred."

Another unfortunate citation, since Mr. Woollcott had ... criticism of "Miss Daisy." Aside from that, if the book ... production is not its theme, what is? Possibly the costuming ... judge from certain Shubert productions. But the most significant ... of the excerpt above is the "malice, prejudice and hatred" ... is so characteristic of the Shubert mind that it seems almost ... a delusion of persecution, as the alienists term it: this ... criticism of a Shubert play must of necessity arise not from ... belief of the reviewer, but from some mean, unworthy ... feeling against Lee and Jake personally. It crops out from ... affidavit, where he swears that either prior to his appointment ... matic critic of the Times, or immediately thereafter, ... "conceived a personal grudge or grievance against this ... or against his brother, Jacob J. Shubert, or against the ... cal Company, or Sam S. & Lee Shubert, Incorporated, or ... probably all of them"—or, as one might go on indefinitely ... Hoboken Ferry, or the Tropic of Cancer, or the binomial ... which Mr. Woollcott replied ... certainly has ...

... York. ... has shown his bitter feeling and ... mistake and has uniformly written scathing ... productions made by the defendants and ... of the ... productions made by the defendants and ... of the ... Mark that "uniformly." In their own advertising ... highly favorable extracts from the Times which ... Woollcott by name, concerning no less than five of ... quoting from him, without using his name, in ... Therefore, either the Shuberts must have garbled ... Lee practice well within the elastic range of their ... They could not have read their own advertisements ... There is a third alternative, but I do not impute ... Since it is perjury, against which a plea of poor ... defence. And, by the way, out of the sixteen ... Shuberts as evidence of unfair and prejudiced ... As a final touch of self-revelation, Lee Shubert ... graceful act of hiding behind the skirts of ... he pleads as justification for excluding the Times ... Terry wouldn't have gone on the stage in ... Mr. Woollcott was going to be present, so "terrified ... over his criticism of her in a former play. ... attack upon Miss Terry." What is this "attack" ... and ferocious portions of it which Shubert ... follows: "The most important role fall to ... She is not richly endowed with ... Terry's work is mechanical. ... she is not happy." On the theory that this ... witness, what word would Lee, the Super-Critic ... review? "Murder" maybe. And if stagey ... and stricken into the wings by such a ... then truly a reign of terror is ... Mr. Woollcott is still excluded from the ... Advertising is still excluded from the ... the dispute, a reference by Walter P. ... brought him into the super-critical ... Mr. Eaton took occasion to defend Mr. ... range of proper dramatic reviewing. ... table paper that he had been taboo ... Eaton communicated with A. Toxen ... Eaton communicated it were true. Without ...

were lowered, and he was admitted to the sacred precincts of super-criticism.

Less fortunate was Channing Pollock, the playwright, who also writes dramatic criticisms for various publications. Although he had been a Shubert employe, and had parted from the Shuberts on the best of terms (Jake presented to him, with a tearfully emotional speech of gratitude, a valuable gold and jewelled match box, which upon speech of gratitude, a a thin plate with paste sparklers), Mr. Pollock did not [illegible] to be of Shubert plays with the same frankness which he employed towards productions. Presently his supply of complimentary tickets to Shubert "first nights" was cut off. As his contributions are mainly to magazines, first-night tickets are not necessary to him, as he bought his own seats. All went well until he attended a performance of "Fanny's First Play" at the Comedy Theatre, as a guest of Gilbert Miller, the son of Henry Miller. As soon as he stepped into line at the entrance Mr. Pollock was greeted by Harry Hyams, manager of the theatre, who attempted to draw him out of line. Mr. Pollock jerked himself free.

Hyams then informed him that he could not enter the theatre.

"Why?" asked Mr. Pollock. "I have received no such notice. I am another man's guest and intend to see the play."

"Orders," replied Hyams. "You can't get in."

Mr. Pollock, however, stayed resolutely in line, but as he was about to hand his pasteboard to the ticket taker, Hyams ordered the latter to shut the door. The subordinate did so, slamming it upon the critic's foot. Mr. Pollock then jerked the door open in spite of the ticket taker, and as the play had begun took the first vacant seat.

Mr. Miller meantime, who was farther back in the line, had the door slammed in his face, jerked it open also and took the first vacant seat. During the intermission both found their places, bought and paid for, and took possession of them. After they were seated, John Sheehan, an executive employe of the Shuberts, attempted to beguile Mr. Pollock out between the acts, and, failing in this ruse, asked that the critic write headquarters next day that Hyams was not responsible for failure to execute the ban, which he did. Hyams was discharged that week from the Shubert payrolls.

Thereafter Mr. Pollock had others purchase his tickets whenever he wished to review a Shubert production, disguised himself, sat in the gallery, and used other means of escaping detection because of the unpleasant scenes that might have arisen if recognized. He still has others purchase his tickets for Shubert shows, but has experienced no inconvenience recently when entering their theatres.

Coincidence might possibly be invoked to explain the singular case of the Staats-Zeitung. In the review of the Winter Garden performance, last winter, the German daily deplored the absence of Germany from the parade of the nations in the finale of one act, and suggested that this was hardly in the spirit of neutrality to be expected from a public playhouse. Stirred to their souls' depths, the Shuberts sent out notices that the German costumes had been delayed, but that this feature would appear as soon as possible. Whether, as further testimony to their souls' agonies, or only by a curious chance, their advertisements disappeared from the columns of the Staats-Zeitung shortly, and, it is said, Mr. A. Toxen Worm, the press agent, turned upon the offending critic to the extent of cutting him off from the complimentary ticket list. Since then Mr. Wilstach, who is credited with being an able diplomat and composer of difficulties, has taken over the press agency activities of the Shuberts; tickets again go to the Staats-Zeitung, the Shubert advertisements again bloom in its columns, and the newspaper staff manifests a wise and proper reticence concerning the whole regrettable incident—or, shall we say?—co-incident.

The Shubert sensitiveness is not confined to criticism of their productions alone. To the dogma of super-criticism they undertake to add the principle of *lèse-majesté*. Some years ago Percy Hammond, then the dramatic critic of the Chicago Evening Post, suggested in a casual paragraph that, as the Shuberts were given to naming theatres after themselves or their associates, they christen their new theatre "The Onion," in honor of Jake. Thereupon the Shuberts put Mr. Hammond on the unfriendly list, and notified the Post that he would not be admitted to their theatres. Only for a short time was the decree enforced, and it might have been forgotten forever had not the critic of the now defunct Chicago Inter-Ocean suggested (with credit to Percy Hammond) that "The Orchid," a Shubert production, might more appropriately be named "The Onion." Of course, the Shuberts wrote to the Inter-Ocean, advising that some other critic be sent to their theatres. They received a letter of counter-advice from George Hinman, owner of the Inter-Ocean, counselling them to stick to the drama and leave the management of his newspaper where it belonged. The circumstance opened the old wound, however, and Mr. Hammond was again shut out, until he went over to the Chicago Tribune, in charge of its dramatic department.

Now, everybody in Chicago knows that it is more comfortable and salubrious to sit on a thistle and eat lighted matches than to tell the Chicago Tribune what not to do. But what is common knowledge to all the rest of mankind may yet be alien to the Shuberts. After a short respite they began to get discontented with the Tribune reviews, and said so. In fact, A. Toxen Worm went all the way to Chicago to say so, and when, on top of his arrival, Percy Hammond violated the rules of super-criticism by reviewing unfavorably a Shubert play, Mr. Worm took it up with James Keeley, then the publisher. He got so little satisfaction that, upon his departure, the Chicago office of the Shuberts called up Mr. Keeley and uttered dark hints about withdrawal of advertising.

"You needn't bother," said Mr. Keeley. "I'll fix it."

He fixed it by ordering all Shubert advertising out of the Tribune from that day. Subsequently the Shuberts got back into the paper, but not by any triumphal route.

Having three theatres in Boston, the Shuberts reasoned that their advertising bulked large enough to give them control of the newspaper columns in that city. Possibly they had made the essay before and found it practicable; these are secrets of journalism which do not come to light. In selecting the Boston Traveler as a suitable subject for bullying, however, the Super-Critics exhibited poor judgment. The occasion was Miss Salita Solano's review of "Just a Woman," presented at the Wilbur Theatre. To the average reader Miss Solano's observations would not appear to fall under the Shubert ban as being "actuated completely by malice, prejudice and hatred," though they were undoubtedly "unfair" in the Shubertian sense of being unfavorable.

"It is rumored," ran the Boston Traveler review, on December 14 last, "that Eugene Walter rewrote 'Just a Woman' three times, giving it a new title for luck at the end of each period of labor. After seeing the performance last evening at the Wilbur Theatre we would suggest that Mr. Walter go into seclusion with his play for a fourth time—or, better still, abandon it altogether."

Then followed a column of analysis of the plot and the acting, wherein the critic specified the grounds of her criticism. That she was not alone in her views is proven by the withdrawal of the play within three weeks. This was preceded by another Shubert withdrawal, the withdrawal of the advertising of all three Shubert theatres on the day following the publication of the "Just a Woman" criticism. No pictures of press matter were sent from these theatres for the customary Saturday theatrical page. From the Shubert representatives it was learned that the cause was Miss Solano's offending review. When, on the following Monday, a new production appeared at the Shubert Theatre no tickets were sent to the dramatic critic of the Traveler. As that paper considers a new play as news, interesting to its public, tickets were purchased and the play reviewed without reference to the incident. So matters went on for three weeks, the Shubert people evincing a total unconsciousness of the existence of the Traveler. At the end of that period a representative of the advertising department of the newspaper dropped in for a friendly talk with the local Shubert manager. The manager's edict was curt and decisive: Fire Miss Solano, or no Shubert advertising.

Now, a few years ago this sort of bludgeoning "went" with Boston newspapers, and there are still papers in that city, such as the Post, the Globe and the American, which habitually find anything unfavorable to an advertiser, and particularly a theatrical advertiser, too painful for utterance. On the other hand, the Traveler and the Herald (under the same ownership) have established their independence, as have also the Transcript and the Christian Science Monitor. Indeed, the Shubert man should have known that he was on dangerous ground, from a previous highly unsuccessful attempt to bludgeon the Herald for an unfavorable review of "The Road to Happiness" by Philip Hale. The Bourbon spirit, however, seeps down from the Shuberts to their employes; the spirit of which it is said that it forgets nothing and learns nothing.

The Traveler representative promptly replied that the paper could conduct its dramatic department without aid, assistance or interference from the Shuberts.

[illegible] said (paraphrasing [illegible]) that his organization was [illegible] discrimination, that the discretion for [illegible] Solano) must go, or the Shubert advertising would remain out.

The Traveler man said that, speaking for his superiors, there was no prejudice against the Shuberts or their shows in his office, but that there was a distaste for dictation by an advertiser, and that if the Shubert theatres were determined to withhold their advertising from the Traveler it would be well to consider the effect of its being evicted from the Traveler's associate publication, the Morning Herald and the Sunday Herald.

[illegible] upon the Shubert disciple saw a great light. In New York, with [illegible] against one newspaper, the odds were with the Shuberts. [illegible], with three theatres against three newspapers, it looked different. [illegible] advertising reappeared in the Traveler on the following day. [illegible] have had a wider and more varied experience with [illegible] than the Morning Telegraph, which prints more dramatic [illegible] any other daily in New York. For a time, some years ago, [illegible] largely Shubert press agent output. When the Telegraph [illegible] William E. Lewis of the Lewis Publishing Company [illegible] Shubert [illegible] in other theatres [illegible] Lee & Shubert were stockholders in the [illegible] Telegraph Company. [illegible] were adjusted and [illegible] to the Morning Telegraph. Not long [illegible] Mr. Lewis's office with a [illegible] mental process [illegible] in the Morning Telegraph that are [illegible] are written by members of the [illegible] Shuberts.

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implied that paragraphs written about his productions were unfair and showed a hostile attitude.

"Will you treat me as you do all other theatre managers?" he finally asked Mr. Lewis, editor of the Telegraph.

"I shall do in the future as in the past," answered Mr. Lewis. "You will get the squarest deal you are entitled to, as do all the others."

"I will order my advertising back in the paper," said Lee Shubert.

"Never mind about the advertising," returned Mr. Lewis; "wait until you cool off. You may not think the Morning Telegraph treats you fairly, and may get into your head again that I am unfriendly. Don't put your advertisements in the Morning Telegraph until you are quite sure you wish to do so."

An agency sent Shubert advertising to the newspaper that midnight.

Everything was peaceful for several weeks following; performances, including those of Messrs. Shubert, were reviewed or reported, their advertising appeared daily in meagre quantities and a fair amount of Shubert publicity boosts, fresh from their press agents, was published.

This calm did not continue indefinitely, however, for Rennold Wolf, the Telegraph's dramatic critic, and other writers were constrained to tell the truth about some of the Shubert productions. Protests from the Shubert publicity and advertising departments were received, and finally the Shuberts requested that Mr. Wolf be discharged.

This was not the first time they had demanded Mr. Wolf's discharge. He had reported their productions conscientiously during these several years, had told Morning Telegraph readers his estimates of them, which in every case could not be complimentary because of the unsavory flavor which tainted many of their pieces, and during every passage at arms between this newspaper and Messrs. Shubert, Mr. Wolf's dismissal was demanded.

About this time the Shubert publicity manager sent in a two-column story for publication attacking other managers, in particular Henry W. Savage. The article was rejected, and it was explained that the franchise to advertise carried no right to attack competing managers. The Shuberts, through the ever active and adroit A. Toxen Worm, insisted that this story be printed, and intimated that their advertising again would be withdrawn. Thereupon Mr. Lewis rejected the daily advertising list of Shubert theatres, as well as the article.

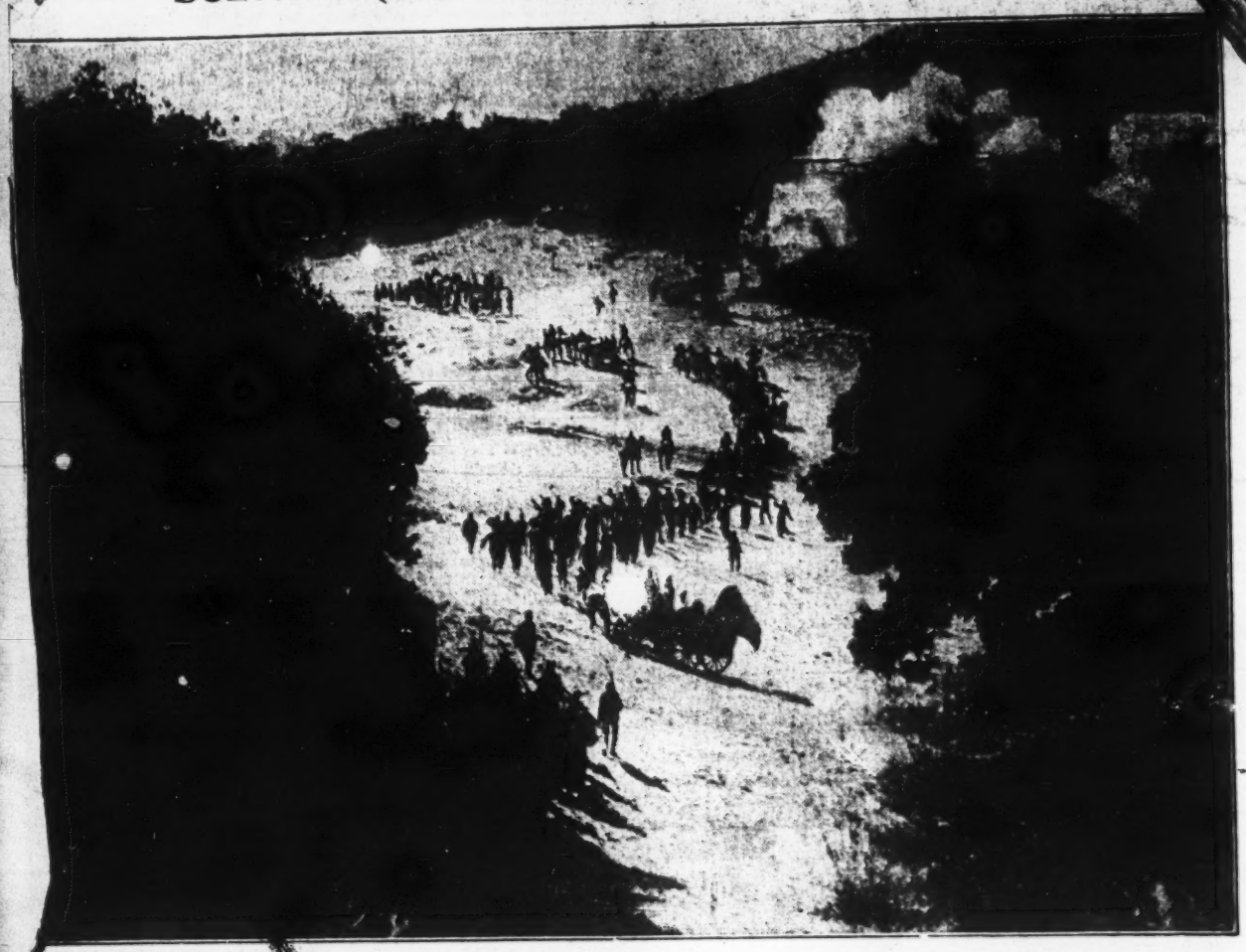
As a matter of business such action on the part of newspaper publishers cannot be comprehended by the Shuberts, it seems, as money to them appears to be everything, completely overshadowing such incidentals as art, fair play and honor.

Later it was decreed by the Shuberts that no employe of the Morning Telegraph attend any of their theatres and that no advertising be placed in Mr. Lewis's newspaper. Possibly to avoid prosecution for premeditated discrimination the wording of their subsequent contracts was changed to read, in effect, that no advertising of attractions be placed in any newspaper without the consent of the managers.

The Shubertian practice of disciplining the newspapers by the withdrawal of advertising as punishment for unfavorable reviews may be safely left to the newspapers. There are enough daily and weekly publications with courage and sound professional standards to fight that battle to a victorious finish. Of far more vital importance is the other principle of Shubert super-criticism, the right to exclude from a public theatre any writer whose opinions are not servile to the immediate interest of the theatre management.

If that contention can be established and enforced it will mean the emasculation of dramatic criticism in America. No matter how offensive, indecent or vile a play may be, the public will have no general warning of its character. On the other hand, a good play will enjoy no advantage over a bad play, since all will be unqualifiedly praised and commended, according to the edict of the managers. The newspapers will become merely the paid claqueurs of the men who control stage productions. What our theatres may degenerate into with the Super-Critic in control, the critic writing to his dictation, and the honest reviewer barred at the door, is a prospect to stagger the boldest optimism.

SCENE FROM "THE BIRTH OF A NATION"



BIRTH OF A NATION' WINS PRAISE OF MANY MAYORS

Executives in Other Cities Wire to Mayor Meals That the Great Film Production Has Resulted in No Race Troubles

In making his decision to not interfere with the presentation of "The Birth of a Nation" at the Orpheum Theatre during the week of February 14, Mayor Meals was guided very largely by the recommendation given the picture by a number of Harrisburgers who witnessed it in other cities, and also by the unanimous verdict of the mayors and councilmen of other Pennsylvania cities expressed in telegrams sent to Mayor Meals.

When opposition to this play developed, Mayor Meals proceeded to a careful investigation of the experiences in other cities where this picture had been shown, with the result that a deluge of telegrams came from all directions from mayors and other city officials who had witnessed "The Birth of a Nation" in their own cities, and found that, while the opposition to this great spectacle was undoubtedly founded on sincerity, there was really no reason for any fear of trouble or racial prejudice resulting from its presentation.

The Mayor of Reading, where the play was shown to crowded houses during the entire present week, had remonstrances filed with him similar to those that were filed in Harrisburg, but after investigation, he permitted the play to be given. On Monday night, after its opening in Reading, he telegraphed to Mayor Meals that "The Birth of a Nation" had opened its engagement without any trouble, and that after seeing it, he considered that it would have been an injustice to the people of his city to have prevented it from being shown. He characterized it as a great work of art, and his opinion was substantiated in a list of 50 telegrams from other places. Among these telegrams were the following:

New Castle, Pa., Feb. 3, 1916.

Hon. Mayor,
Harrisburg, Pa.:

"Birth of a Nation" played here Nov. 18 and 20, and caused no racial feeling or disturbance whatever and no cause for any. Our opinion very educational.

Mayor A. H. NEWELL,
Chief M. L. YOUNG.

Lebanon, Pa., Jan. 31, 1916.

Mayor Meals,
Harrisburg, Pa.:

Understand war play, "Birth of a Nation." Permit me to say that "The Birth of a Nation" played Lebanon and stirred up no racial feeling or prejudice or any other disturbance. Can say was one of the best pictures ever played Lebanon. Will be a treat for the people of Harrisburg to see it.

G. P. SPANG, Mayor.

Wilkes-Barre, Pa., Feb. 3, 1916.

Mayor of Harrisburg,
Harrisburg, Pa.:

"The Birth of a Nation" is now playing its second engagement in Wilkes-Barre inside of two months. I consider it the greatest exhibition I ever witnessed. It created no racial feelings of any kind and a large number of negroes visited the theatre and witnessed the performance.

JOSEPH G. SHULER,
City Commissioner.

Shamokin, Pa., Jan. 31, 1916.

Mayor of Harrisburg,
Harrisburg, Pa.:

I have seen "The Birth of a Nation" and think it is the finest wonderful moving picture ever made. Everybody should see it and hope the manager of the Opera House, Mr. Quirk, gets a return date. Don't let your people miss seeing it.

J. IRVIN STEEL,
Editor Daily Herald.

Reading, Pa., Jan. 31, 1916.

E. S. Meals,
Mayor of Harrisburg, Pa.:

"The Birth of a Nation" was presented here this evening and delighted a large audience. It would seem to us that had we stopped the performance it would have been an injustice to our fellow citizens as it would have deprived them of the opportunity of witnessing a spectacle that is being shown throughout the United States. We consider it a play of great inspiration and educational interest and one that should not cause any racial prejudice or feeling nor be objectionable.

EDW. H. FILBERT,
Mayor.
WILSON S. ROTHERMEL,
District Attorney.

Easton, Pa., Jan. 31, 1916.

Mayor Meals,
Harrisburg, Pa.:

"The Birth of a Nation" was satisfactory to our people and caused no racial prejudices.

D. W. NEVIN,
Mayor.

Shamokin, Pa., Jan. 31, 1916.

Mayor of Harrisburg,
Harrisburg, Pa.:

"The Birth of a Nation" caused only favorable comment here. There are black heroes as well as white heroes, and white villains as well as black villains. It attacks not the negro race but the corrupt and scheming politician who seeks to use the ignorance and cruelty in men. Every good citizen ought to see it and learn its lesson.

MAYOR DRUMHEISER.

Hazleton, Pa., Jan. 31, 1916.

Mayor,
City of Harrisburg, Pa.:

There was absolutely no trouble here with presentation of "The Birth of a Nation." People of all classes regarded it as one of the season's best attractions. Thousands anxious for return date.

J. W. KRAFT,
Managing Editor of the Plain Speaker, Associated Press correspondent.

Hon. E. S. Meals,
Mayor, Harrisburg, Pa.:

This is to certify that I have witnessed the production of "The Birth of a Nation" in the city of Lebanon and regard it as one of the finest and most instructive productions I have witnessed. The public in general were grateful to Manager Spang in securing such an excellent entertainment which was attested to by the largest houses ever given any company in this city and are eager for its return in the near future.

Very truly yours,
JAMES E. FISHER,
Supt. Park and Public Property.

Wilkes-Barre, Pa., Feb. 1, 1916.

The Mayor of Harrisburg,
Harrisburg, Pa.:

I witnessed the performance of "The Birth of a Nation" on its previous engagement and consider it the greatest exhibition ever seen in Wilkes-Barre. The performance has created no racial feeling in any form and is this week playing a return engagement.

JOHN V. KOSEK,
Mayor City of Wilkes-Barre.

Wilkes-Barre, Pa., Feb. 1, 1916.

Mayor,
Harrisburg, Pa.:

My Dear Sir—The Birth of a Nation was shown here in December and no racial feeling exhibited. Nearly every one in the community attended. It has returned for the present week. The attendance last night was large. I have seen it and regard it as an [illegible] treat.

FRED H. [illegible]
City [illegible]

Lebanon, Pa., Feb. [illegible]

Mayor E. S. Meals,
Harrisburg, Pa.:

Mrs. Krause and I attended the production of "The Birth of a Nation" at the Academy of Music in this city Tuesday evening and thoroughly enjoyed the presentation of this marvelous series of pictures. I see no objectionable in the entire production as it seems to me, from my knowledge of history, that it is a truthful depiction of those stirring days [illegible] the Civil War and the period following, and this Nation play should be one of the greatest educators of the present day young and old.

GEORGE F. KRAUSE,
Supt. Streets and Public Improvements.

Hazleton, Pa., Jan. 31, 1916.

Mayor,
Harrisburg, Pa.:

Seen "The Birth of a Nation" in Hazleton. Thought it very instructive. Could see no cause for disturbance.

ALBERT H. JACOBS,
Deputy Sheriff Luzerne Co.

"The Birth of a Nation" will be presented at the Orpheum Theatre twice daily during the entire week beginning Monday, February 14. The spectacle will be presented here just as it was in the larger cities, with special music by a big orchestra, and the proper effects worked with the play. If the Harrisburg engagement of this attraction comes up to the standard that has been set in other Pennsylvania cities, the Orpheum will probably have a record-breaking week. "The Birth of a Nation" attracts crowds from distant points much the same as "Ben Hur" did in its earlier days.

The prices to be charged for "The Birth of a Nation" at the Orpheum will be the same as for other first-class attractions, ranging from 25 cents to $2.00. The seat sale will open on Tuesday of next week. Mail orders, accompanied by remittances, may be sent in at any time, and they will be filled at the opening of the sale. Telephone orders will be taken until the sale opens, and all seats ordered in this way will have to be paid for before the date of the performance for which they are purchased. The theatre management evidences that this is the only arrangement possible when crowds of the expected proportions are to be handled.

"The Birth of a Nation" will start at 2 and 8 p. m. sharp, and it is earnestly requested that patrons be in their seats prior to the beginning of the show.—Adv.

eep Wrong Things Out of the "Movies"

Glimpse Is Shown of the National Board of Censorship at Work; Some Curious Comments and Opinions Ventured

HAT second kiss was a little too much, don't you think?" said the matronly looking member of the n picture censoring committee, usly regarding her fellow censors. trim little woman next to her d vigorously.

," she agreed. "For an innocent girl of twelve it didn't look exact- thing."

the young woman with bright s who sat in the end chair at the ring committee's meeting couldn't t in her heart to condemn that sec- iss.

an't see a thing wrong about it," emarked, turning wondering blue on her companions.

so the second kiss stayed in. Oth- the public would have had to the new "movie" which was on before the censoring committee one of its most thrilling moments d to a minimum.

trial of this particular "movie" milar to that undergone by almost motion picture film manufactured United States before it is sent out exhibited. There are 225 members national board of censorship, who vided into committees of from four elve. Before one or another of committees all motion pictures are ed, the object being to free them objectionable features before they own publicly.

not an easy task. To begin with, tional board of censorship doesn't for depotism. It is a strictly re- n institution, its intention being a consensus of good opinion on eral impressions likely to be gath- rom a picture by an average audi- To be sufficiently broad minded ognize the need for catering to different tastes and yet to keep e eye on the films so that nothing is damaging is left in, is the goal the board sets itself.

Admit Occasional Mistakes.

etimes we fail," admitted one of mbers. "Sometimes we let films that might better have been d. At other times we let things that we would like to see out, can't for the life of us find a reason for our feeling. But on ole our work has certainly proved ctive. In the six years that we een looking over the pictures I e can fairly say that tremendous ement has been made in the gen- aracter of the films sent out and details as well. We are working blic good and to give motion pic- akers the benefit of representa- ublic opinion, so that their pic- will contain nothing that will bad moral impression on an e audience."

eally looked to me as if she were him on," said the matronly cen- mly, breaking in on the discus-

mind still lingered on the motion film in which the innocent 12- d had figured as a heroine.

age was not stated," she con- "but when the scene opened and s playing on the floor with the kin rug she certainly couldn't en a day over twelve, while in next scene she was gowned like ante and appearing at a grown- e and it was then that she him twice, only a few minutes e thought the tiger skin rug was live animal. Really it doesn't tural."

ever, my dear," warned the cen- the next chair, "you know we ere to say whether the pictures ural or not. All that we have to say whether or not they are that's different."

was one man in attendance on ticular committee and at this he entered the discussion. f course she was gringing him he remarked coolly.

e Men Always Suspicious?

nder if that's what the men al- ink?" gasped the young woman cheeks. "Why, I didn't think stringing him along at all. I she was an innocent child. She o beautiful when she was play- the tiger skin rug."

would imagine," said the one mestly, "that a little girl who mbol so beautifully was a mar- man, and yet they tell me that g actress who did that part real-

nder why it is," asked the young with the red cheeks, "that who play children's parts are o much more childish than chil- ometimes real children don't ldish at all; they are often stern ical, and they never seem to believe in tiger skin rugs being real after they are two years old."

The matron who had condemned the second kiss bent forward and fixed a penetrating eye on the one man.

"And so you think she was stringing him along?" she demanded significantly; "and you are a man. You ought to know about such things."

"Not that that sort of thing would ever appeal to me," the one man hastened to say. "Never! But then I was thinking how the public would take it; personally, I should never be in the least attracted by an imitation child whose dark curls were so obviously pinned on in bunches."

The picture flashed on and flashed out. The committee filled up its ballots with painstaking marks of approval or otherwise, and from an anteroom a mysterious voice announced:

"'Ariadne,' a three-real picture by the Call and Curtain Company."

All the members of the committee hastily prepared their fresh ballots in order to deal with "Ariadne" as soon as she should be flashed on.

She came. She was really beautiful. Moreover she was classic. Her draperies, though Greek, were modest; her poses were charming. A delicate little mythological story was capably presented by her and her fellow artists.

"Really charming!" whispered the earnest matron, while the red-cheeked girl forgot she was a censor and sat forward eagerly watching the flying pictures. The one man also forgot his professional attitude in his enjoyment of the picture, and three other members of the committee poised their pencils eagerly prepared to mark on their ballots: Education value, excellent; art and skill of production, excellent; entertainment, excellent; moral effect, excellent—as soon as the end should come.

And Then the Art Poses.

But alas for human credulity; that wasn't all.

When the graceful and discreet Ariadne had played her part and vanished from the screen the picture kept right on going.

The alarming heading "Art Poses" appeared on the curtain.

The committee groaned. They had seen art poses before.

"I wonder if she will be as fat as the last art poser?" whispered a slender censor near the door.

She was. No previous siren of the screen could have outweighed her. She was not the first Ariadne of the picture at all, but a person much less lovely, much less graceful and much less discreet.

"Dragged in by the hair," moaned the comfortable matron. "Why will they do it?"

The committee waited ominously. When the picture was finished, after showing Ariadne from the Louvre, Ariadne from the British Museum, a particularly horrible sight; Ariadne from the Dresden art gallery, and, most terrible of all, Ariadne from the modern Munich school of art, the film concluded with Ariadne on the firing line.

The committee united pursed its lips and said as seven women and one man:

"Cut out the nude poses at the end, which have nothing to do with the picture anyhow and do not belong to the plot, and are just dragged in very obviously to cater to morbid taste, and the picture will go."

It sees a simple enough verdict, for, since the film is on trial, no great amount of money is lost in changing it, especially by the simple manner of curtailment indicated. Nevertheless the exhibitor present, who wanted to sign up for Ariadne, groaned heavily.

"Why," he lamented, "the poses at the end are just what we wanted the picture for—don't you know it? We could get great posters out of that stuff at the end for putting outside the theaters. We need that stuff."

A Ban on Nude Poses.

The committee looked at him accusingly. "Of course we saw why you wanted it," they assured him, "but it's what you must have. It is exactly that sort of thing which must be cut out. There isn't any reason for those poses and it is a very pretty story, beautifully put on, and both interesting and harmless. Now you propose to spoil it by dragging in these additional nude poses. They ruin the picture from an artistic standpoint, but of course we have nothing to do with that, except in this way—if one of those pictures was necessary to the plot of the picture we might regard it differently, we might hesitate to say, as long as it belonged there, that it should be cut out. But since not one of those additional poses is necessary, they must be taken out."

The exhibitor sighed, but none the less he knew that the film producer must bow to the will of the censors. If they don't and if the nude poses remain in that picture, some one of the many correspondents of the board of censorship will note the fact and report the matter to the board at once. These correspondents of the board of censorship reside in all parts of the United States, and when a picture has been passed by the board subject to specific eliminations, they are promptly informed of the name of the film, the name of the company and the eliminations required. Should this picture be produced unaltered the correspondents will be in position to enter a complaint at once with the authorities where it is shown, and this complaint invariably means that the film must be immediately withdrawn.

The national board of censorship of motion pictures is an unusual organization in many ways. In the first place it is made up entirely of volunteers, none of whom receive any pay, and among whom there are 185 men and women who all serve on committees which take up at least one afternoon or evening each week. These censors have no interest in moving picture shows other than that which relates to their improvement for the general good and the suppression of evil factors which would be injurious to the public. Without any authority from the state to enforce its rulings, the board is recognized by the producers of moving pictures as so powerful a force that practically the entire motion picture output of the United States is voluntarily placed before the committees for judgment before being placed before the public, and its strictures on any films shown are absolutely obeyed by the producers. In the new place, the great companies are themselves responsible for the organization and pay the office expenses involved.

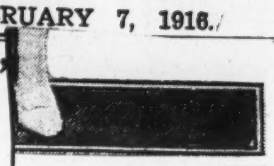
Conditions Forced a Change.

Before the formation of the national board of censorship the character of motion pictures had become so notorious that the business of the better firms engaged in the production of pictures began to be seriously affected by the bad reputation of pictures generally. Mayor McClellan, in 1909, closed all the moving picture shows in the city, partly on the ground that they were held in buildings not properly protected from fire, but also with the intention when these theaters reopened under license of demanding that a better standard of morals should prevail. Partly as a result of this and in fear also of the rising storm of protest throughout the country over the nature of the films the Association of Moving Picture Exhibitors of New York went to the People's Institute and asked that a committee of censorship, made up of men and women of recognized position in relation to social conditions, be formed. The motion picture men bound themselves in a by-law of their organization to abide by the mandates of the committee. The People's Institute then invited a number of civic and social organizations to join with it in a board of censorship, which was made part of the institute on the administrative side. The main offices of the national board are in New York City, which is, of course, the center of the motion picture industry. But, although the board was originally located since October, 1910, it has censored practically all motion pictures issued in this country. The board operates by an agreement by which all pictures are submitted before they are placed on the market, and any change suggested in a given picture is carried out not only in New York City, but in the whole United States. Since the motion picture industry is now the fifth largest industry in the United States, it is easily to be seen that the board has its work cut out for it. To give some idea of the work involved, here are some figures for 1914-

Total number of reels inspected	9,4
Total number of feet of negative film inspected	9,498,0
Number of reels condemned in toto in the form presented by the manufacturer	1
Number of subjects condemned in toto in the form presented by the manufacturer	
Number of reels condemned even after pictures had been remade by the manufacturer	8
Number of subjects condemned after reels had been remade by the manufacturer	3
Number of changes made by national board	1,197
Total number of feet eliminated from sample copies	101,955
Cost to manufacturers of negatives destroyed	$152,932
Total cost to manufacturers of negative, sample copies and sales copies kept off the American market	$513,853

The Work of the Committee.

The national board of censorship consists of the censoring committee and the general committee, to which is added the large body of volunteers co-operating in the cities of the country. Of these there are at the last reckoning 650. When, at a meeting of one of the censoring committees before whom films are shown, there is a disagreement of opinion as to the desirability of passing on some one picture, the matter may be referred to the general committee by even one member of the censoring committee who has been unable to convince



—American Press Photo.

EARL BUTTONS.

e plaid gabardine are combined in this ited for Southern wear. The arrange- ite gives the appearance of a redingote ons and narrow roll collar are details

FORD SAYS

HEN APRON.

dation. Splash went the lard as I added a cupful of water, and the steam scorched my face, while the vicious little drops of grease covered me from head to foot, burning my arms and soiling my clothes.

I banged the oven door shut and centered my waning interest upon a salad. It should be lettuce with sliced hard-boiled eggs. The next thing for me to do was to prepare the eggs—a very easy process, although it began to look almost scientific to me as I went about the business of it. However, everything boiled merrily, and so encouraged was I that I began to associate a Yorkshire pudding with my delicious roast beef.

A Rude Interruption.

The cookbook was easily located, and off I went to the cool, comfortable living room to study the recipes. It seemed to me they called for portions enough to feed two regiments, so it took me a good half hour at mental arithmetic to figure down proportions enough for four. I might have been there yet with my pencil, paper and cookbook if there had not come a terrific explosion from the kitchen—a veritable bombardment.

In dismay I fled out of the room, and when I had reached the stove, to my horror the water had boiled off the eggs and by some strange chemistry which I had never known anything of, those insignificant little eggs had blossomed out and were reposing from the ceiling to the farthest corner of the kitchen.

I won't give space to the description of my feelings, but this is what we had for dinner: One very small scorched potato apiece, some roast beef, nearer shoe-leather than anything I can compare it to; plain lettuce salad and a stray vegetable or so, which looked very anemic and was almost raw at the core. Never had I been so tried, but dear mother and Lottie ate it without a word and complimented me extravagantly.

This I want to say to the housewives who can brag of their achievements in the kitchen—it takes greater genius to set a good supper upon the table than it does to become a moving picture star!

Mary Pickford.

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STORY for TONIGHT

F. A. Walker.

NCE—PART I.

stone began to get heavy on his shoulder. So he sat down on the side of the road. "If a great giant sixty feet high, with a big name like Balomackson, would come along," he thought, "I would get him to carry this grindstone for me."

In a short while a party of people coming from the city passed that way, and, seeing Janco sitting there, they asked:

"Why are you sitting here on the side of the road?"

"I am waiting for a great giant sixty feet high, named Balomackson," quietly answered Janco (forgetting what his father had cautioned him about answering), as though waiting for giants was an everyday thing with him. At this the people trembled. It was enough to make them tremble.

"Why do you wait here for a giant sixty feet high named Balomackson?" they asked, trembling some more.

"I will not tell you that," replied Janco, for he just then remembered what his father had told him about answering questions. Of course, this frightened the people still more, so they hurried back to the city and told the king about this Janco and the giant. The king, who was just taking a bath, was

verse comment among those who do not know the circumstances under which the pictures are censored is the nature of the posters which are placed in front

STATE FILM CENSORS BILL TO GET HEARIN

Assembly Codes Committee Will Consider Ahern Measure on Feb. 23—Fight Expected.

(Special Dispatch to The Morning Telegraph.)

ALBANY, Feb. 8.

A hearing will be held before the Assembly Codes Committee February 23, on Assemblyman Fred M. Ahern's bill to establish a State board of motion picture censors. Great interest has been manifested in this proposed measure, and when the bill comes for discussion a warm debate is expected. A similar proposition was introduced at the last session of the Legislature by Assemblyman Mitchell. After several hearings on the measure it failed to receive the support of the committee and it was allowed to be shelved in the committee.

The Ahern bill provides for the appointment of a State board to be appointed by the Governor, with the consent of the Senate. It is to consist of three members, which shall examine all motion picture films or reels, and approve such as shall be moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral.

It is made the duty of every motion picture producer to furnish to the board, whenever required, a description of any motion picture. The members of the Board of Censors will receive annual salaries of $5,000.

REV. DR. CRAFTS LOSING GROUND IN CENSORSHIP FIGHT

"Deserted and Disowned by His Former Friends; Branded by Them as Visionary and Impossible," Says J. W. Binder, Executive Secretary of Motion Picture Broad of Trade.

FEDERAL CAUSE POLITICAL

D. W. Griffith Shows Why Film Industry Can Make No Progress as an Art or Educational Medium if It Is Burdened With Censorship—Historical Subjects Arouse Enmity.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 8.

J. W. Binder, executive secretary of the Motion Picture Board of Trade, has made a terse rejoinder to the attack made upon himself in a prepared statement issued in Washington last Friday by Rev. Dr. Wilber F. Crafts, superintendent of the International Reform Bureau, as part of the latter's campaign, or rather propaganda, in favor of Federal censorship of motion pictures.

The full text of the Crafts statement in which he indulged in a personal attack on Executive Secretary Binder, and which was printed in The Morning Telegraph last Saturday morning, has been mimeographed in the offices of the Crafts Reform Bureau and is being given wide circulation through the United States mails, being sent by him to newspaper correspondents in Washington, and to newspapers and organizations throughout the country in an effort to bolster up the fight for censorship.

When Mr. Binder was asked to comment on the Crafts statement he replied, laughingly:

"The worthy doctor does me entirely too much honor. Prior to reading the article you show me I had no idea at all that I was a personage of so much power and importance. I can, it appears, with a wave of my hand, change the whole course of affairs. A meeting is held more than a year ago in the office of the United Managers' Protective Association. A resolution is passed favoring a single censorship instead of many. A committee is appointed. This committee proceeds to Washington to inform the President, presumably awaiting its coming with palpitant anxiety, of its momentous findings. It gets as far as the office of Secretary Tumulty. Then I interpose some magical and mythical 'influence' and, behold, the committee is balked, thwarted, foiled, and the whole course of the motion picture industry, bent as it was to have Federal censorship, is turned about and changed.

"Marvelous, Watson, marvelous.

Branded as "Visionary."

"My only serious comment upon a situation which, so far as the advocate of censorship is concerned, is rapidly degenerating into a farce is this: When a cause is in such dire straits that its father confessor descends to personalities its condition is pitiable.

"Deserted and disowned by his former friends of the Paramount, Lasky, Famous Players, branded by them as 'visionary and impossible,' he turns to that last resort of the beaten, personal abuse of myself and the splendid array of men and women who, contending for an eternal principle—freedom of expression—shattered his pitiful pretenses at the recent hearings at Washington.

"It is, indeed, 'to laugh.'"

An interesting new angle to the situation was disclosed to-day, when it became known that Representative Benjamin C. Hilliard of Colorado, a Democratic member of the House Education Committee, had received from J. W. Binder, executive secretary of the Motion Picture Board of Trade, a letter asserting that the only proponents of Federal censorship in the motion picture industry are the Lasky-Famous Players-Paramount group. Mr. Binder's letter reads as follows:

"New York, Feb. 5, 1916.

"My Dear Mr. Hilliard—"The only proponents of Federal censorship among the motion picture people, as will be proven by the printed record of the hearing, are the Lasky-Famous Players-Paramount group.

Based Upon Expediency.

"They represent, perhaps, less than 2 per cent. of the entire output of motion pictures in the United States. That their position regarding motion picture censorship is not based upon principle, but upon expediency, is proven by the attached copy of a telegram which reached me this morning from Los Angeles.

"The Motion Picture Producers' Association, whose committee signed the telegram in question, was organized by Messrs. Lasky and his general manager, Goldfish, about six weeks ago. It is composed of sixteen of the largest producing companies on the Pacific Coast. In its membership are included companies composing the Paramount group.

"When this association learned of the position taken by the founders of their association on Federal censorship, it called a special meeting and a committee was appointed to lay out a campaign opposing all forms of censorship. The position of the association on this matter is clearly shown by the telegram addressed to me, copy of which is attached hereto. I commend it to your careful consideration.

"It shows that the fifteen other corporations composing the Motion Picture Producers' Association do not endorse the Lasky-Famous Players-Paramount proposition with regard to Federal censorship. On the contrary, they directly oppose it.

"I am sending you this information believing that you are sincere in seeking for the truth. Yours very truly,

"J. W. Binder,
"Executive Secretary."

The same information has been submitted to other members of the House Education Committee. The telegram inclosed in Mr. Binder's letter reads as follows:

"Los Angeles, Cal., Feb. 2, 1916.
"Motion Picture Board of Trade,
"18 East 41st St., N. Y. City.

"The Motion Picture Producers' Association representing sixteen producing companies is opposed to censorship. We believe that a proper understanding by the public of the evils of censorship will mean its elimination. We are preparing a campaign of education by means of slides and literature. This we will distribute to the exchanges and exhibitors to be displayed to the public with blank petitions to be signed by the patrons of theatres petitioning the various legislative bodies to abolish censorship. We ask your co-operation in this great educational work by urging your distributors and exhibitors to assist in this propaganda. Address 1715 Northwestern avenue, Los Angeles.

"Motion Picture Producers' Association.
"R. O. Davis,
"D. W. Griffith,
"Thomas H. Ince,
"P. D. Gold, Jr.,
"Committee."

D. W. Griffith's Position.

From Los Angeles David Worth Griffith, who put "The Birth of a Nation" before the public, has sent the following telegraphic statement of his position:

"The motion picture can never make any progress as an art or as an educational medium so long as it is burdened with censorship. Let us be given as American citizens the freedom given workers in other forms of expression—the speaking stage, the printed word, or the plastic arts, and with the workers in these other fields. If we sin, let us be punished; but we beg and plead with you that you await the sinning before you mete out the punishment. The greatest educators of the country have urged upon us to put away the slapstick comedies, the ridiculous sentimental mush stories, and go to the stories of history for our subjects.

"They have told us repeatedly the motion picture could impress upon a people as much of the truth of history in an evening as months of study would accomplish. As one eminent historian told me in person, 'It teaches history by lightning.' The reason for the slapstick and the worst that is in pictures is censorship.

"Let those who tell us to uplift our art invest money in a historic play. It does not matter with what reverence this be approached, they would find it could not be done without incurring the wrath of a certain part of our people, which would unquestionably find its reflection in the action of the censor. There is no vital period of history that can be truthfully produced in a motion picture that does not arouse the prejudice of some one of the present day. Yet no one would dare make such an attempt while censorship prevails.

"I was considering the production of the history of the American people this last year. It got into the papers. From all over the country I was strongly advised that this was not the time for a play on the American revolution because the English and their sympathizers would not take kindly during these emotional war times to the part the English played in the war of the American Revolution, and the pro-Germans would not care to see the Hessians play the part they would play in the story of our freedom.

"Already censorship is in the hands of the politicians, which means the Government happening to be in power absolutely controls the sentiment of the motion picture."

FILM CENSORSHIP IS CONDEMNED BY REV. THOMAS DIXON

Author of "The Clansman," Upon Which Is Founded Great Griffith Production, "The Birth of a Nation," Excoriates Attempt to "Put Shackles on the Human Mind."

CALLS EFFORT "INFAMOUS"

Declares It Duty of Congress to Abolish All Censors—John D. Bradley, President of Secular League, Says People Should Be Trusted With Respect to New Vehicle of Expression.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 9.

Rev. Thomas Dixon, Jr., author of "The Clansman," the book upon which is founded the David Worth Griffith production of "The Birth of a Nation," one of the greatest motion pictures ever produced, and who is also a classmate of President Woodrow Wilson, has gone strongly and squarely on record before the House Committee on Education in opposition to the establishment of Federal censorship of motion pictures. In two telegrams that have been made part of the record now before the committee, Mr. Dixon, internationally known as a novelist and playwright, advises the advocates of Federal censorship to "get rid of this bugaboo," asserts that censorship of motion pictures is "the most dangerous attack on American liberties since the foundation of the republic" and describes the project for censorship as a step backward into the Middle Ages, when Guttenberg's invention of the printing press was greeted with the shout, "This shall not be."

From a gentleman so beyond reproach the condemnation of the project for Federal censorship of films should be considered as important a factor in the situation as was the statement recently submitted to the House Education Committee by the Rev. Dr. Cyrus Townsend Brady, a Protestant Episcopal clergyman-novelist and author, who severely criticized the censorship project. Thomas Dixon, Jr., is a Southern man who entered the ministry and then gained fame in letters, just as the Rev. Dr. Cyrus Townsend Brady is a Northern man who has had a similar career of renown both in the church and as an author. These two prominent clergymen-novelists have clasped hands across Mason and Dixon's Line in a joint protest against censorship of the films, and especially against Federal censorship.

Son of a Clergyman.

Thomas Dixon is the son of a clergyman and was born in Shelby, N. C., in 1864. He is also a brother of Amzi Clarence Dixon, a Baptist clergyman who, after serving as pastor of important churches at Baltimore, Brooklyn, Boston and Chicago, went to London in the Summer of 1911 to become pastor of the Metropolitan Tabernacle. After being graduated from Wake Forest College in North Carolina in 1883 and taking a law course at the Greensboro (N. C.) Law School, Thomas Dixon, Jr., was admitted to the bar of all North Carolina courts and to the United States District and Supreme courts, after which, in 1883, he won a scholarship in history and politics at Johns Hopkins University at Baltimore.

There he was a classmate of Woodrow Wilson, who, between 1883 and 1885, was engaged in post-graduate work at Johns Hopkins University. In 1885 Dixon was elected to the North Carolina Legislature, but he resigned the next year to enter the Baptist ministry, serving as pastor of churches in Raleigh in 1887, in Boston in 1888, and in New York from 1889 to 1899. From 1889 to 1903 he was also a popular lyceum lecturer. He is a member of the Players and Lambs clubs, and wrote "The Leopard's Spots," "The One Woman," "The Clansman," "The Life Worth Living," "The Traitor," "Comrades," "The Root of Evil" and "The Sins of the Father." He also wrote the play, "The Sins of the Father," produced September 21, 1910, in which he played the leading role.

(Continued on Page 2, Column 3.)

KINGSTON'S (AT NEW

FEELING HEIGH... AT SEEING "BIRTH OF A NATION" BARBER AND NEGRO CLASH IN "NEAR RIOT"

Rumor says racial prejudice heightened by witnessing "The Birth of a Nation," caused a small sized riot between a "white" and "black" in the Looking Glass barber shop, East Michigan ave., early Thursday morning.

A hole a foot in diameter in the plate glass window and the badly disfigured face of the Negro porter are mute evidences of the encounter. The barber shop employes decline to talk about the fray but onlookers tell the following story:

"No nigger can—" said a barber, to Frank Burton, the colored porter, following some racial argument.

"What's that," cut in the Negro, throwing out his chest at the barber.

The porter stepped within range of a cologne bottle gripped in the barber's hand and stopped it with his forehead. The porter then grabbed a hair tonic container and heaved it at the barber as the later dashed out of doors. The bottle missed the mark and crashed through the window.

The cologne bottle cut a long gash in Burton's left cheek.

Paper? Date

Yes Bill ~~good~~ ~~Good~~ ~~Bad~~ Bad story
Good advertising

POST-STANDARD, SYRACUSE,

Movie Censorship.

One of the most meddlesome and dangerous bills before Congress is that which asks the appointment of a Federal Motion Picture Commission, to pass upon all photoplays before they are screened for the public.

At the present time there exist not only many state censorship boards, but there is a National Board of Censorship formed through agreement of the larger producers with social workers. This form of censorship has worked well; at least there has been less complaint over the type of photoplays shown in this country than over the type of spoken drama staged within recent years.

The present form of censorship is as satisfactory as we can hope for. There is no public demand or need of a Federal censorship. Its operation would be costly, it would do the same work that is now being done locally, and it would have no other effect than to embarrass the producers who, at least until the present time, have never attempted to give the public either immoral or obscene pictures.

The bill is a sample of unnecessary legislation that often creeps into Congress. It should be defeated.

FILM NOT BARRED THERE.

Louisville Declines to Censor "Birth of a Nation."

(Special Dispatch to The Morn... graph.)

LOUISVILLE, Feb. 9. ...yor John H. Buschemeyer to-day to... a delegation of citizens he would not take any action looking toward the prevention of the exhibition of the film "The Birth of a Nation," scheduled to show here next week. The Mayor's visitors were informed that in his opinion the film was of a purely historical nature and in no way might be construed as a reflection on the negro race of the present day. Opposition to the film was that it would have a tendency to arouse race prejudice.

Steps were taken some weeks ago by former City Attorney Clayton Blakey and other white men to bar the picture in Louisville. At that time David W. Griffith, the producer, who is a former Louisville man, announced that he would spend any sum of money necessary to exhibit the film here.

Telegraph

...THE MORNING TE...

...CENSORSHIP ...UNDEMOCRATIC

...n Haynes Holmes Discusses ...deral Bill at Church of Messiah.

...R SPEAKERS AGREE

...ate Censor Board Acting Only Under Stimulus of Public Opinion.

...t the Church of the Messiah, Park ave... and Thirty-fourth street, last week, ... movement to establish a mandatory ...ing picture censorship was denounced ...undemocratic and un-American.

...he speakers pointed out that a bill was ...ding in Congress to appoint a board of ...e persons to pass on the morality, de...cy and expediency of all moving pic...res in interstate circulation and to de...de "what 100,000,000 free American citi...ns shall think." This, the speakers ...eclared, was an entering wedge toward ...he abolition of free speech and a free ...ress.

Ohio and Pennsylvania have boards of ...ensors, but eleven other States refused ...o pass laws providing for them, but there ...s a growing feeling that the pictures ...hould be taxed in some way to make up ...or the deficit in excise taxes, caused by ...picture theatres putting the small saloons ...out of business.

The Federation of Churches and the Society for the Prevention of Crime favor censorship by legally constituted boards, or board, while the National Board of Censorship, which passes 99 per cent. of the motion pictures in an advisory and altogether voluntary capacity, is opposed to mandatory censorship.

In openeing the discussion, the Rev. Dr. John Hayes Homes, pastor of the church, declared that he was opposed to the general principle of mandatory censorship, but admitted that some pictures made him feel that he would like to have an hour, or even a half hour, to "smash some of these people" who are producing films. The two films that most thoroughly aroused his ire, he said, were "The Battle Cry of Peace" and "The Birth of a Nation."

Felt Like Throwing Bombs.

"If ever I wanted to throw bombs and smash theatres," he said, "it was on the two occasions that I saw 'The Birth of a Nation.' The film is a slander on the country."

"We all feel at times as though we would like to censor certain pictures," remarked Lester F. Scott, associate director of the People's Institute, "but the vital question is, not whether we like any particular picture, but whether that picture is bad for the community."

The practic... censorship plan in... acording to this... one co... give to between... work to p...

7

PRODUCERS REPLY TO CENSORSHIP CRITICISM

Paramount-World Group Explain Attitude Toward Federal Bill in Letter to Motion Picture Exhibitors' Association of Illinois.

Arthur H. Spiegel, president of the Equitable Motion Pictures Corporation and general manager of the ...ration, was the recipien... half of his companies, o... ficial notification from ... Exhibitors' Association ...

Immediately upon rec... cation Mr. Spiegel went ... sion with Mr. Hodkin... mount Company, who re... mount group interests ... ship controversy, with ... following correspondenc...

Chica...
Equitable Motion Pic...
130 West Forty-six...
New York, N. Y.

Gentlemen—At the ... ing of the Moving Pi... Association of Illino... Feb. 4th, at which ... election of officers too... lowing resolution w... passed by a very l... sentative gathering of ...

"That we, the Mot... hibitors' Association ... sire to go on record as ... posed to any form of ... ship, national or othe... we most heartily dis... recent attitude of the ... tion Pictures Corpora... the Metro and Paramo... dorsement of and fav... sorship."

The secretary was in... ward a copy of the ... to the feature film com... tion, and also the trade ... truly,

Motion Picture Exhibi...

By J. H. Frund...
Sidney Smit...

Mr. Spiegel responded, a... ence with Mr. Goldfish, as ...

Feb...

Motion Picture Exhibit...
57 E. Van Buren St.,
Chicago, Ill.

Gentlemen—We have ... the contents of your co... the 9th inst.

We regret that the ... company, as well as th... mount and Metro, has ... disapproval of your as... we wish to assure you ... opinion, our action will ... suit to the best intere... body engaged in the ... industry.

The companies mentio... letter who have expressed themselves as being in favor of proper national censorship gave this question most serious and thoughtful consideration before arriving at any definite conclusion, and our final decision was based on the fact that proper na...

Further than the above correspondence Mr. Spiegel would not commit himself on any of the statements contained in his letter to the Illinois Association.

...NEO, J. W. GOLDSWORTHY ...ROGER, HOWARD TRUESDEL

Compelling Drama of Love and High Finance

GLANCING AHEAD

FLORENCE TURNER IN "THE ELUSIVE ISABEL"

Popular Actress Returns to the Screen in a New Universal Picture.

"The Elusive Isabel," now being produced by Director Stuart Paton, is the costliest production ever made in the East by the Universal.

This is the picture that will serve to reintroduce Florence Turner to the screen.

The cost of taking the great ballroom scene, which required 200 people as guests, was estimated by the efficiency experts at Universal Heights, to be in excess of $1,000. The principals and extras had to work all day Sunday and well into the night before the scene was completed. In this scene Miss Lawrence wore some very expensive clothes, her evening gowns and lingerie being worth more than $5,000. And these were not "prop" clothes, nor were they used through the courtesy of some importer or well-known dressmaker, but are Miss Lawrence's own property.

"DEFENSE OR TRIBUTE?" SCHEDULED FOR RELEASE

Public Service Film Company Will Handle New Feature on Preparedness.

The Public Service Film Company releases "Defense or Tribute?" the five-part feature, this week. The picture is a lesson on preparedness, but the subject has been treated from a new angle of history for two thousand ... been drawn upon to supply ... of the picture.

The audience is shown the ... the Jews, the Gauls and No... Indians and other nations wh... unprepared and overwhelmed ... armed force. There is a rev... of the important events in ... tory, and all the Presidents ... States are shown on the scre...

NEW FAIRBANKS

He Wrote It Himself, Not Picked the T...

Douglas Fairbanks cast ... coming drawing-room clothe... Fine Arts production and ... blooded Arizonian, a con... character. And the unusual ... that he wrote his own stor... of the play has not as yet ...

As an author Mr. Fairb... vaudeville act to his credit, ... Man," which he himself h... and around New York bef... theatrical seasons. Mr. Fair... directed in his new play by ... and opposite him will appear ... Love.

The supporting cast will pr... sist of Sam de Grasse, Mar... Cannon and Fred Burns, c... champion American cowboy.

TO FILM "SWEET KITTY ...

Mae Murray, the Lasky st... rehearsals on the production, ... Bellairs," under the direct... Young. She will be suppo... Forman, James Neill and ... members of the Lasky o...

Congressman W. W. Hodkinson.

Springfield (Ill.) Journal

FEBRUARY 10, 1916

"BIRTH OF A NATION" DAMNABLE--FERRIS

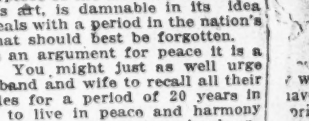
Governor Says He Would Bar Further Exhibitions of Film, If He Had Power.

"If I had the authority as governor of Michigan, I would issue today an order to prohibit further exhibitions of 'The Birth of a Nation,'" said Governor Ferris after he had viewed the production at the Gladmer theater, Wednesday night.

"If you placed $50 on my desk and told me I could have that sum if I would witnesses another performance of that picture, I would flatly refuse the offer. The picture, although a masterpiece of the motion picture producer's art, is damnable in its idea and deals with a period in the nation's life that should best be forgotten.

"As an argument for peace it is a joke. You might just as well urge a husband and wife to recall all their troubles for a period of 20 years in order to live in peace and harmony in the future. This picture simply encourages race prejudice.

"I understand the film has been barred from the state of Ohio and I intend to write a personal letter to the board of censors of that state commending them for their good judgment."



...about."

Massachusetts has an ideal law o... subject, Mr. Scott said, and this provides that pictures that arouse objections when they are displayed shall be turned over to a board of censors to edit or suppress. This reduces the number of pictures to be passed on to so few that the full board can give the matter proper attention, and it does not interfere with what people think, since the board only acts under the stimulus of public opinion.

Censor Will Use His Own Ideas.

"Every man has his own standard of morality, vulgarity and decency," Mr. Scott pointed out. "The individual censor is likely to forget what others think and substitute his own views exclusively."

Orrin G. Cocks, advisory secretary of the National Board of Moving Picture Censorship, further explained the working of the Ohio and Pennsylvania boards of censorship. The woman commissioner of Ohio, he said, recently declared that she was able to pass on two films simultaneously and at the same time talk to friends, answer telephone calls and dictate articles for the home column of a Columbus paper.

Could Be No Appeal.

If the proposed Federal Bill goes through, he explained, the board of five appointed under it would be amenable to the wishes of the Administration in passing films, and there could be no appeal from its decisions. The result would be as in Ohio, where the board suppressed "The Strike in Coaldale," and in Pennsylvania, where the board suppressed "John Barleycorn" until the ministers and the labor people were able to arouse sufficient public opinion to force the board to reverse itself.

"The Birth of a Nation" was thrown out in Ohio, because it was feared that it would turn the negro vote against the party in power, but was allowed in Pennsylvania, where the negro question was not causing trouble.

"If the bill goes through," he said, "the members will have to pass on between 75,000 and 100,000 dramatic ideas, each involving questions of morality, decency, the likelihood of inciting to crime, &c., within nine months. That would be enough to tie the commissioners into a knot.

"Already the States have been aroused," he declared, "and messages have been sent to Congress protesting against the appointment of a Federal board with power to decide questions of morality and decency for their people.

"The whole agitation for censorship," he concluded, "is based on objections to certain pictures as mental food for children. Something might be done," he admitted, "leading to deciding what pictures should not be shown in theatres to which children are admitted."

Feb 11
Detroit News

THE NEWS-RETAILER

"BIRTH OF OUR NATION"

First Time Shown On Eastside.

An exceptional opportunity for the study of American history is available to lovers of the photo drama, in the presentation of the great eight-reel picture, "The Birth of Our Nation," at Our Theatre, corner of Crane and Kercheval avenues, tomorrow (Saturday) afternoon and evening.

In allegorical form the whole story of the nation's moving early days is shown, commencing with the time of Pocohontas, and down through the stirring times of the Revolutionary war, picturizing the attempt assassination of George Washington and his wonderful battles for the freedom of our country, to the terrific and passionate episodes of the days of Lincoln. The Ku Klux Klan and the story of the Camerons is given in detail, and the famous engagements between north and south wonderfully depicted in an amazing series of perfect photography.

Many film stars take part in the drama, including Ralph Nnce in his great impersonation of the martyred president, Mary Morrice, the grand old lady of the films, whose pleading for the life of her son has moved thousands to tears; Lillian Walker, Florence Lawrence, Owen Moore, Tom Moore, James Morrison, and other noted artists.

The management of Our Theatre has secured this picture at a heavy expense, the cost for one day being over $100.00, and patrons of this popular playhouse will mis an especial treat if they do not see "The Birth of Our Nation." Performances start at 3 p. m. and are continuous to 11 p. m.

Feb 11
Detroit News

DETROIT NEWS

FERRIS ASSAILS 'BIRTH OF A NATION'

Governor Declares the Film "Symbolizes Hell."

[FROM A STAFF CORRESPONDENT.]

LANSING, Mich., Feb. 10.—"It was the most damnable thing I ever witnessed, and not for $50 would I again sit three hours and watch such scenes," declared Gov. Woodbridge N. Ferris, in discussing the motion picture play, "The Birth of a Nation."

"If it were in my power I would issue an order today not to allow the pictures to again be shown in our state. It recalls to mind things that are past and gone, greatly overplays them and does no good, but plenty of harm. Words cannot express the contempt I feel for the entire matter.

"'The Birth of a Nation' is a gigantic, spectacular exposition of human hate and revenge. Here and there is an oasis—a hint of the beautiful and the wholesome.

"An effort to revive the awful scenes of the civil war and the reconstruction period after the manner of 'The Birth of a Nation' must prove harmful to the American people. 'The Birth of a Nation' is not only a positive insult to the colored people; it is an insult to the intelligence of the white race. Would that Dante could reappear on the earth long enough to see 'The Birth of a Nation,' he would tender his apologies to the film makers of 1916.

"With the exception of the culmination of the play, the majority of the scenes arouse anger, revenge, horror and hate. Is it possible that the American people hanker for this sort of thing? Human being do not grow sweeter and better because they employ every possible opportunity for rehashing the past—for recalling quarrels and conflicts of days gone by.

"'The Birth of a Nation' does not symbolize peace; it symbolizes hell."

PERRY.

Feb. 10-11-1916

THE WESTCHESTER NEWS, WHITE PLAINS, N. Y.

THE BIRTH OF A NATION

A Scurrilous Libel on the North and Should Be Prohibited

The Picture Shows Grant, With a Big Cigar, Shabbily Dressed, and Lee Erect and A Gentleman

READ WHAT ATTORNEY-GENERAL TURNER OF OHIO SAYS

"The Clansman" was a book written in the South for the South. It was Rebel through and through. It went back to the days preceding the Rebellion and took in reconstruction days. It lauded Jefferson Davis, General Lee and the Confederacy, while it scurrilously referred to President Lincoln, the Union Generals and the Union.

"The Birth of a Nation" the moving picture that has been so widely advertised to be shown here was worked out from "The Clansman," and it should not be allowed to be shown even in the South, as it is a scurrilously, lying production and an insult to the North. Why Northern censors allow it is an enigma. In Ohio the censors rejected it and the owners appealed to the Attorney General, who went and saw it and wrote an opinion, which sustained the censors, and we herewith give most of the opinion of Attorney-General Turner.

"After viewing the photo-play entitled 'The Birth of a Nation,' I am firmly of the opinion that the Board of Censors did right in not permitting this picture to be shown in Ohio.

"Over and above the treatment of the negro, the picture is an insult to the North and a contemptible distortion of well-known history regarding the Civil War. The proper title of this picture should be 'An Insult to a Nation.'

"In the face of the indisputable fact that the mulatto is the product of the South alone, the author of this picture has dared to attempt to attribute the actions of the leaders of the North to the influence of liaison with colored women.

"Typifying a Congressional leader, preceding, during and after the Civil War, as a low, coarse, vindictive negro worshiping advocate of mixed marriages having as a mistress a mulatto who wields an influence sufficient to justify the subtitle 'A Great Leader's Weakness That Is to Blight a Nation.' This immediately precedes Lincoln's call for volunteers. That there may be no mistakes as to who is meant by this coarse caricature, they pick out a cripple to unmistakably denote Thaddeus Stevens. For fear that some one might not understand, there is thrown upon a screen a subtitle stating that 'The executive mansion of the nation was transferred to this man's residence.'

"After glorifying the rebel flag and the flag of South Carolina, the author dresses a horde of the lowest type of bad land negroes in the uniform of Union soldiers and causes them to enact scenes similar to those of Gen. Early's Army at Chambersburg, Pa. Not satisfied with even this, the author labels Union officers as 'scalawag white captains.'

"A fling is taken at Gen. Sherman's memory in the marauding scenes under the titles of 'While the women and children weep a great conqueror marches to the sea' and 'The torch of war against the breast of Atlanta.'

"Gen. Grant, the man who, according to fact and real history, sent 25,000 rations to Gen. Lee's men and allowed those men to ride their horses and mules home so as to be able to cultivate the soil; the soldier whose terms of surrender had been so generous as to evoke from Gen. Lee the statement. 'This will have a very happy effect on my men;' the man who did not even wait to witness the formal surrender of the troops, this hero, not only of the Northland, but of the entire world, is pictured with a stogie-like cigar in his mouth titled at the angle chosen by cartoonists to represent Uncle Joe Cannon, and with his hand jammed down in his pants' pocket, is made to swagger over in front of Gen. Lee who remains the personification of dignity.

"Time after time the North is unfavorably contrasted against the South. A fair daughter of the North is wooed by a gallant son of the South, who has but two competitors for her affections, one a leering lout dressed slouchily in Union blue, the other a negro.

"Insult after insult is heaped upon the soldier's uniform made sacred by the boys in blue. Notwithstanding the historical fact that the negroes were the protectors of the white women and children of the South during the dark days of the Civil War and that no ravishment of white women by blacks during that period is recorded, a Union officer's uniform of blue is placed upon the lowest type of negro imaginable, and he is made to pursue a little white girl who jumps a cliff to her death, and there is then flashed upon the screen, 'for her who had learned the stern lesson of honor we should not grieve that she has found sweeter the opal gates of death.'

"The negro's lust for white women rather than the white man's lust to regain lost power is made the justification for that organization well known in history as the Ku Klux Klan. And what all history, including the reports of the courts, say was a band of outlaws, is made an organization of heroes under religious rights. Brush up your history and imagine if you can the Ku Klux Klan giving birth to this nation.

"Among this mass of false and distorted history there was flashed upon the screen the reason for the picture and the books which preceded it, 'Bitter memories will not allow the poor bruised heart of the South to forget.'

"After viewing this picture I read the brief of attorneys for the corporation, and found quoted therein purported indorsements of the picture by Claude Kitchin, L. P. Padgett, R. N. Page, and other sons of the South, who are now prominent in Congress. In addition there is quoted therein a long eulogy of the picture by a State Commander of the Sons of Confederate Veterans. In his indorsement of the picture this commander says: 'The Sons of Confederate Veterans to-day are working along two lines: first, to see that the Southern side of the controversy which led to the Civil War is correctly stated in history, which will demonstrate to the world that we are not sons of rebels, but sons of patriots.

"We of the North are asked to forget, yet at the same time, insulting our heroes and our cause, the promoters of this picture are asking the youth of the North to accept in this picture manufactured history. In this brief there is quoted letters purporting to come from children of this State, who had been shown this picture through the efforts of a man blinded by partisan politics. These letters show that these children are accepting the incidents of this picture as real history.

"This picture shows the South to have been right and the North to have been wrong. Our fathers settled that controversy in the arbitrament of arms, and no good can come from an attempt to reopen the question or distort its history.

"This picture is neither of a moral, educational, amusing nor harmless character, and the statute (Sec. 871-49 G. C.) specifically provides that only such films as are either of a moral, educational or amusing and harmless character may be passed by the Ohio Board of Censors"

Feb. 21st 1916.

TIMES, LOUISVILLE,

PREPARING INJUNCTION

William Heck's New Tack In Fight On "Birth of a Nation."

William Heck, the lawyer who swore to a warrant against Manager A. A. Bigelow, of Macauley's Theater, alleging that in presenting "The Birth of a Nation" an old statute was being violated, is preparing a petition for an injunction to be filed in a further effort to suppress the exhibition of the film. Mr. Heck holds that the picture excites race prejudice. He is planning to base the injunction suit on the proceeding brought in 1902 to prevent a fight between Terry McGovern and Young Corbett, which, he says, was a case parallel to that he is about to institute.

ORNING TELEGRAPH

PLEA FOR CENSORS SENT BROADCAST

Dr. Crafts Returns to Attack of Film Industry, Uncontrolled by Government, in Circular Letter.

OPPONENTS BEATEN, HE SAYS

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Feb. 10.

Fearing that the united stand of a majority of the film men will delay, if not defeat, the enactment of legislation this session of Congress for Federal censorship of motion pictures, Rev. Dr. Wilber F. Crafts, superintendent and treasurer of the International Reform Bureau, to-night announced that he would go on the warpath in favor of State and municipal censorship of films in all parts of the country.

"The International Reform Bureau," said Superintendent Crafts, "will support movements for State and local censorship all over the country and will continue to do so until Federal censorship of films is assured. We intend to stir up the people all over the country in favor of getting State and municipal censorships. We will support the bills for film censorships pending in the New York and New Jersey Legislatures. I have to-day sent out letters in support of the New Jersey Holy Name Censorship bill. These letters have also gone to members of the International Reform Bureau and others in New Jersey, New York and other States where Legislatures are in session this Winter. If we are beaten in our fight in Washington for the creation of Federal censorship we will push and win the fight for State censorships everywhere, and especially before those Legislatures that are in session this Winter."

Legislatures are now meeting in ten States. There will also be a session of the Louisiana Legislature in May. Superintendent Crafts is sending his letter to all eleven of these States, scattering his propaganda broadcast through his "reform" connections in those States.

In the circular letter which he mailed brodcast to-night, Superintendent Crafts admits that most of the motion picture men are opposed to federal censorship and that the enactment of the Hughes-Smith bill, which was so severely attacked in the recent hearings that it had to be redrafted, may be delayed "unless a larger number of the high-grade film men rally to its support." This bears out the statement made in the letter from J. W. Binder, executive secretary of the Motion Picture Board of Trade, to Representative Benjamin C. Hilliard, of Colorado, printed in The Morning Telegraph this morning. In this letter Mr. Binder asserted that:

"The only proponents of Federal censorship among the motion picture people, as will be proven by the printed record, are the Lasky-Famous Players-Paramount group. They represent perhaps, less than 2 per cent. of the entire output of motion pictures in the United States."

Text of the Crafts Letter.

Here is the text of the letter which is going out over the signature of the superintendent of the Reform Bureau to "its members and others in New Jersey, New York and other States where Legislatures are in session":

"International Reform Bureau, Inc., a Bureau of lectures, literature and law for promoting moral and social reforms.

WASHINGTON, D. C.,
Feb. 9, 1916.

"Dear Friend: I see in the papers that the New Jersey 'State censorship bill of the Holy Name Society was opposed (at the State Legislature) by film men, on the ground that it was un-American, and for the further reason that a Federal law is now before Congress.' As the leader of the forces of all denominations that are asking Congress for Federal censorship, with the co-operation of the Paramount, Lasky, Equitable, World and Famous Players Film Companies, permit me to say to citizens and legislators of New Jersey and other States where Legislatures are in session, that, as the great majority of film men are fighting Federal censorship, and may delay its enactment unless a larger number of the high-grade film men rally to its support, we advise that the work for local censorship be vigorously pressed in every Legislature, and local censorship also, such as the Mayor of Orange has threatened unless the exhibition of vile pictures shall cease.

"Every mayor in the United States can suppress vile shows, either by canceling licenses or by the use of the police power, and should be asked to do so, on the ground that President [illegible] of the Universal Film Company [illegible] ed from a poll of exhibitors that more than half have asked for 'smuttier pictures' and that the five great companies above named have declared that 'the production of vicious pictures is constantly increasing' and that censorship is needed to protect decent exhibitors as well as the public. Local and State censorship will be needed until Congress provides one adequate Federal censorship, which practically all film companies saw was to their interest and asked for a year ago, before the Motion Picture Board of Trade was organized and swung most of them off into the plan of raising a big fund to fight all official censorship. Everywhere good citizens and high-grade film men should unite to suppress the shows that, if tolerated, will put this business and amusement under the same dishonor as boxing and horse-racing, both legitimate amusements, but made outcasts by disregard for moral standards.

"Yours for a 'better world,' here and now, Rev. Wilber F. Crafts, Ph. D.,
"International Reform Bureau."

State Censorship to Continue.

In a letter to Tarleton Williams, written May 13, 1915, Chairman Hughes of the House Education Committee, said: "There is no assurance that I can give that the other commissions—State and local—will be discontinued upon the creation of a national commission." This was Chairman Hughes's response to the direct question from Mr. Williams asking "will you outline for us just what assurances there are, that if the bill is passed, local censorship boards will not be formed in every State, county, village and hamlet?"

The letters now being mailed from the Reform Bureau and the propaganda conducted by Superintendent Crafts and his fellow-crusaders against a wonderful new industry fully bears out a prediction made in the brief recently filed by William M. Seabury, general counsel for the Motion Picture Board of Trade. Alluding to the statement of Dr. William Sheafe Chase of Brooklyn, one of the most active champions of Federal censorship, that a State censorship bill would be introduced in the New York Legislature, Mr. Seabury's brief said:

Now Attacks Leaders.

Superintendent Crafts to-day issued another broad-side attack on leaders in the fight against Federal censorship. The announcement says:

"The opponents of Federal censorship of films, defeated decisively in their main contention that motion pictures do not need additional censoring, a position rendered wholly untenable by the signed statement of five high-class film producing firms that 'the production of vicious pictures is constantly increasing,' are now making an effort which shows their desperation, to prove that 'there is no genuine public demand' for Federal censorship—that only one man really wants it—all other requests having been sent in, regardless of the merits of the case, at his bidding.

"A reprinted editorial of the Moving Picture World specifically named me as having more than imperial power. If this is true, the nation should follow China into monarchy and crown the men whose mere word can bring such a host of petitions, letters and telegrams from all parts of the land, regardless of the observation of the judgment of the petitioners, among whom we find religious conventions, conferences and churches, men's meetings, women's clubs, educational bodies and welfare societies.

"It would be very nearly correct to say the opposition to Federal censorship is the 'result of the activity of two or three people,' namely, Stephen W. Bush, J. W. Binder and Orrin Cocks. Mr. Bush says in an editorial on the first series of hearings: 'The only protest made at the hearing in Washington against the Smith-Hughes measure was made by the Moving Picture World'—that is, by Mr. Bush. He adds: 'Not a single producer, not a single exchange man, not a single exhibitor appeared before the Committee at its first hearing.' And we may add that when the motion picture trade did speak—it was on February 27, 1915, as reported in The Morning Telegraph—it made a unanimous 'demand' for 'one censorship' and that 'Federal.'

"That would have displaced the voluntary New York Board of Censorship, that called itself 'National,' two of whose salaried officers straightway got busy, Mr. Binder, in organizing a Motion Picture Board of Trade, to fight all official censorship and, incidentally, to furnish Mr. Binder a new job, and Mr. Cocks, in nation-wide crusading against all censorships save the imperilled one which supported him. The inside story, as it has come to me, shows that the opposition to Federal censorship is in a very literal sense 'the result of the efforts of these three possible.'"

WILL ASK WRIT AGAINST FILM

Further Steps To-day To Suppress "Birth of a Nation."

Judge Robinson Fines Negro Woman Drunk In Court.

COURTHOUSE HAPPENINGS

Further steps to stop the presentation of the photodrama, the Birth of a Nation, now showing at Macauley's Theater, will be taken this morning by W. A. Heck, according to a statement made by him last night, when he will appear before one of the Chancellors and ask for a temporary injunction against Anson A. Bigelow, manager of the theater, enjoining him from opening the theater to the public to witness the film production.

Heck spent most of yesterday going over the record in the injunction proceedings instituted in September, 1902, by Clifton J. Pratt, then Attorney General of Kentucky, to prevent the prizefight between Terry McGovern and Young Corbett, scheduled at the old auditorium. He expressed the opinion the conditions were similar.

Heck seemed to be ruffled over the action of Magistrate Dorsey last week in postponing the criminal proceedings against Manager Bigelow until Friday of this week. He said he would file the injunction proceedings in the name of the Commonwealth as a taxpayer without asking the aid of County Attorney A. Scott Bullitt or any other officer of the Commonwealth.

Heck formerly practiced law, but was suspended by Judge W. H. Field November 7, 1914, for alleged unprofessional conduct. He was charged with having collected money for S. I. I. Battiste, a negro physician, and not turning it over to him. The suspension was to run a year and until the amount of the alleged collections had been paid to Battiste.

CENSORSHIP MAY BE BOOMERANG

Walter W. Irwin Thinks Agitation Will Call Public Attention to Evils of Institution.

HAS UNITED INDUSTRY

Believes Mistakes of Local Boards Will Ultimately Result in Their Destruction.

That the hue and cry for legalized censorship now being made in Washington by professional reformers, and threatened in New York State, will not only result in its own undoing, but will so arouse public conscience that the censorship statutes in States such as Ohio and Pennsylvania will ultimately be revoked, is the prophecy of Walter W. Irwin.

Mr. Irwin is general manager of the V. L. S. E., Inc., chairman of the executive committee of the Motion Picture Board of Trade, and one of the most active opponents of pre-publicity censorship in both film and legal circles in this country.

"The efforts being made upon the part of a few misguided people to throttle the freedom of the screen," said Mr. Irwin, during the course of an interview last week, "will act as a boomerang—that is, will react to the advantage of the entire motion picture industry.

"Moreover, the censor boards themselves are unwittingly doing a great work for the industry in helping us overcome the trials and vicissitudes which all young and great industries must experience.

"In the first place, so ignorant, intolerant, arrogant—in some cases malicious and spiteful—have been the acts of these boards, that they are fast becoming the heedless instruments of their own destruction; for the very character of their conduct is gradually causing the busy American public to take notice, and to realize that such power in the hands of a few, is not only dangerous to the principles of liberty, but is an insult to our intelligence.

"In the second place, the acts of these censors is fast impressing upon the public the fact that the motion picture is the most important and powerful vehicle of thought transmission so far known to man; so powerful, that it is being punished for its very intensity; and that the industry itself possesses an intelligence and dignity so important to the educational welfare o fthe people, that they cannot afford to allow it to be subjected to injustice.

"In the third place, nothing so quickly makes for the destruction of jealousies and antagonism between the various branches of the industry, and for the creation of mutual respect and proper business ethics, as a fight against a common and unfair enemy.

Fighting Common Enemy.

"Almost up to the present time there has existed, either with or without cause, an unfriendly feeling, approaching hostility, between the manufacturers and exchange men on the one side, and the exhibitors on the other side. The most dangerous and common enemy, however, the enemy of censorship, has caused the manufacturers, exchange men and exhibitors to thoroughly realize that each branch is just as important as the other two; that the interests of the three are interdependent; that an attack upon one is an attack upon all; that each is entitled to respect and confidence; that working together they constitute a powerful protection not only for themselves, but for the public welfare, and that no longer must they be a house divided against itself.'

"[illegible] without the common enemy, the [illegible] Picture Board of Trade of America, [illegible] formed solely for the purpose of [illegible]mating all interests to promote or defe[illegible] propaganda benefiting or destructive to the industry as a whole, would not have come into being.

"Eventually, it must, and will come about, that every one in every branch of the business, interested in the welfare of the whole, will belong to the Motion Picture Board of Trade, so that, all together, we will present a united front in support or against any issue helpful or detrimental to the welfare of the public or to ourselves. This, however, will not do away with or lessen the importance of associations or organizations in any one branch. It will merely mean that such organiza-

Detroit Free Press
News Rev

THEATRE

Crane and Kercheval Aves.

Saturday, February 12, 1916

"THE BIRTH OF OUR NATION"

IN EIGHT PARTS

Continuous Performance, Commencing 3. P. M. to 11 P. M. **All Seats 10c**

Positively No Free List

Sunday, February 13, 1916

ANITA STEWART

IN A MULTIPLE PART FEATURE

"UNCLE BILL"

CHARLIE CHAPLIN'S TWIN BROTHER

LONESOME LUKE IN ANOTHER RIOT OF LAUGHTER

SOME SHOW SUNDAY

BOOSTER NITE
ONDAY, FEB. 14th.
Biograph all star three part feature
"THE IRON WILL"
5 parts
and two other good comedies.
With $15.00
in cash and merchandise.

TUESDAY, FEB. 15th
A HAM AND BBUD COMEDY
"Artful Artists"
Essanay 3 part drama
"DESTINY"
Biograph presents
"HIS WIFE KNEW ABOUT IT"
and
Two other features.

WEDNESDAY, FEB. 16th.
"FREDDIE'S LAST BEAN"
featuring William Dangman, the Freddie Ferrit of the Goddess series.
Three reel feature.
George Ade Fable,
and two other good fun films.

THURSDAY, FEB. 17th
Vitagraph offers
"JANE'S BASHFUL HERO"
A Selig-Blue Diamond masterpiece
"THE BLACK ORCHID"
in three acts.
A Hazard of Helen episode and two other good pictures.

FRIDAY, FEB 18th
Stingaree"
The episode of
"THE VILAGE WOR
A Knickerbocker comedy
"THE HEART-BREA
with two more pi

Preceding the "Birth ouf Our Nation" there will be a special children's matinee, from 1:30 until 3 p. m., at which the management will give every child a pay-envelope. The envelopes will contain money, from one cent to one dollar. Admission 5c. Every child will receive money.

REV. THOMAS DIXON OPPOSES CENSORS

Brands Federal Supervision as Most Dangerous Attack on American Liberties.

RETURN TO MIDDLE AGES

(Special Correspondence The Morning Telegraph.)

WASHINGTON, Feb. 11.

Rev. Thomas Dixon, a classmate of President Wilson, and author of "The Clansman," the book upon which is founded the D. W. Griffith production of "The Birth of a Nation," one of the greatest of motion pictures, has gone on record before the House Committee on Education as strongly opposed to Federal censorship.

In two telegrams that have been made part of the record now before the committee, Mr. Dixon, internationally known as a novelist and playwright, advises the advocates of Federal censorship to "get rid of this bugaboo," asserts that censorship of motion pictures is "the most dangerous attack on American liberties since the foundation of the republic" and describes the project for censorship as a step backward into the Middle Ages, when Guttenberg's invention of the printing press was greeted with the shout, "This shall not be."

From a gentleman so beyond reproach the condemnation of the project for Federal censorship of films should be considered as important a factor in the situation as was the statement recently submitted in the House Education Committee by the Rev. Dr. Cyrus Townsend Brady, a Protestant Episcopal clergyman-novelist and author, who severely criticized the censorship project. Thomas Dixon, Jr., is a Southern man who entered the ministry and then gained fame in letters, just as the Rev. Dr. Cyrus Townsend Brady is a Northern man who has had a similar career of renown both in the church and as an author. These two prominent clergymen-novelists have clasped hands across Mason and Dixon's Line in a joint protest against censorship of the films, and especially against Federal censorship.

The Telegram.

From Hollywood, Cal., Mr. Dixon sent this telegram, which has been filed with the Hughes Committee:

"The principle of censorship is the same as that for which patriots in all ages have been contending. For the right of free speech and a free press our fathers came to America and revolutions disturbed the peace of Europe, but freedom of expression was won at last in nearly every civilized nation of the world, most notably of all in the United States.

"If I write a book, no censorship board goes to my publisher and asks to see the proofs. If I convert the same ideas into a play and keep within the bounds of decency provided by the common law, no censor can interpose his 'I forbid.' Book, play and lecture are safe by the inalienable rights of a free people; but just wait until I make these over into a moving picture—the theory is the same for book or picture. The parchment is exposed to a slightly different process, and instead of the written word the living light and the mountains, the sea, the sky and humanity itself are imprinted upon it. Get rid of this censorship bugaboo and let the motion picture realize the brilliant future that in all right lies before it.

"Thomas Dixon, Jr."

Mr. Dixon has followed this telegraphic protest with a supplementary telegram sent from New York City to Senator James E. Martine, of New Jersey, and which has also been turned over to the House Education Committee.

The Message to Senator Martine.

"Censorship of motion pictures is the most dangerous attack on American liberties since the foundation of the republic. The motion picture is a process of recording thought on yellow parchment without the use of printer's ink, and is as great an advance on printing as Guttenberg's invention was over the quill pen. The printing press revolutionized the world by bringing knowledge within the reach of thousands. The motion picture brings knowledge within the reach of hundreds of millions. To strangle this great art in its infancy will be a crime against humanity. Free speech is the foundation of our republic. There is no reason for censorship. The motion picture is now cleaner than the spoken drama or the press. The police powers of the States are already ample. Any citizen can close any theatre within an hour if the laws of morality are violated. A censorship of opinion is the aim of our enemies. Our fathers fled the Old World to escape this and founded the republic to free the human mind from such shackles. Shall we go back to the Middle Ages?

"I first preached 'The Clansman' as a sermon. No censor dared to silence my pulpit. I turned my sermon into a lecture and delivered it from Maine to California without license. I turned the lecture into a novel, and no censor has yet stopped the press of Doubleday, Page & Co. I turned the play into a motion picture, and it has cost me $75,000 in lawyers' fees to fight the local censors the first ten months. This condition of affairs is infamous. It is the immediate duty of Congress to reaffirm the principles of free speech in America and abolish all censors.

"Thomas Dixon, Jr."

"The Birth of a Nation."

Mrs. CHARLES S. BULLOCK and C. W. CLARK.—The character of Stoneman in "The Birth of a Nation" is generally understood to be Dixon's adaptation of the historical personage Thaddeus Stevens.

FILM MEN TO FIGHT STATE CENSORSHIP

Motion Picture Board of Trade Obtains Hearing for Industry on Ahern Measure.

TWENTY-THIRD IS DATE SET

Following the introduction of the Ahern State Censorship Bill at Albany, the motion picture interests have been preparing to fight the measure. J. W. Binder, secretary of the Motion Picture Board of Trade, has been in charge of the matter, and has succeeded in gaining a hearing for the industry before the Assembly Codes Committee on February 23.

Upon hearing of the bill, Mr. Binder at once telegraphed to Fred M. Ahern, but found that the Assemblyman was already on his way to New York. Over the telephone Mr. Ahern told the Board of Trade secretary that he could not give him a private conference, but acquiesced to the hearing on the twenty-third.

Mr. Binder is gratified to find that the film interests are all behind the Board of Trade in its fight against State censorship, even the Paramount-Lasky faction, which seceded from the main group in the Washington fight, having fallen into line in the local matter.

The delegation which will appear for the film industry before the Assembly Codes Committee includes Samuel Trigger, national vice president of the Motion Picture Exhibitors' League of America; Lee Ochs, president of the State branch of the same organization, and several clergymen of prominence who are opposed to film censorship. Every branch of the industry will be represented through the Board of Trade and the Exhibitors' League, and it is hoped that many outsiders who do not favor the measure will appear when the hearing is due.

The Ahern bill provides for the creation of a State board to be appointed by the Governor, with the consent of the Senate. It is to consist of three members, which shall examine all motion picture films or reels, and approve such as shall be moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral.

It is made the duty of every motion picture producer to furnish to the board, whenever required, a description of any motion picture. The members of the Board of Censors will receive annual salaries of $5,000.

BINDER ANSWERS CRAFTS'S ATTACK

Declares Only 2 Per Cent. of Film Industry Favors Federal Censorship.

CRAFTS ALTERS TACTICS

(Special Correspondence The Morning Telegraph.)

WASHINGTON, Feb. 11.

J. W. Binder, executive secretary of the Motion Picture Board of Trade, has made a terse rejoinder to the attack made upon himself in a prepared statement issued in Washington by Rev. D. Wilber F. Crafts, superintendent of the International Reform Bureau, as part of the latter's campaign, or rather propaganda, in favor of Federal censorship of motion pictures.

The full text of the Crafts statement in which he indulged in a personal attack on Executive Secretary Binder, and which was printed in The Morning Telegraph last Sunday morning, has been mimeographed in the offices of the Crafts Reform Bureau and is being given wide circulation through the United States mails, being sent by him to newspaper correspondents in Washington, and to newspapers and organizations throughout the country in an effort to bolster up the fight for censorship.

An interesting new angle to the situation was disclosed to-day, when it became known that Representative Benjamin C. Hilliard of Colorado, a Democratic member of the House Education Committee, had received from J. W. Binder, executive secretary of the Motion Picture Board of Trade, a letter asserting that the only proponents of Federal censorship in the motion picture industry are the Lasky-Famous Players-Paramount group. Mr. Binder's letter reads as follows:

"My dear Mr. Hilliard—The only proponents of Federal censorship among the motion picture people, as will be proven by the printed record of the hearings, are the Lasky-Famous Players-Paramount group.

Based Upon Expediency.

"They represent, perhaps, less than 2 per cent. of the entire output of motion pictures in the United States. That their position regarding motion picture censorship is not based upon principle, but upon expediency, is proven by the attached copy of a telegram which reached me this morning from Los Angeles.

"The Motion Picture Producers' Association, whose committee signed the telegram in question, was organized by Mr. Lasky and his general manager, Goldfish, about six weeks ago. It is composed of sixteen of the largest producing companies on the Pacific Coast. In its membership are included companies co[illegible] mount group.

"When this associat[illegible] position taken by the [illegible] association on Federal [illegible]

a special meeting and [illegible] appointed to lay out a [illegible] all forms of censorship [illegible] the association on this [illegible] shown by the telegram [illegible] copy of which is attach[illegible] mend it to your careful [illegible]

"It shows that the fif[illegible] tions composing the M[illegible] ducers' Association do [illegible] Lasky-Famous Players-[illegible] sition with regard to I[illegible] On the contrary, they d[illegible]

"I am sending you th[illegible] lieving that you are sin[illegible] the truth. Yours very tr[illegible]

"Exec[illegible]

The same information [illegible] ted to other members o[illegible] cation Committee. The [illegible] in Mr. Binder's letter r[illegible]

"Los Angeles, C[illegible]

"Motion Picture Board [illegible]

"18 East 41st St., N[illegible]

'The Motion Picture I[illegible] ation representing sixte[illegible] panies is opposed to ce[illegible] lieve that a proper und[illegible] public of the evils of cen[illegible] its elimination. We are [illegible] paign of education by m[illegible] literature. This we will [illegible] exchanges and exhibitor[illegible] to the public with blan[illegible] signed by the patrons of [illegible] ing the various legislativ[illegible] ish censorship. We ask [illegible] in this great educational [illegible] your distributors and ex[illegible] in this propaganda. Ad[illegible] western avenue, Los Ang[illegible]

"Motion Picture Produc[illegible]

"R.

"D.

"Th[illegible]

"P.

D. W. Griffith's [illegible]

From Los Angeles D[illegible] fith, who put "The Birth [illegible] fore the public, has se[illegible] telegraphic statement of [illegible]

"The motion picture ca[illegible] progress as an art or a [illegible] medium so long as it i[illegible] censorship. Let us be g[illegible] citizens the freedom giv[illegible] other forms of expressi[illegible] stage, the printed word [illegible] arts, and with the worke[illegible] fields. If we sin, let us [illegible] we beg and plead with yo[illegible] the sinning before you a[illegible] ishment. The greatest [illegible] country have urged upon [illegible] the slapstick comedies, t[illegible] timental mush stories, an[illegible] of history for our subje[illegible]

"They have told us re[illegible] tion picture could impre[illegible] as much of the truth [illegible] evening as months of stu[illegible] plish. As one eminent [illegible] in person, 'It teaches [illegible] ning.' The reason for t[illegible] the worst that is in pictu[illegible]

"Let those who tell us [illegible] invest money in a histo[illegible] not matter with what [illegible] approached, they would [illegible] be done without incurrin[illegible] certain part of our peo[illegible] unquestionably find its [illegible] action of the censor. T[illegible] period of history that [illegible] produced in a motion [illegible] no; arouse the prejudice [illegible] the present day. Yet no[illegible] make such an attempt [illegible] prevails.

"I was considering the [illegible] history of the American [illegible] year. It got into the [illegible] over the country I was [illegible] that this was not the ti[illegible] the American Revolution [illegible] lish and their sympathize[illegible] kindly during these emo[illegible] to the part the English p[illegible] of the American Revolut[illegible] Germans would not care [illegible] sians play the part they [illegible] story of our freedom.

"Already censorship is [illegible] the politicians, which m[illegible] ment happening to be in [illegible] controls the sentiment o[illegible] ture."

Crafts Changes [illegible]

Fearing that the unite[illegible] jority of the film men [illegible] defeat the enactment o[illegible] session of Congress for F[illegible]

MARYLAND CENSORSHIP FOUGHT BY FILM M[illegible]

Ways and Means Committee of the Legisla[illegible] Hears Protest of Delegation Against Bryant Bill.

(Special Correspondence The Morning Telegraph.)

ANNAPOLIS, Feb. 17.

Constitutional freedom as opposed to the despotic censorship which has so degraded some foreign countries was argued valiantly before the House Ways and Means Committee of the Maryland Legislature at Annapolis to-day. Distinguished moving picture men from many parts of the country attended the hearing, and they made a profound impression on the legislators before whom they spoke.

The far-reaching and deep-seated issues which affect the whole national life were brought forward in a discussion of a bill introduced by Mr. Bryant of Baltimore County, chairman of the committee, to censor moving picture exhibitions. The speeches against the bill, which would place an iron hand upon the industry, the fifth in importance in the United States, were delivered by Guy L. Wonders, president of the Exhibitors' League of Maryland; J. W. Binder, secretary of the Motion Picture Board of Trade; Fulton Brylawski, representing the distributors of films in Baltimore and Washington; W. Stephen Bush, Paul Croemlein, president of the Cosmo Photo Film Company, and Howard Bennett.

In addition to the speakers there was a large delegation. Harry B. Wolf of the Baltimore bar was present as counsel. The opponents of the bill were prepared to present more arguments, but they were limited to one hour.

Present Protest

They presented a protest against the bill signed by the owners or managers of every moving picture theatre in Baltimore. The protest says:

"Believing that censorship is unwarranted and un-American in principle and theory, working an unreasonable and unnecessary hardship upon this industry and all engaged therein; basing the belief upon the failure of the censor boards of the States of Pennsylvania, Ohio and Kansas to perform the duties for which they were created, we do hereby respectfully and earnestly protest against the so-called 'Censor Bill,' now pending in the House of Delegates."

During the hearing Mr. Bryant, the author of the bill, offered to accept amendments which would insure the censorship of pictures before their purchase and showing.

Mr. Wilkinson, a member of the committee, asked questions which indicated that he is unwilling to vote for any measure that would place unnecessary hardship upon the industry.

Reformers' Delegation.

After the opponents of the bill had spoken for over an hour, beginning at 9 o'clock, a delegation representing the Holy Name Society of the Catholic Church was heard in support of the bill. Louis McKim Kines, a Baltimore attorney, was spokesman for the delegation. He said that it is the aim of the society to co-operate with exhibitors of moving pictures in producing clean, healthful, moral shows that would uplift and not degrade those who see them. He contended that many films are exhibited in which vice, crime and all objectionable features of life are displayed. He said such shows are unwholesome and nauseating and tend to create unhealthy sentiments. It is possible that there may be another hearing before the bill is reported.

In the opening speech for the opposition Mr. Wonders said:

"Our fight against censorship is a fight for artistic pictures. Censorship means that somebody else is doing the thinking for you. We are presenting clean shows. Patrons attend our shows daily. They are satisfied. If these pictures were [illegible] the moral standard they woul[illegible] patronized."

J. W. Binder, speaking next, [illegible] "Our objections to this princi[illegible] fundamental grounds. If I utte[illegible] libelous subjects I am liable t[illegible] ment. A new method of though[illegible] devised. It is the motion p[illegible] thought of to-day is thrown on [illegible] to-morrow and is seen by 15,000[illegible] If I am permitted to express [illegible] words or to write my thoughts [illegible] I should be permitted to use [illegible] thought. Not until I use or w[illegible] ous word am I liable to punish[illegible] should we not have the same [illegible] expressing this third thought [illegible] be prejudged? Shall we be [illegible] politically appointed body? S[illegible] Democrat, I should want to [illegible] campaign for the Democratic [illegible] show would I have if this p[illegible] is composed of Republicans? [illegible] sylvania and Kansas have m[illegible] take of enacting censorship la[illegible] police have the power to supp[illegible] pictures. Ours is a great [illegible] fifth in this country. It sh[illegible] made a football of legislation.

Distributors Affect[illegible]

Fulton Brylawski, represen[illegible] tributors of films, said:

"Your bill affects the exc[illegible] materially. There are 250 fil[illegible] tured every year. This would [illegible] of $500 per week in Maryla[illegible] ber of objectionable pictures [illegible] every one hundred. In othe[illegible] are taxing ninety-nine good [illegible] objectionable. If your bill t[illegible] there are between 25,000 an[illegible] in Maryland ready for na[illegible] impose a tax of $50,000 or [illegible] whole State. These are all [illegible] If the censors eliminate th[illegible] in a film you would destroy [illegible] film which cost from $200 [illegible] You had just as well cut o[illegible] ant pages in a book. Shall [illegible] films down to suit children o[illegible] of age? If you do you wil[illegible] sible the exhibition of our [illegible] The censors of Pennsylvan[illegible] cut out pictures representing [illegible] best plays. These plays have [illegible] to conform to censors' idea[illegible] suitable for boys and girls [illegible] A film showing a mother [illegible] for an unborn child was [illegible] censors say that children [illegible] lieve that babies are broug[illegible] storks or found in cabbag[illegible] censors said that children[illegible] not be destroyed.

"By the terms of your [illegible] posters and newspaper adv[illegible] you impose this hardshi[illegible] pictures the price of adm[illegible] to be increased, while ma[illegible] pelled to go out of busine[illegible]

No Complai[illegible]

Mr. Wilkinson asked i[illegible] interfere with Bennett's [illegible] said Mr. Bennett. "I h[illegible] films four or five weeks [illegible] advertise these films a[illegible] If they are to be disc[illegible] ship I shall be subject [illegible]

"Have you ever recei[illegible] on the character of ye[illegible] Mr. Wilkinson.

"No. I turned my t[illegible] resentatives of the Mot[illegible] reported that they fo[illegible] tionable. In ten yea[illegible] about fifty feet from [illegible] I thought might prov[illegible] My weekly operating [illegible] creased in ten years f[illegible]

intendent of the Reform Bureau to "its members and others in New Jersey, New York and other States where Legislatures are in session":

"International Reform Bureau, Inc., a bureau of lectures, literature and law for promoting moral and social reforms.

"Washington, D. C.

"Dear Friend—I see in the papers that the New Jersey 'State censorship bill of the Holy Name Society was opposed (at the State Legislature) by film men, on the ground that it was un-American, and for the further reason that a Federal law is now before Congress.' As the leader of the forces of all denominations that are asking Congress for Federal censorship, with the co-operation of the Paramount, Lasky, Equitable, World and Famous Players film companies, permit me to say to citizens and other legislators of New Jersey and other States where Legislatures are in session, that, as the great majority of film men are fighting Federal censorship, and may delay its enactment unless a larger number of the high-grade film men rally to its support, we advise that the work for local censorship be vigorously pressed in every Legislature, and local censorship also, such as the Mayor of Orange has threatened unless the exhibition of vile pictures shall cease.

"Every Mayor in the United States can suppress vile shows, either by canceling licenses or by the use of the police power, and should be asked to do so on the [illegible] the

Topeka Daily State Journal — (Kans.)

FEBRUARY 14, 1916

FIRST GUN FIRED

Battle Is Begun by Owners of "Birth of a Nation"

To Force Censors to Permit Showing of Picture.

A CASE IS FILED IN COURT

Asking for Writ of Mandamus Against W. D. Ross.

Complaint Against Authorities Set Forth in Much Detail.

Owners of "The Birth of a Nation," heralded as the world's greatest moving picture feature film, threw away the light field artillery with which they have been fighting for the admission of the picture into Kansas and today unlimbered their heavy siege guns by taking the controversy into the courts. Suit for writ of mandamus to compel W. D. Ross, state motion picture censor, to affix his signature of approval to the film was filed in the Shawnee county district court this morning by owners of the film against Ross through Attorneys Edwin McKeever, J. J. Schenck and Edward Nelson. The latter attorney is a prominent member of the Minneapolis bar. Schenck and McKeever are well known Topeka lawyers.

Shortly before noon today attorneys for the owners of the film appeared before Judge Dana and asked for an alternative writ of mandamus which was granted. It commands W. D. Ross to appear before the court February 16 and show cause why he has not approved the film.

Although no definite date was set for hearing of argument of the writ, lawyers will probably argue the case before Judge Dana next Friday, it was said this morning. The most important question before the court will be: Is the film immoral or is it not. It is expected Schenck, McKeever and Nelson will call upon a goodly number of those in the audience when the picture was shown here to testify.

Several weeks ago, Ross, acting independently, it is said, turned down the film after it had been shown before a select audience of 200 state officials city and county officials, newspaper men and prominent men in Topeka private life. The mammoth production moved this audience—men and women alow to show emotion—to wild applause and unshed tears.

First in Kansas.

The suit today is the first of its kind ever filed in Kansas. Fight after fight has been made against the Kansas moving picture censorship on moral grounds but this is the first time that the action of the censor has ever been questioned in court.

Today's suit is sensational and detailed. It consists of seven pages. Legally and politely the petition gives the lie to Censor Ross in answer to his contentions that the film is immoral. But that is not all. The attorneys of the film owners in their petition brand Ross's act in turning down the film as "a capricious and unlawful act."

The petition further says:

"The plaintiff is engaged in the business of exhibiting said photo play in several of said states, and that the same has been shown by plaintiff in the states of Minnesota, Iowa, North Dakota, Montana, Wyoming, Nebraska, Colorado and Idaho, to large and enthusiastic audiences, and that the play has run in the city of Minneapolis, Minnesota, for more than two hundred performances.

Of Absorbing Interest.

"That said photo play, 'The Birth of a Nation,' consists of many thousand feet of films and the finished production thereof is of absorbing interest, of high artistic merit, and is moral and instructive; that both lovable and unworthy characters of both the white and black races are shown but in all instances true to human nature, without exaggeration, caricaturing or unkindness; that the characters and situations are depicted as they were during the period just preceding the Civil war, and during the period of reconstruction following it, no scene being shown of events later than the year 1871; that the play, 'The Birth of a Nation,' is in all respects, moral, instructive and proper; and it is not sacrilegious, obscene, indecent or immoral, nor does it tend to corrupt the morals and the film is in all respects fit for exhibition; that the beauty of the play is enhanced in the presentation of the same by plaintiff by synchronized music played by an adequate orchestra, making a superb setting for the play.

Historic and Dramatic Interest.

"Plaintiff states that he is informed and believes that the idea of said photo play was conceived on an un-[illegible] munificence and [illegible] dramatic interest of Griffith, the [illegible] employed many [illegible] and [illegible] for which said performers, or [illegible] picture actors as they are commonly known, were by the said Griffith paid liberal and munificent salaries, and that in addition to said leading performers or actors, many thousand men, women and children were employed in the production of the various scenes, and that many buildings, articles of furniture and apparel and other property forms, were purchased or leased by the said Griffith at a very great expense, for the taking of said picture, and the work of such preparation continuously occupied the time, energy and talents of said Griffith and said performers for a period of over eight months from after June, 1914, until the month of February, 1915, and the said Griffith paid out and incurred in and about such preparation large sums of money amounting in the aggregate to more than $100,000.

Shown in Many Places.

"Plaintiff states that he is informed and believes that since said month of February, 1915, said photoplay has been exhibited in the states of California, Oregon, Tennessee, Pennsylvania, Illinois, Wisconsin, Texas, Mississippi, Washington, Rhode Island, West Virginia, Indiana, Missouri, Florida, Virginia, Michigan, Arkansas, Oklahoma, North Carolina, New Jersey, Georgia, New York, Vermont, New Hampshire, Maine, Connecticut, Louisiana, Kentucky and the Dominion of Canada, and one company is now on the ocean on its way to exhibit the same in Australia; that although a price of admission has been charged far beyond any heretofore attempted in the case of any other photoplay, to-wit: $2 per person, said play has been and still is being displayed to hundreds of thousands of people in various cities throughout the country, having been viewed by over five million people and has just finished a run at Liberty theater at New York City, where it was played continually from March 3, 1915, having passed its forty-fifth week and having been seen for over seven hundred consecutive performances by more than six hundred thousand people in New York City; that it was seen for over four hundred consecutive performances in the city of Boston, Mass.; for over three hundred consecutive performances in Chicago, Ill.; for about two hundred performances in Philadelphia, Pa.; for over fifteen weeks in San Francisco, Calif., and for over twenty-two weeks in Los Angeles, Calif., and for over one hundred and fifty-two consecutive performances in St. Louis, Mo., and that said photoplay has been passed by the National Board of Censorship and by the State Board of Censors of the state of Pennsylvania.

Indorsed at Washington.

"Plaintiff further states that he is informed and believes that in the month of February, 1915, said photo play was exhibited at Hotel Raleigh in the city of Washington, D. C., under the auspices of the National Press club, at which were present as guests at said club many distinguished persons, in official life, consisting of the judges of the highest federal courts, senators and representatives in the congress of the United States, members of the diplomatic corps accredited to the government of Washington, and wives and daughters of the members of said club and their guests, all of whom recommended said production in terms of highest praise, for its fidelity in reproducing scenes, persons and places, its marvelous art and photography and its educational value and excellence."

McKeever, Schenck and Nelson, in answer to Ross's contentions that the picture is "immoral and indecent" promise further sensations when argument of the case is taken up during the latter part of this week. The attorneys expect to put prominent men and women who witnessed the exhibition at the Grand January 6 to testify that the film is not immoral and there is not the least sign of race prejudice, as claimed by the censors, whom they expect to "put under he gun" in a fight to the finish to show "The Birth of a Nation" before Kansas people.

TIMES, LOUISVILLE

Feb. 18 1916

SAYS PHOTOPLAY HAS STIMULATED RACE PREJUDICE

W. A. Heck Has Manager Bigelow, of Macauley's, Placed Under Arrest.

THINKS RIOT IS POSSIBLE

Trouble Grows Out of the Presentation of "The Birth of a Nation."

W. A. Heck to-day took out a warrant in Magistrate R. O. Dorsey's court against Anson Bigelow, manager of Macauley's Theater, charging a violation of the Kentucky Statutes. The charge is the outgrowth of the manager of the playhouse allowing the film, "The Birth of a Nation," to be shown. The warrant was served on Mr. Bigelow by Constable William Fulton.

Mr. Heck alleged that the film violated Section C of the Kentucky Statutes, 1378, which makes it unlawful to arouse antagonism between former master and slave or arouse race prejudice. The statute was enacted in 1906. Mr. Bigelow is treasurer of the Louisville Paper Company. Mr. Heck said that in his opinion there was no doubt but that the picture was arousing race prejudice.

Mr. Heck does not represent the Louisville branch of the National Association for the Advancement of Colored People. This organization asked Mayor Buschemeyer to stop the showing of the picture before its production here. Mayor Buschemeyer turned down the request.

* * *

Acts on Own Initiative.

Heck is an attorney, having office at room 218 Louisville Trust building, Fifth and Market streets. I took out the warrant upon my own individual responsibility," he said to a reporter for The Times.

"I consider the show, 'The Birth of a Nation,' demoralizing, anarchy breeding, and that it will stir up race hatred and riots. It is purely a violation of the Kentucky Statutes.

"The play includes scenes from 'The Clansman' and 'The Leopard's Spots.' I had an interview with Thomas Dixon, author of these books, at Norfolk, Va., in 1913, in which he stated that he intended to have the books reproduced in photoplays and hoped that when shown generally would stir up such race hatred that the negro would be driven from the United States.

"Since the 'Birth of a Nation' has been shown in Louisville I have heard threats on the streets both by negroes and whites. That is what prompted me to take out the warrant."

"I have seen the play twice this week and have called at the theater on two other occasions and found the theater crowded. I propose to take out additional warrants. Each performance is a separate and distinct violation of the law. I found the play so filled with race hatred that although I had provided her a ticket I have forbidden my wife attending."

Section C of the Kentucky Statutes, 1376, upon which the warrant against Mr. Bigelow is based, reads as follows: "Plays that excite prejudice forbidden—That it shall be unlawful for any person to present, or to participate in the presentation of, or to permit to be presented in any opera house, theater, hall or other building under his control, any play that is based upon antagonism alleged formerly to exist between master and slave, or that excites race prejudice."

The penalty for violation is a fine of not less than $100 or more than $500, or imprisonment in the county jail from one to three months.

HAWAII TERRITORY, HONOLULU,

THURSDAY, FEBRUARY 17, 1916.

'BIRTH OF A NATION' MAY BE BARRED HERE

Mayor Lane Fears Picture Might Excite Racial Feelings

There is a possibility that the board of supervisors and the mayor will take a hand in not permitting the picture, "The Birth of a Nation," to be shown here, as advertised, unless they are convinced that it is one that is entirely proper to be shown in this cosmopolitan community.

Mayor Lane yesterday called on the treasurer of the city with a view to having him refuse to issue a license for the production of the play and that official took the matter under advisement, as it is not known yet whether the play is "immoral" as contemplated in the statute providing for the licensing of shows.

Mayor Lane is of the opinion that as the picture is one said to play on race prejudice, in a community of the kind Honolulu has it would be unwise to show it here.

Friday, February 18, 1916

Argument Against ederal Film Censorship

SYLVANIA has a State Board of Censors for moving picture s.

ast week these sapient guardians of the public ordered the Street Opera House, in Philadelphia, to cut out seventy-five lm because they contained pictures of Kaiser Wilhelm and rshal von Hindenburg.

Board of Censors says that it acted under authority of the rohibiting scenes that are "sacrilegious, obscene, indecent or r that tend to debase or corrupt public morals."

irst impulse is to laugh at the ridiculous officials who are able er something sacrilegious or obscene or injurious to public photographs of the German Emperor and his celebrated Field

e same ridiculous mental processes another equally absurd Censors would forbid showing photographic likenesses of rge or King Albert or President Poincare.

t, there would be no limit to the asinine decrees a sufficiently oard of Censors might promulgate.

for this very reason that The American earnestly protests e bill in Congress to establish a National Board of Censors of ctures.

aintain that the freedom of occupation and the liberty of pub- ould both be violated by such a censorship, and we cite this ylvania incident as ample proof that such violations of funda- stitutional rights do actually occur when a small number of e given arbitrary power to control the amusement and the of their fellow citizens.

is no reason to doubt that a Federal Board of Censors would rbitrary as a State Board of Censors.

is the inevitable result of bureaucratic authority that the become species of petty tyrants—a sort of two-for-a-cent usually wind up by adding corruption and bribe-taking to ous and absurd exhibitions of irresponsible authority.

he moving picture is at once a school, a university and a s, and by every dictate of common sense, as well as by the and guarantees of the Constitution itself, it should be left at rty to exercise its tripartite function of amusing, informing ting the people.

ws which regulate other schools and other publications are ce to regulate the moving pictures, to punish license and nd viciousness—and those laws are ample and sufficient as without any censorship whatsoever.

otest against this proposed censorship of the moving picture he same identical grounds upon which we would protest proposed censorship of the printed press.

nstitutional arguments against one are on all-fours with the al arguments against the other.

moving picture is not only an entertainment and an instruc- lso a moral force. It makes people innocently happier. And ppiness is as important to the best development of fine any other influence or virtue.

pecially is the usefulness of the moving picture evident in communities, where, from the very force of the circumstance pulation, the broadening influences of life have been some- g.

idents of these smaller communities now have brought hem the liberalizing effects of travel, of foreign scenery, of and habits of other peoples, of the social conditions of the

imagine nothing else so liberalizing, so instructive, so character.

hus liberalizing, thus uplifting, thus popular, the moving t tell the truth and must be ALLOWED TO TEL THE

will NOT be allowed to tell the truth if it is ever subject ctions of narrow-minded and stupid and bigoted and arbi- s.

mas Jefferson wisely and nobly said, the best governed least governed people.

ous Declaration affirms the right of every human being to and the pursuit of happiness." And every one of us has le right to choose the happiness that suits him best, subject ule that he must not injure others.

ave the guaranteed right to read and to talk as we please ve as we please and, as a natural corollary, to seek such t of the eye as pleases us in the moving picture theatre.

not a privilege, conceded by any Congress or granted by censors.

N INHERENT, INALIENABLE, NATURAL RIGHT, a xistence, born with us into the world.

ach one of you has the absolute right to select and to read rs and magazines which best please you, so each one of you ute right to choose for yourself what moving pictures you .

rightful board of censors is the public itself. And it is a ors which can be thoroughly depended upon to make bad pular and financial failures.

e theory of our national life is that the majority of the what is best for the people and are entitled, of right, to .

y of a censorship is that the majority of the people do not ood for them and must not have their way, but the way prescribed for them by a handful of wiser overseers.

We shall resist that un-American theory of govern life, in whatever form it shows its ugly features, as long can is printed.

In the name of individual liberty, in the name of the Consti guarantees, in the interest of good citizenship and of public happine and education and advancement, we protest to Congress against this undemocratic, un-American, reactionary, bureaucratic proposal to institute, in this free country, a Russian censorship over the amusements and instructions afforded to millions every day by the admirable device of moving pictures—the most effective entertainers and teachers the wit of man has ever conceived.

THE BEST JUDGE!

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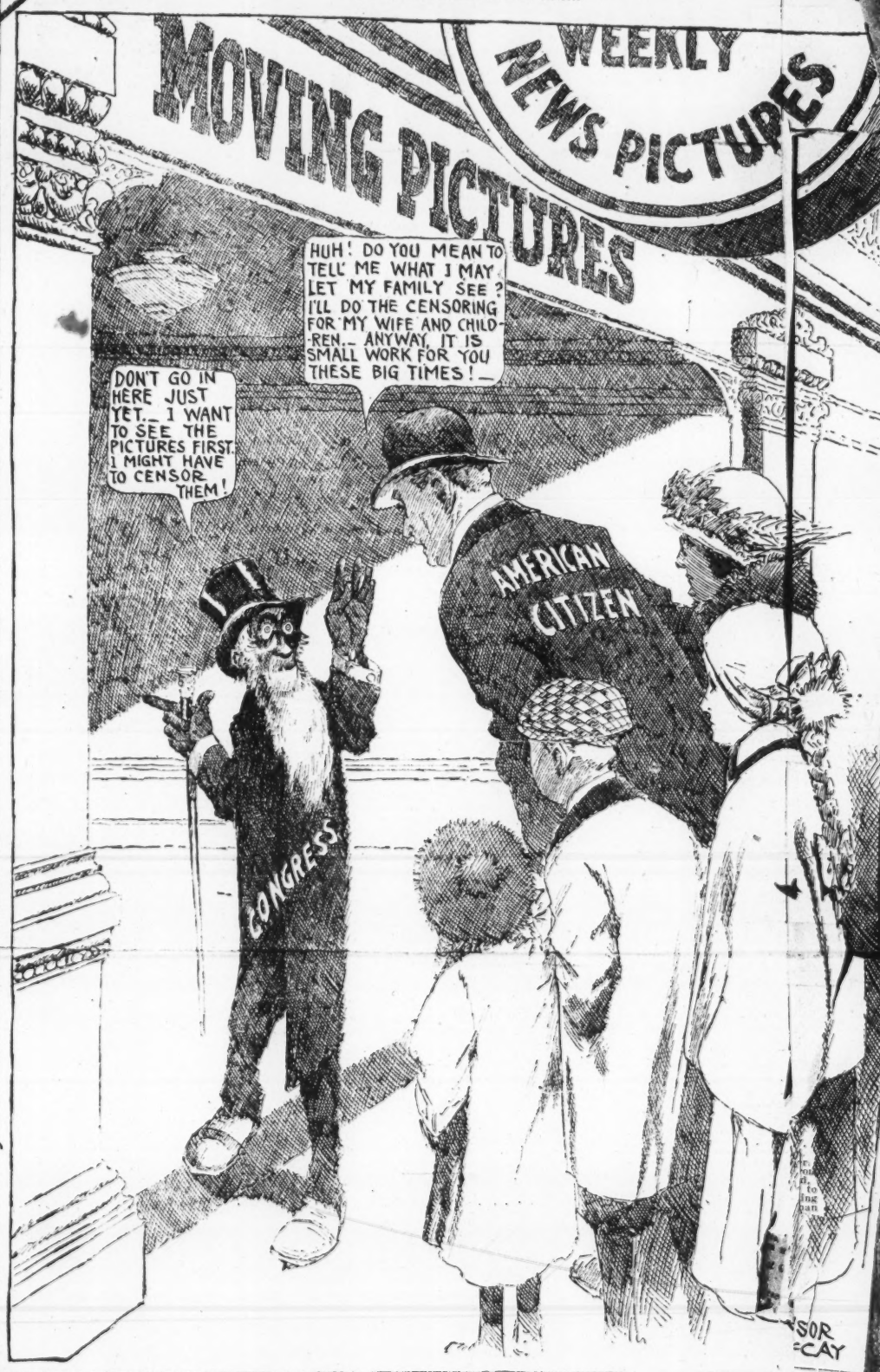

Feb 19

AVERS FILM PLAY VIOLATES STATUTE

Attorney Secures Warrant For Manager Of Theater Showing "The Birth Of A Nation."

HAS HEARD THREATS, HE SAYS; FEARS RACE HATRED

"Demoralizing, Anarchy-Breeding" Are Few Of Terms Used By William A. Heck.

In an effort to put an end to the engagement of "The Birth of a Nation" at Macauley's Theater, William A. Heck, an attorney, took out a warrant yesterday for the arrest of A. A. Bigelow, manager of the theater.

The warrant was served by Constable William Fulton and the case will be heard in Magistrate Dorsey's Court.

Mr. Heck alleges that the showing of the film is a violation of the Kentucky Statutes, Section 1376, which makes it unlawful to arouse antagonism between former master and slave, or to arouse race prejudice. The statute was enacted in 1906.

To reporters yesterday afternoon, Mr. Heck stated that in his opinion there was no doubt that the showing of the picture is arousing race prejudice, and that in swearing to the warrant he was not representing the National Association for the Advancement of Negroes, but was acting upon his own responsibility.

Says It's Demoralizing.

Representatives of the Negro Advancement Association appeared before Mayor Buschemeyer last week protesting the showing of the picture. The Mayor refused to accede to their requests, however.

Mr. Heck stated, "I consider the picture, 'The Birth of a Nation,' demoralizing, anarchy breeding, and believe it will stir up race hatred and riots. It is purely a violation of the Kentucky Statutes."

"Since the 'Birth of a Nation' has been shown in Louisville I have heard threats on the streets both by negroes and white persons. That is what prompted me to have the warrant issued. I propose also to take out more warrants."

Seen by Crowded Houses.

The attorney stated that he had seen the show twice since it had been in Louisville, and that both times the theater was crowded. He said he found the play so filled with race hatred, that altho he had provided a ticket for his wife, he had refused her using it.

The section of the Kentucky Statutes upon which the warrant against Mr. Bigelow was issued, is as follows:

That it shall be unlawful for any person to present, or to participate in the presentation of, or to permit to be presented in any opera house, theater, hall or other building under his control, any play that is based upon antagonism alleged formerly to exist between master and slave, or that excites race prejudice.

"The penalty for violation is a fine of not less than $100 or more than $500 or imprisonment in the County Jail from one to three months.

FEAR RACE FEUD; ARREST MANAGER

Louisville Lawyer Says "The Birth of a Nation" Will Enrage Negro Public.

BLACKS THREATEN THE SHOW

(Special Dispatch to The Morning Telegraph.)

LOUISVILLE, Ky., Feb. 18.

William A. Heck, an attorney, sprang a sensation here to-day when he caused the arrest of Anson O. Bigelow, manager of Macauley's Theatre, where the Griffith film, "The Birth of a Nation" has been showing since Monday.

Heck, who says he is acting on his own initiative, says the play is likely to lead to race hatred and riots and made the assertion that already much prejudice exists between the two races because Mayor John Buschmeyer refused to accede to the requests of colored citizens to bar the film from Louisville. The play is booked to run all next week.

Attorney Heck dug up an old "master and slave" statute on which his warrant was based. This reads: "Plays that excite prejudice forbidden—That it shall be unlawful for any person to present, or to participate in the presentation of, or to permit to be presented in any opera house, theatre, hall or other building under his control, any play that is based upon antagonism alleged formerly to exist between master and slave, or that excites race prejudice."

The penalty for violation is a fine of not less than $100 or more than $500, or imprisonment in the county jail from one to three months.

Regarding his action, Mr. Heck said: "The play includes scenes from "The Clansman" and "The Leopard's Spots." I had an interview with Thomas Dixon, author of these books, at Norfolk, Va., in 1913, in which he stated that he intended to have the books reproduced in photo-plays. Since 'The Birth of a Nation' has been shown in Louisville, I have heard threats on the streets both by negroes and whites. That is what prompted me to take out the warrant.

"I have seen the play twice this week and have called at the theatre on two other occasions and found the theatre crowded. I propose to take out additional warrants. Each performance is a separate and distinct violation of the law."

JURISDICTION OF SQUIRE DORSEY'S COURT ATTACKED

Case Against A. A. Bigelow, Manager of Macauley's, Is Continued to Friday.

Attorneys Edmund F. Trabue and S. L. Barker, representing A. A. Bigelow, manager of Macauley's Theater, who was arrested Friday, charged with violation of the Kentucky statutes in allowing the photoplay, "The Birth of a Nation," to be exhibited, filed a demurrer in Magistrate R. O. Dorsey's court at St. Matthews this morning, attacking the court's jurisdiction in the case.

Magistrate Dorsey took the demurrer under submission, saying he wished to look up the law and consult with the County Attorney before ruling on the demurrer. The case was continued until 10 o'clock Friday morning.

The warrant against Mr. Bigelow was taken out by W. A. Heck, an attorney. It charges Mr. Bigelow with violation of Section C, Kentucky Statutes 1376, which makes it unlawful to arouse race prejudice by stage representation. The complainant terms the photodrama "demoralizing and anarchy-breeding." He claims that threats he overheard on the street, made both by negroes and whites, prompted him to take steps toward suppression of the pictures in Louisville.

When the case was called to-day Heck announced that he had not been notified until last night that the warrant had been served and had had no opportunity to summon witnesses. He said that unless the defendant would agree to the submission of an affidavit he would ask a continuance. Mr. Bigelow's counsel filed the demurrer to the warrant, attacking the right of Magistrate Dorsey to try the case. Attorneys Heck, Trabue and Barker argued the demurrer a few minutes, after which Magistrate Dorsey took the question under submission and continued the case on the docket until next Friday.

The objection to the jurisdiction of Magistrate Dorsey in the case is based on Section 1093, of the Kentucky Statues, which provides that the jurisdiction of a Magistrate Court in a penal action is limited to those cases in which the punishment is fixed at a fine not exceeding $100, or imprisonment not exceeding fifty days, or both. Section C, Kentucky Statutes 1376, under which the action against Mr. Bigelow is brought, provides a penalty of not less than $100 and as much as $500, or imprisonment in the county jail of from thirty to ninety days, or both. The defendant claims that the maximum punishment for both the fine and imprisonment or for either of them is in excess of the jurisdiction of the court.

My American

Feb 19

Page

Mr. Littleton on Federal Censorship

MARTIN W. LITTLETON
Lawyer
140 Broadway
New York

To the Editor of The American:

SIR—I have just finished reading with much interest and instruction the editorial appearing in the New York American of date February 18, 1916, entitled, "An Argument Against Federal Censorship."

Inasmuch as I appeared before the House Committee on Education on January 19 last in opposition to the Hughes-Smith bill providing for Federal censorship of moving pictures, I take the liberty of sending you extracts of my remarks made before said committee at that time for your perusal or use.

MARTIN W. LITTLETON.

New York City, Feb. 18, 1916.

Following are extracts from Mr. Littleton's address referred to above:

"IF any man desires a picture prohibited in a city, town or place where theatres are licensed, he need not invoke even the police power of the State; he need not appeal to the censor board; he need only go to the license bureau from which is obtained the license to run the theatre building and convince that bureau that the situation is one that requires its interference, and that bureau will say to the lessees: 'You cannot have pictures produced here which offend the morals or decency of the community. If you do, we will revoke your license.'

SOME VITAL QUERIES.

"Have the States been prostrated? Is the police power debauched? Will the States not do their duty? Can you, gentlemen, can any member of the House say that his State is so dumb, so dead, so selfish, that it will not discharge its duty to protect the morals of its people?

"Have you no way of settling the matter in your own States?

"Have we really gone so far that we must appeal to Congress to protect the morals of the people of the various States? I believe no man is willing to say that his State will not do it. Then why this bill here? What is the necessity?

"You have said in the bill that the commission shall license every film submitted to it and intended for entrance into interstate commerce unless it finds that said film is obscene, indecent, immoral, inhuman, and so forth. Will you undertake to tell the commission what is indecent, what is obscene, what is inhuman? Yet this is the province of Congress if it has got any province.

"If it is finally said that there is a demand by the people of this country, and you are trying to carry out the demand, can you carry out the demand by turning over to five men to do something that you are unwilling or unable to do?

"Why do you tell five men: 'You can find out whether this is immoral or not.' Can you not write that in your Act? Can you give them any standard in the great region of morality? Who can tell what is moral and what is immoral? Can Congress tell?

"Are you discharging your duty if you are responding to the will of the people of this country by saying: 'W[illegible] the commission the pow[illegible] is indecent, immoral an[illegible] [illegible] ask you to write son[illegible] because that i[illegible] hich you a[illegible] write it d[illegible]

[illegible] call on [illegible] this question, and [illegible] turn, leave it to a body [illegible] answer it? What is an [illegible]ture or film which shall be [illegible] from the view of the public?

"Congress is speaking for the people. Will it write into the law an answer to this question, or will it remit us to an appointive board for the answer? Do the people demand that Congress shall enact laws prohibiting immoral films or pictures? **If so, will Congress obey that demand and write a law setting forth what the people wish prohibited as immoral, or will it answer the demand by telling the people it has turned over that great question to five appointive and underpaid men?**

"If all of this is answered by saying that Congress cannot define what is, or what is not, an immoral picture, and cannot write a law which will fix the standard, then how could we hope that five nominees of the President will be blessed with the wisdom or endowed with the genius to strike the line of cleavage between a moral and an immoral film or picture?"

My [illegible]

(Special Correspondence to The Morning Telegraph.)

LOS ANGELES, Cal., Feb. 21.

Plans for a monster campaign against censorship were completed at the last meeting of the Motion Picture Producers' Association. To exhibitors throughout the United States will be sent slips containing a vigorous protest against censorship. These slips will contain a blank space for a signature. They will be passed out to the theatregoers, who will be asked to sign as an indication of their antagonism to the censors. When the names are returned they will be formed into one great petition, which will be forwarded to President Wilson. There will also be put into circulation 15,000 slides showing censorship in its worst form. It is expected that the signatures obtained in this manner will run well into the millions and clearly show the attitude of the American people upon this really momentous question. A movement is also under way to have the Presidential candidates include in their platform their stand on motion picture censorship.

the [illegible]
[illegible]

Courier-Journal.

ALLIED PRINTING TRADES UNION LABEL COUNCIL

SATURDAY...FEBRUARY 19, 1916.

EFFORT TO SUPPRESS FILM CAUSES MANAGER'S ARREST

ANSON BIGELOW IS CHARGED WITH VIOLATION OF STATUTE.

LAWYER SAYS HE IS ACTING ON OWN ACCOUNT.

FEARS "BIRTH OF A NATION"

Steps for suppression of the motion picture play "The Birth of a Nation" were taken yesterday when Anson Bigelow, manager of Macauley's Theater, was arrested charged with a violation of the Kentucky Statutes. Constable William Fulton served a warrant on Mr. Bigelow at his office at the Louisville Paper Company, of which he is treasurer. He gave bond for his appearance this morning before Magistrate R. O. Dorsey at St. Matthews.

The prosecution was instituted by W. A. Heck, an attorney having office in room 218 Louisville Trust Company building. It was reported that Mr. Heck was representing the Louisville branch of the National Association for the Advancement of Colored People. This organization asked Mayor John H. Buschemeyer to stop the showing of the picture before its production here, but the Mayor turned down the request. Heck says his interest is personal and that he acted upon his own responsibility, denying he represents any organization. He said the case for trial this morning will be a test and that he intends to obtain additional warrants, maintaining that each performance is a violation of Section C Kentucky Statutes 1376, which makes it unlawful to arouse antagonism between former master and slave, or to arouse race prejudice. When he took out the warrant against Mr. Bigelow the complaining witness termed the picture play "demoralizing and anarchy breeding," contending that it stirs up race hatred. He claims that threats he overheard on the streets, made both by negroes and whites, prompted him to take steps toward its suppression in Louisville.

"I was at two performances," he said. "Some of the scenes are taken from the books 'The Clansman' and 'The Leopard's Spots.' I had an interview with Thomas Dixon, the author, in Norfolk, Va., in 1913, during which he stated that he intended to have the books reproduced in photographs.

"Such scenes as white women assaulted by negroes arouse race hatred and riots may result. Although I had provided a ticket for my wife I have forbidden her attending."

Section C reads "that it shall be unlawful for any person to present, or to participate in the presentation of, or to permit to be presented in any operahouse, theater, hall or other building under his control, any play that is based upon antagonism alleged formerly to exist between master and slave, or that excites race prejudice."

The law was enacted in 1906. The penalty for violation is a fine of not less than $100 or more than $500, or imprisonment in a county jail of from one to three months.

SAY CENSORSHIP IS UN-AMERICAN

New York Representatives of Photo-Play Interests Talk Plainly Before Committee.

AHERN'S MEASURE IS FLAYED

(Special Dispatch to The Morning Telegraph.)

ALBANY, N. Y., Feb. 25.

In opposition to the bill creating a State Board of Censors for the purpose of regulating the exhibitions of motion pictures, introduced into the Assembly by Fred M. Ahern of Kings, a large delegation representing the picture interests in the State of New York appeared at a hearing before the Assembly Committee on Codes, Wednesday, and in something over four hours presented the case for the motion picture industry in clear and effective form.

The New York delegation reached Albany at noon and held a conference at the Ten Eyck Hotel, prior to the Assembly hearing. At two o'clock the first speaker, Lee A. Ochs, president of the New York State Motion Picture Exhibitors' League, opened the assault upon the Ahern bill before the committee.

In his first words, the speaker forced the point that any form of governmental, pre-publicity censorship would be un-American and in violation of the ideals of the people of this country. The least of the resultant evils, he insisted, would be the vast monetary loss to a great and growing industry. He wished to correct a widespread fallacy, he declared, now prevailing in the public mind, to the effect that exhibitors of motion pictures were all either wealthy or rapidly becoming so. He asserted as a positive fact, supporting the statement by statistics, that fifty per cent. of the exhibitors in the State were not making a living and that less than thirty per cent. were breaking even, while a scant twenty per cent. were realizing a fair profit on their investment.

"Off Color" Pictures Fail.

A significant statement in the address of Ochs was to the effect that "off color" pictures, in the neighborhoods with which he was familiar were complete failures. Continuing, he said:

"There are certain neighborhoods, of course, where such pictures would draw good houses. But those of us who know New York City and the other centers of the State, and have confidence in our own citizenship, know that these neighborhoods are few and far between and count for absolutely nothing in the business of motion picture entertainment. I may say to this committee, with the authority of experience, that the Ahern censorship bill would destroy motion picture entertainment in this State—a form of entertainment and a means of education which reaches that great body of Americans known in political oratory as the common masses of the common people."

William M. Capes, of the Mayors' Conference, said he was opposed to the bill on four definite grounds:

First, there is no provision for court review; therefore the proposed measure is unconstitutional.

Second, as drawn, it was ineffective and undesirable.

Third, it would open the door to political, business and religious pressure, and would be made impossible of fair interpretation by a board of three members.

Fourth, it would be a physical impossibility for the board to review and censor all films produced.

Arthur S. Friend, of the Paramount, Famous Players, Lasky, World and Equitable organizations, after saying that he did not represent the Moroseo interests, pointed out that manufacturers of motion pictures are not now engaged in the production of pictures for any State or local community in the Union, and that State censorship would make impossible the production of the great pictures now demanded by the public. The better and bigger element among the manufacturers, he asserted, has no thought to realize quick and easy money from making bad pictures. The ultimate success of the industry, he was sure, depends entirely upon clean pictures. State censorship, he said, would put the majority of the manufacturers out of business.

Why Act is a Menace.

Assemblyman Davis of Rome interjected: "Why will it put them out of business?"

"If there were forty-eight different enactments there would be forty-eight differen standards and brands of censorship," was the reply. "It would be impossible to manufacture a picture which would please the majority of these forty-eight different boards. It now costs from $25,000 to $150,000 for a single production, which is sure to meet with general public approval. If such a film is censored, it becomes mere junk. The continuity of the story is lost. Then, too, if two, three, four or a dozen State boards ban a picture, all possibility of profit is gone. Operating under these conditions, there would be no first-class pictures."

J. W. Binder's address to the committee was short and to the point. He showed that pre-publicity censorship of motion picture films was fundamentally wrong, violating the basic principles of a free government maintained by a free people. He said: "There are three means of expression—speech, the printed word and the motion picture. The Federal Constitution guarantees the freedom of speech and the press. The third, newest and most vivid means of expression, the motion picture, cannot be shackled and the other two remain free. Twelve million Americans already gain entertainment and ideas daily from motion pictures, and the possibility of the sound development of screen uses are beyond the imagination of any man."

To bring out the absolute unfairness of any form of censorship, Mr. Binder called attention to a case in Pittsburg, where the Pennsylvania State Censorship law proved its absolute failure. Because, he said, the Board of Censors condemned a scene in "The Battle Cry of Peace," which shows a mother shooting her two daughters to prevent them from falling into the hands of the foreign foe, in New York, the management of the Pitt Theatre removed the scene from the picture and portrayed the action with living persons, over whom the Board had no control.

In reply to a question put by some of the clerical proponents of the bill, Binder quoted from the published statements of the Very Rev. Thomas Edward Shields, A. M., JhD., LL.D., of the Catholic University at Washington, to the effect that "the evil of the motion picture is constantly decreasing and the good increasing at a very rapid rate." Father Shields said: "I know of no other force in the last twenty years that has gained in power for good at the same rate as the moving picture." In other sentences, he said: "I am in favor of any legislation that would in any degree take away government for the people and by the people, and in its place substitute the conscience of any five men—I do not care if they are the best men in the land, because even if they are the best in the land, the fathers and mothers have the right to exercise authority over their children, and the pastors have the right to advise them. You cannot take away from the individual his right to judge, his right to freedom of thought, and put it into the hands of a commission. It would be a very dangerous thing for the Congress of the United States to attempt to override the individual and undertake to substitute a national conscience for an individual conscience."

Dr. Cranston Brenton explained that the word censorship, as used in the title of the National Board of Censorship was a misnomer and probably would be changed. He said the National Board, as constituted, was a Board of Review—an editorial and advisory board without legally constituted authority, which had been of great help to the manufacturers in the making of the right kind of pictures.

He said the Board passed upon 99 per cent. of all the pictures produced in the United States. There had never been a case within his knowledge, he said, where a manufacturer had refused to abide by the judgment of the National Board, which is made up of 225 representatives of civic, social betterment, economic and other organizations, none of whom received a cent of compensation, not even carfare in journeying to and from the places where the pictures are shown.

Time to Investigate.

Dr. Brenton called specific attention to Section 6 of the Ahern bill, which says: "The Board of Censors shall examine all moving picture films or reels and approve such as shall be moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral, and that shall tend to debase or corrupt the morals."

"If a censorship board is to pass upon religious matters, it's high time to look closely at this business," declared Dr. Brenton.

W. Stephen Bush spoke in part as follows:

"You have talked about the bad in motion pictures," he said, "now let's talk about the good in motion pictures. Doesn't it appear to you gentlemen that the amazing development of motion pictures should invite your constructive statesmanship, instead of efforts to curb and harass the production of motion pictures? Censorship is not a new thing. It was tried for centuries, and for approximately two centuries has been rejected by all the English-speaking peoples. Public opinion is the only permanent and legal film of censorship known to a free people."

Samuel Trigger told the committee that the burdens inflicted upon New York State exhibitors were more than they could bear. In Bronx County there were 128 motion picture theatres in operation one year ago, he said. Now there are 64 in operation. State censorship would be the final blow. Addressing the committee as a whole, Mr. Trigger queried:

"How many of your constituents have complained to you personally of the motion picture exhibitions in your neighborhoods?"

It apeared that none of the members of the committee had received such complaints.

In reply to a question developed by a member of the committee, Mr. Ahern made the definite statement that he was "inclined to think that the Federal Government is without power to enact a motion picture censorship bill."

Labor's Voice is Heard.

The members of the committee gave strict attention to the voice of labor as sounded by James P. Holland and others. It was shown that in the State of New York there are more than 25,000 well-paid and contented workers in the motion picture industry. The workers are on a weekly and monthly salary basis, and do not include those who are given extra employment in the production of pictures. New York State censorship, the speaker said, would ruin an industry which has become one of the mainstays of labor in the Commonwealth.

The only speakers who favored the bill were the Reverend M. J. Mooney, of Albany, and the Reverend J. A. Dunney, of Albany, and Howard Clark Barber, of the Parkhurst Society.

Among those who journeyed to Albany to defend the interests of the motion picture industry were: Lee A. Ochs, president of the Motion Picture Exhibitors' League, State of New York, this organization including the owners of 1,800 theatres; J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, which represents 91 per cent. of the total motion picture production of the United States; William M. Capes, secretary of the Education Committee of the State Mayors' Conference; W. Stephen Bush, of the Moving Picture World; Arthur S. Friend, of the Paramount, Famous Players and Lasky producing organizations; Dr. Cranston Brenton, chairman of the National Board of Censorship; Orrin G. Cocks, advisory secretary of the National Board of Censorship; Samuel Trigger, vice president of the Motion Picture Exhibitors' League; James P. Holland, president of the State Federation of Labor; James Lempke, of the International Alliance of Stage and Motion Picture Employees; Louis Bittner and E. O. Weinberg, of the Exhibitors' League of Troy; William McGill, of the American Federation of Musicians; William A. Johnston, Editor Motion Picture News; T. M. Alexander, of the Motion Picture Board of Trade of America, and others.

Fling at Sherman.

"A fling is taken at Gen. Sherman's memory in the marauding scenes under the titles of 'While the women and children weep a great conqueror marches to the sea' and 'The torch of war against the breast of Atlanta.'

"Gen. Grant, the man who, according to fact and real history, sent 25,000 rations to Gen. Lee's men and allowed those men to ride their horses and mules home so as to be able to cultivate the soil; the soldier whose terms of surrender had been so generous as to evoke from Gen. Lee the statement, 'This will have a very happy effect on my men;' the man who did not even wait to witness the formal surrender of the troops, this hero, not only of the Northland, but of the entire world, is pictured with a stogie-like cigar in his mouth tilted at the angle chosen by cartoonists to represent Uncle Joe Cannon, and with his hand jammed down in his pants' pocket, is made to swagger over in front of Gen. Lee, who remains the personification of dignity.

"Time after time the North is unfavorably contrasted against the South. A fair daughter of the North is wooed by a gallant son of the South, who has but two competitors for her affections, one a leering lout dressed slouchily in Union blue, the other a negro.

Misrepresents Negroes.

"Insult after insult is heaped upon the soldier's uniform made sacred by the boys in blue. Notwithstanding the historical fact that the negroes were the protectors of the white women and children of the South during the dark days of the civil war and that no ravishment of white women by blacks during that period is recorded, a Union officer's uniform of blue is placed upon the lowest type of negro imaginable, and he is made to pursue a little white girl who jumps from a cliff to her death, and there is then flashed upon the screen, 'For her who had learned the stern lesson of honor we should not grieve that she has found sweeter the opal gates of death.'

"The negro's lust for white women rather than the white man's lust to regain lost power is made the justification for that organization well known in history as the Ku Klux Klan. And what all history, including the reports of the courts, say was a band of outlaws, is made an organization of heroes under religious rights. Brush up your history and imagine if you can the Ku Klux Klan giving birth to this nation.

"Among this mass of false and distorted history there was flashed upon the screen the reason for the picture and the books which preceded it, 'Bitter memories will not allow the poor bruised heart of the South to forget.'

Whence Indorsements Come.

"After viewing this picture I read the brief of attorneys for the corpo- therein purported indorsements of the 'Insult to a Nation,' and found quoted therein purported indrsements of the picture by Claude Kitchin, L. P. Padgett, R. N. Page, and other sons of the South, who are now prominent in Congress. In addition there is quoted therein a long eulogy of the picture by a State Commander of the Sons of Confederate Veterans. In his indorsement of the picture this commander says: "The Sons of Confederate Veterans today are working along two lines: first, to see that the Southern side of the controversy which led to the civil war is correctly stated in history, which will demonstrate to the world that we are not sons of rebels, but sons of patriots.'

"We of the North are asked to forget, yet at the same time, insulting our heroes and our cause, the promoters of this picture are asking the youth of the North to accept in this picture manufactured history. In this brief there is quoted letters purporting to come from children of this State, who had been shown this picture thru the efforts of a man blinded by partisan politics. These letters show that these children are accepting the incidents of this picture as real history.

"This picture shows the South to have been right and the North to have been wrong. Our fathers settled that controversy in the arbitrament of arms, and no good can come from an attempt to reopen the question or distort its history.

"This picture is neither of a moral, educational, amusing nor harmless character, and the statute (Sec. 871-49 G. C.) specifically provides that only such films as are either of a moral, educational or amusing and harmless character may be passed by the Ohio Board of Censors."

Gen. Sir Ian Hamilton seems a master hand at making excuses. Gens. Grant, Sherman, Thomas and Sheridan never had to make excuses.

[redacted]

picture has dared to attempt to attribute the actions of the leaders of the North to the influence of liaison with colored women.

"Typifying a Congressional leader, preceding, during and after the civil war, is a low, coarse, vindictive negro worshiping advocate of mixed marriages having as a mistress a mulatto who wields an influence sufficient to justify the sub-title "A Great Leader's Weakness That is to Blight a Nation.' This immediately precedes Lincoln's call for volunteers. That there may be no mistakes as to who is meant by this coarse caricature, they pick out a cripple to unmistakably denote Thaddeus Stevens. For fear that some one might not understand, there is thrown upon a screen a sub-title stating that 'The executive mansion of the nation was transferred to this man's residence.'

"After glorifying the rebel flag and the flag of South Carolina, the author dresses a horde of the lowest type of bad land negroes in the uniform of Union soldiers and causes them to enact scenes similar to those of Gen. Early's Army at Chambersburg, Pa. Not satisfied with [illegible] this the

AVERS FILM PLAY VIOLATES STATUTE

Attorney Secures Warrant For Manager Of Theater Showing "The Birth Of A Nation."

HAS HEARD THREATS, HE SAYS; FEARS RACE HATRED

"Demoralizing, Anarchy-Breeding" Are Few Of Terms Used By William A. Heck.

In an effort to put an end to the engagement of "The Birth of a Nation" at Macauley's Theater, William A. Heck, an attorney, took out a warrant yesterday for the arrest of A. A. Bigelow, manager of the theater.

The warrant was served by Constable William Fulton and the case will be heard in Magistrate Dorsey's Court.

Mr. Heck alleges that the showing of the film is a violation of the Kentucky Statutes, Section 1376, which makes it unlawful to arouse antagonism between former master and slave, or to arouse race prejudice. The statute was enacted in 1906.

To reporters yesterday afternoon, Mr. Heck stated that in his opinion there was no doubt that the showing of the picture is arousing race prejudice, and that in swearing to the warrant he was not representing the National Association for the Advancement of Negroes, but was acting upon his own responsibility.

Says It's Demoralizing.

Representatives of the Negro Advancement Association appeared before Mayor Buschemeyer last week protesting the showing of the picture. The Mayor refused to accede to their requests, however.

Mr. Heck stated, "I consider the picture, 'The Birth of a Nation,' demoralizing, anarchy breeding, and believe it will stir up race hatred and riots. It is purely a violation of the Kentucky Statutes."

"Since the 'Birth of a Nation' has been shown in Louisville I have heard threats on the streets both by negroes and white persons. That is what prompted me to have the warrant issued. I propose also to take out more warrants."

Seen by Crowded Houses.

The attorney stated that he had seen the show twice since it had been in Louisville, and that both times the theater was crowded. He said he found the play so filled with race hatred, that altho he had provided a ticket for his wife, he had refused her using it.

The section of the Kentucky Statutes upon which the warrant against Mr. Bigelow was issued, is as follows:

That it shall be unlawful for any person to present, or to participate in the presentation of, or to permit to be presented in any opera house, theater, hall or other building under his control, any play that is based upon antagonism alleged formerly to exist between master and slave, or that excites race prejudice.

"The penalty for violation is a fine of not less than $100 or more than $500 or imprisonment in the County Jail from one to three months.

FEAR RACE FEUD; ARREST MANAGER

Louisville Lawyer Says "The Birth of a Nation" Will Enrage Negro Public.

BLACKS THREATEN THE SHOW

(Special Dispatch to The Morning Telegraph.)

LOUISVILLE, Ky., Feb. 18.—William A. Heck, an attorney, sprang a sensation here to-day when he caused the arrest of Anson O. Bigelow, manager of Macauley's Theatre, where the Griffith film, "The Birth of a Nation" has been showing since Monday.

Heck, who says he is acting on his own initiative, says the play is likely to lead to race hatred and riots and made the assertion that already much prejudice exists between the two races because Mayor John Buschmeyer refused to accede to the requests of colored citizens to bar the film from Louisville. The play is booked to run all next week.

Attorney Heck dug up an old "master and slave" statute on which his warrant was based. This reads: "Plays that excite prejudice forbidden—That it shall be unlawful for any person to present, or to participate in the presentation of, or to permit to be presented in any opera house, theatre, hall or other building under his control, any play that is based upon antagonism alleged formerly to exist between master and slave, or that excites race prejudice."

The penalty for violation is a fine of not less than $100 or more than $500, or imprisonment in the county jail from one to three months.

Regarding his action, Mr. Heck said: "The play includes scenes from "The Clansman" and "The Leopard's Spots." I had an interview with Thomas Dixon, author of these books, at Norfolk, Va., in 1913, in which he stated that he intended to have the books reproduced in photo-plays. (Since "The Birth of a Nation" has been shown in Louisville, I have heard threats on the streets both by negroes and whites. That is what prompted me to take out the warrant.

"I have seen the play twice this week and have called at the theatre on two other occasions and found the theatre crowded. I propose to take out additional warrants. Each performance is a separate and distinct violation of the law."

JURISDICTION OF SQUIRE DORSEY'S COURT ATTACKED

Case Against A. A. Bigelow, Manager of Macauley's, Is Continued to Friday.

Attorneys Edmund F. Trabue and S. L. Barker, representing A. A. Bigelow, manager of Macauley's Theater, who was arrested Friday, charged with violation of the Kentucky statutes in allowing the photoplay, "The Birth of a Nation," to be exhibited, filed a demurrer in Magistrate R. O. Dorsey's court at St. Matthews this morning, attacking the court's jurisdiction in the case.

Magistrate Dorsey took the demurrer under submission, saying he wished to look up the law and consult with the County Attorney before ruling on the demurrer. The case was continued until 10 o'clock Friday morning.

The warrant against Mr. Bigelow was taken out by W. A. Heck, an attorney. It charges Mr. Bigelow with violation of Section C, Kentucky Statutes 1376, which makes it unlawful to arouse race prejudice by stage representation. The complainant terms the photodrama "demoralizing and anarchy-breeding." He claims that threats he overheard on the street, made both by negroes and whites, prompted him to take steps toward suppression of the pictures in Louisville.

When the case was called to-day Heck announced that he had not been notified until last night that the warrant had been served and had had no opportunity to summon witnesses. He said that unless the defendant would agree to the submission of an affidavit he would ask a continuance. Mr. Bigelow's counsel filed the demurrer to the warrant, attacking the right of Magistrate Dorsey to try the case. Attorneys Heck, Trabue and Barker argued the demurrer a few minutes, after which Magistrate Dorsey took the question under submission and continued the case on the docket until next Friday.

The objection to the jurisdiction of Magistrate Dorsey in the case is based on Section 1093, of the Kentucky Statues, which provides that the jurisdiction of a Magistrate Court in a penal action is limited to those cases in which the punishment is fixed at a fine not exceeding $100, or imprisonment not exceeding fifty days, or both. Section C, Kentucky Statutes 1376, under which the action against Mr. Bigelow is brought, provides a penalty of not less than $100 and as much as $500, or imprisonment in the county jail of from thirty to ninety days, or both. The defendant claims that the maximum punishment for both the fine and imprisonment or for either of them is in excess of the jurisdiction of the court.

(Special Correspondence to The Morning Telegraph.)

LOS ANGELES, Cal., Feb. 21.—Plans for a monster campaign against censorship were completed at the last meeting of the Motion Picture Producers' Association. To exhibitors throughout the United States will be sent slips containing a vigorous protest against censorship. These slips will contain a blank space for a signature. They will be passed out to the theatregoers, who will be asked to sign as an indication of their antagonism to the censors. When the names are returned they will be formed into one great petition, which will be forwarded to President Wilson. There will also be put into circulation 15,000 slides showing censorship in its worst form. It is expected that the signatures obtained in this manner will run well into the millions and clearly show the attitude of the American people upon this really momentous question. A movement is also under way to have the Presidential candidates include in their platform their stand on motion picture censorship.

... call on ... this question, and ... turn, leave it to a body ... answer it? What is an ... ture or film which shall be ... from the view of the public? ... Congress is speaking for the people, will it write into the law an answer to this question, or will it remit us to an appointive board for the answer? Do the people demand that Congress shall enact laws prohibiting immoral films or pictures? **If so, will Congress obey that demand and write a law setting forth what the people wish prohibited as immoral, or will it answer the demand by telling the people it has turned over that great question to five appointive and underpaid men?**

"If all of this is answered by saying that Congress cannot define what is, or what is not, an immoral picture, and cannot write a law which will fix the standard, then how could we hope that five nominees of the President will be blessed with the wisdom or endowed with the genius to strike the line of cleavage between a moral and an immoral film or picture?"

Mr. Littleton on Federal Censorship

MARTIN W. LITTLETON
Lawyer
149 Broadway
New York

To the Editor of The American:

SIR—I have just finished reading with much interest and instruction the editorial appearing in the New York American of date February 18, 1916, entitled, "An Argument Against Federal Censorship."

Inasmuch as I appeared before the House Committee on Education on January 19 last in opposition to the Hughes-Smith bill providing for Federal censorship of moving pictures, I take the liberty of sending you extracts of my remarks made before said committee at that time for your perusal or use.

MARTIN W. LITTLETON.

New York City, Feb. 18, 1916.

Following are extracts from Mr. Littleton's address referred to above:

"If any man desires a picture prohibited in a city, town or place where theatres are licensed, he need not invoke even the police power of the State; he need not appeal to the censor board; he need only go to the license bureau from which is obtained the license to run the theatre building and convince that bureau that the situation is one that requires its interference, and that bureau will say to the lessee: 'You cannot have pictures produced here which offend the morals or decency of the community. If you do, we will revoke your license.'

SOME VITAL QUERIES.

"Have the States been prostrated? Is the police power debauched? Will the States not do their duty? Can you, gentlemen, can any member of the House say that his State is so dumb, so dead, so selfish, that it will not discharge its duty to protect the morals of its people?

"Have you no way of settling the matter in your own States?

"Have we really gone so far that we must appeal to Congress to protect the morals of the people of the various States? I believe no man is willing to say that his State will not do it. Then why this bill here? What is the necessity?

"You have said in the bill that the commission shall license every film submitted to it and intended for entrance into interstate commerce unless it finds that said film is obscene, indecent, immoral, inhuman, and so forth. Will you undertake to tell the commission what is indecent, what is obscene, what is inhuman? Yet this is the province of Congress if it has got any province.

"If it is finally said that there is a demand by the people of this country, and you are trying to carry out the demand, can you carry out the demand by turning over to five men to do something that you are unwilling or unable to do?

"Why do you tell five men: 'You can find out whether this is immoral or not.' Can you not write that in your Act? Can you give them any standard in the great region of morality? Who can tell what is moral and what is immoral? Can Congress tell?

"Are you discharging your duty if you are responding to the will of the people of this country by saying: 'W... the commission the pow... is indecent, immoral an... ...ask you to write som... because that i... ...hich you a... ...write it d...

Courier-Journal.

ALLIED PRINTING TRADES UNION LABEL COUNCIL

SATURDAY...FEBRUARY 19, 1916.

EFFORT TO SUPPRESS FILM CAUSES MANAGER'S ARREST

ANSON BIGELOW IS CHARGED WITH VIOLATION OF STATUTE.

LAWYER SAYS HE IS ACTING ON OWN ACCOUNT.

FEARS "BIRTH OF A NATION"

Steps for suppression of the motion picture play "The Birth of a Nation" were taken yesterday when Anson Bigelow, manager of Macauley's Theater, was arrested charged with a violation of the Kentucky Statutes. Constable William Fulton served a warrant on Mr. Bigelow at his office at the Louisville Paper Company, of which he is treasurer. He gave bond for his appearance this morning before Magistrate R. O. Dorsey at St. Matthews.

The prosecution was instituted by W. A. Heck, an attorney having office n room 218 Louisville Trust Company building. It was reported that Mr. Heck was representing the Louisville branch of the National Association for the Advancement of Colored People. This organization asked Mayor John H. Buschemeyer to stop the showing of the picture before its production here, but the Mayor turned down the request. Heck says his interest is personal and that he acted upon his own responsibility, denying he represents any organization. He said the case for trial this morning will be a test and that he intends to obtain additional warrants, maintaining that each performance is a violation of Section C Kentucky Statutes 1376, which makes it unlawful to arouse antagonism between former master and slave, or to arouse race prejudice. When he took out the warrant against Mr. Bigelow the complaining witness termed the picture play "demoralizing and anarchy breeding," contending that it stirs up race hatred. He claims that threats he overheard on the streets, made both by negroes and whites, prompted him to take steps toward its suppression in Louisville.

"I was at two performances," he said. "Some of the scenes are taken from the books 'The Clansman' and 'The Leopard's Spots.' I had an interview with Thomas Dixon, the author, in Norfolk, Va., in 1913, during which he stated that he intended to have the books reproduced in photographs.

"Such scenes as white women assaulted by negroes arouse race hatred and riots may result. Although I had provided a ticket for my wife I have forbidden her attending."

Section C reads "that it shall be unlawful for any person to present, or to participate in the presentation of, or to permit to be presented in any operahouse, theater, hall or other building under his control, any play that is based upon antagonism alleged formerly to exist between master and slave, or that excites race prejudice."

The law was enacted in 1906. The penalty for violation is a fine of not less than $100 or more than $500, or imprisonment in a county jail of from one to three months.

SAY CENSORSHIP IS UN-AMERICAN

New York Representatives of Photo-Play Interests Talk Plainly Before Committee.

AHERN'S MEASURE IS FLAYED

(Special Dispatch to The Morning Telegraph.)

ALBANY, N. Y., Feb. 25.

In opposition to the bill creating a State Board of Censors for the purpose of regulating the exhibitions of motion pictures, introduced into the Assembly by Fred M. Ahern of Kings, a large delegation representing the picture interests in the State of New York appeared at a hearing before the Assembly Committee on Codes, Wednesday, and in something over four hours presented the case for the motion picture industry in clear and effective form.

The New York delegation reached Albany at noon and held a conference at the Ten Eyck Hotel, prior to the Assembly hearing. At two o'clock the first speaker, Lee A. Ochs, president of the New York State Motion Picture Exhibitors' League, opened the assault upon the Ahern bill before the committee.

In his first words, the speaker forced the point that any form of governmental, pre-publicity censorship would be un-American and in violation of the ideals of the people of this country. The least of the resultant evils, he insisted, would be the vast monetary loss to a great and growing industry. He wished to correct a widespread fallacy, he declared, now prevailing in the public mind, to the effect that exhibitors of motion pictures were all either wealthy or rapidly becoming so. He asserted as a positive fact, supporting the statement by statistics, that fifty per cent. of the exhibitors in the State were not making a living and that less than thirty per cent. were breaking even, while a scant twenty per cent. were realizing a fair profit on their investment.

"Off Color" Pictures Fail.

A significant statement in the address of Ochs was to the effect that "off color" pictures, in the neighborhoods with which he was familiar were complete failures. Continuing, he said:

"There are certain neighborhoods, of course, where such pictures would draw good houses. But those of us who know New York City and the other centers of the State, and have confidence in our own citizenship, know that these neighborhoods are few and far between and count for absolutely nothing in the business of motion picture entertainment. I may say to this committee, with the authority of experience, that the Ahern censorship bill would destroy motion picture entertainment in this State—a form of entertainment and a means of education which reaches that great body of Americans known in political oratory as the common masses of the common people."

William M. Capes, of the Mayors' Conference, said he was opposed to the bill on four definite grounds:

First, there is no provision for court review; therefore the proposed measure is unconstitutional.

Second, as drawn, it was ineffective and undesirable.

Third, it would open the door to political, business and religious pressure, and would be made impossible of fair interpretation by a board of three members.

Fourth, it would be a physical impossibility for the board to review and censor all films produced.

Arthur S. Friend, of the Paramount, Famous Players, Lasky, World and Equitable organizations, after saying that he did not represent the Morosco interests, pointed out that manufacturers of motion pictures are not now engaged in the production of pictures for any State or local community in the Union, and that State censorship would make impossible the production of the great pictures now demanded by the public. The better and bigger element among the manufacturers, he asserted, has no thought to realize quick and easy money from making bad pictures. The ultimate success of the industry, he was sure, depends entirely upon clean pictures. State censorship, he said, would put the majority of the manufacturers out of business.

Why Act is a Menace.

Assemblyman Davis of Rome interjected: "Why will it put them out of business?"

"If there were forty-eight different enactments there would be forty-eight differen standards and brands of censorship," was the reply. "It would be impossible to manufacture a picture which would please the majority of these forty-eight different boards. It now costs from $25,000 to $150,000 for a single production, which is sure to meet with general public approval. If such a film is censored, it becomes mere junk. The continuity of the story is lost. Then, too, if two, three, four or a dozen State boards ban a picture, all possibility of profit is gone. Operating under these conditions, there would be no first-class pictures."

J. W. Binder's address to the committee was short and to the point. He showed that pre-publicity censorship of motion picture films was fundamentally wrong, violating the basic principles of a free government maintained by a free people. He said: "There are three means of expression—speech, the printed word and the motion picture. The Federal Constitution guarantees the freedom of speech and the press. The third, newest and most vivid means of expression, the motion picture, cannot be shackled and the other two remain free. Twelve million Americans already gain entertainment and ideas daily from motion pictures, and the possibility of the sound development of screen uses are beyond the imagination of any man."

To bring out the absolute unfairness of any form of censorship, Mr. Binder called attention to a case in Pittsburg, where the Pennsylvania State Censorship law proved its absolute failure. Because, he said, the Board of Censors condemned a scene in "The Battle Cry of Peace," which shows a mother shooting her two daughters to prevent them from falling into the hands of the foreign foe, in New York, the management of the Pitt Theatre rembved the scene from the picture and portrayed the action with living persons, over whom the Board had no control.

In reply to a question put by some of the clerical proponents of the bill, Binder quoted from the published statements of the Very Rev. Thomas Edward Shields, A. M., JhD., LL.D., of the Catholic University at Washington, to the effect that "the evil of the motion picture is constantly decreasing and the good increasing at a very rapid rate." Father Shields said: "I know of no other force in the last twenty years that has gained in power for good at the same rate as the moving picture." In other sentences, he said: "I am in favor of any legislation that would in any degree take away government for the people and by the people, and in its place substitute the conscience of any five men—I do not care if they are the best men in the land, because even if they are the best in the land, the fathers and mothers have the right to exercise authority over their children, and the pastors have the right to advise them. You cannot take away from the individual his right to judge, his right to freedom of thought, and put it into the hands of a commission. It would be a very dangerous thing for the Congress of the United States to attempt to override the individual and undertake to substitute a national conscience for an individual conscience."

Dr. Cranston Brenton explained that the word censorship, as used in the title of the National Board of Censorship was a misnomer and probably would be changed. He said the National Board, as constituted, was a Board of Review—an editorial and advisory board without legally constituted authority, which had been of great help to the manufacturers in the making of the right kind of pictures.

He said the Board passed upon 99 per cent. of all the pictures produced in the United States. There had never been a case within his knowledge, he said, where a manufacturer had refused to abide by the judgment of the National Board, which is made up of 225 representatives of civic, social betterment, economic and other organizations, none of whom received a cent of compensation, not even carfare in journeying to and from the places where the pictures are shown.

Time to Investigate.

Dr. Brenton called specific attention to Section 6 of the Ahern bill, which says: "The Board of Censors shall examine all moving picture films or reels and approve such as shall be moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral, and that shall tend to debase or corrupt the morals."

"If a censorship board is to pass upon religious matters, it's high time to look closely at this business," declared Dr. Brenton.

W. Stephen Bush spoke in part as follows:

"You have talked about the bad in motion pictures," he said, " now let's talk about the good in motion pictures. Doesn't it appear to you gentlemen that the amazing development of motion pictures should invite your constructive statesmanship, instead of efforts to curb and harass the production of motion pictures? Censorship is not a new thing. It was tried for centuries, and for approximately two centuries has been rejected by all the English-speaking peoples. Public opinion is the only permanent and legal film of censorship known to a free people."

Samuel Trigger told the committee that the burdens inflicted upon New York State exhibitors were more than they could bear. In Bronx County there were 128 motion picture theatres in operation one year ago, he said. Now there are 64 in operation. State censorship would be the final blow. Addressing the committee as a whole, Mr. Trigger queried:

"How many of your constituents have complained to you personally of the motion picture exhibitions in your neighborhoods?"

It appeared that none of the members of the committee had received such complaints.

In reply to a question developed by a member of the committee, Mr. Ahern made the definite statement that he was "inclined to think that the Federal Government is without power to enact a motion picture censorship bill."

Labor's Voice is Heard.

The members of the committee gave strict attention to the voice of labor as sounded by James P. Holland and others. It was shown that in the State of New York there are more than 25,000 well-paid and contented workers in the motion picture industry. The workers are on a weekly and monthly salary basis, and do not include those who are given extra employment in the production of pictures. New York State censorship, the speaker said, would ruin an industry which has become one of the mainstays of labor in the Commonwealth

The only speakers who favored the bill were the Reverend M. J. Mooney, of Albany, and the Reverend J. A. Dunney, of Albany, and Howard Clark Barber, of the Parkhurst Society.

Among those who journeyed to Albany to defend the interests of the motion picture industry were: Lee A. Ochs, president of the Motion Picture Exhibitors' League, State of New York, this organization including the owners of 1,800 theatres; J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, which represents 91 per cent. of the total motion picture production of the United States; William M. Capes, secretary of the Education Committee of the State Mayors' Conference; W. Stephen Bush, of the Moving Picture World; Arthur S. Friend, of the Paramount, Famous Players and Lasky producing organizations; Dr. Cranston Brenton, chairman of the National Board of Censorship; Orrin G. Cocks, advisory secretary of the National Board of Censorship; Samuel Trigger, vice president of the Motion Picture Exhibitors' League; James P. Holland, president of the State Federation of Labor; James Lempke, of the International Alliance of Stage and Motion Picture Employees; Louis Bittner and E. O. Weinberg, of the Exhibitors' League of Troy; William McGill, of the American Federation of Musicians; William A. Johnston, Editor Motion Picture News; T. M. Alexander, of the Motion Picture Board of Trade of America, and others.

Jan 20
Washington (Dc)

THE NATIONAL TRIBUNE.

"THE BIRTH OF A NATION."

We have hitherto omitted to give notice of that meretricious production, "The Clansman", and "The Birth of a Nation," based upon it. Both are so vile in spirit and treatment that it seemed that the people of the country would treat them with deserved contempt, and they would fail for want of patronage.

The book "The Clansman" had only a limited sale, among the unreconstructed worshipers of the Lost Cause, but "The Birth of a Nation," based upon it, has grown to be a public insult and nuisance.

The whole Ku-Klux-Klan idea was cowardly and venomous to the last degree, and it is a wonder that the good sense of the good people of the South endured its degrading nonsense as long as they did. With all the contempt that the Southerners pretend for the negro, with the lack of ability, world-knowledge and force of character, which has been attributed to the down-trodden race, yet the Southerners would make out an exalted heroism, in a war upon a race which was everywhere inferior in numbers to them, and still more, inferior in social positon and education. It was cowardly, because it was those who boasted their superiority, descending to sneaking midnight raids upon the humble huts of poor negroes, frightening and even killing them.

There never was a redeeming feature about the whole disgraceful Ku-Kluk-Klan system.

Owing to shrewd management, and much artistic ability, "The Birth of a Nation" has gained a wide publicity in the North, and its exhibitions are attended by immense crowds. In plain words, it is as vile and treacherous, as poisonous to the minds of the rising generation as anything can be. It degrades the sacred war for the Union, and the exalted courage of the men who fought to save the nation, into a shameful lust of conquest, with only the most debased of mankind engaging in it. There have been protests from the Grand Army and other patriotic organizations in cities where "The Birth of a Nation" has been exhibited, but these have not been as strong nor as many as the degenerate, mind-poisoning exhibition should have aroused.

Now, at last, decisive action has been taken. The patriotic sentiment of the grand old State of Ohio was so shocked by its slanders and willful lying as to the Union cause that the Board of Censors prohibited its exhibition in the good old Buckeye State.

The managers, who are coining money out of this, appealed from the decision of the Board of Censors, and Attorney-General Turner, to whom the appeal was made, has upheld the acton of the Board of Censors in a ringing opinion that will meet a warm echo in the hearts of every loyal and public-spirited man and woman in the country.

Attorney-General Turner's opinion is so apt and just that we reproduce it almost entire:

Sustains Censor Board.

"After viewing the photo-play entitled 'The Birth of a Nation,' I am firmly of the opinion that the Board of Censors did right in not permitting this picture to be shown in Ohio.

"Over and above the treatment of the negro, the picture is an insult to the North and a contemptible distortion of well-known history regarding the civil war. The proper title of this picture should be 'An Insult to a Nation.'

"In the face of the indisputable fact that the mulatto is the product of the South alone, the author of this picture has dared to attempt to attribute the actions of the leaders of the North to the influence of liaison with colored women.

"Typifying a Congressional leader, preceding, during and after the civil war, is a low, coarse, vindictive negro worshiping advocate of mixed marriages having as a mistress a mulatto who wields an influence sufficient to justify the sub-title 'A Great Leader's Weakness That is to Blight a Nation.' This immediately precedes Lincoln's call for volunteers. That there may be no mistakes as to who is meant by this coarse caricature, they pick out a cripple to unmistakably denote Thaddeus Stevens. For fear that some one might not understand, there is thrown upon a screen a sub-title stating that 'The executive mansion of the nation was transferred to this man's residence.'

"After glorifying the rebel flag and the flag of South Carolina, the author dresses a horde of the lowest type of bad land negroes in the uniform of Union soldiers and causes them to enact scenes similar to those of Gen. Early's Army at Chambersburg, Pa. Not satisfied with only this the

CENSORS UNNECESSARY EVIL," SAYS MME. KALICH

Distinguished Star of Fox Forces Opposed to Hampering Work—Is Delighted With Pictures—Sheds Real Tears for Screen.

"I have had to apologize to myself since I began posing for the screen," declared Mme. Bertha Kalich, latest addition to the galaxy of stars in the Fox Film Company's array of artists.

"In the days before I knew anything about the business at all I believed that motion picture work was degrading, and that I could never bring myself to appear in a film. Now—why, I am so deeply interested in it I want to learn more and more. I want to know all there is to know about the work, and I see tremendous possibilities that were never apparent to me before.

"Oh, I shall never give up the speaking stage—I belong to that, you see. But this I regard as an entirely different sort of thing, bringing into play new ideas, new avenues for the utilization of one's art.

"In my acting upon the speaking stage the thought of posing never entered my mind. I always have tried to feel the role, of course, to enter into the spirit of it and as nearly as possible, for the time being, live the life of the person I was endeavoring to represent. Well, in this new field I find that it is quite natural for me to do the work without effort, nor do I have to resort to pantomime to any extent. It is true there is no actual part to learn, but there are lines, and I naturally have the story of the scene I am doing in my head. Then every possible use of facial expression is made and new opportunities for the delineation of the character unfold themselves continually. Oh, it is deeply interesting. And I am quite happy in my engagement with Mr. Fox—I am planning some really splendid things in a pictorial way for later on—big, fine things.

"I have always had a goal—every one has, of course. I will not tell you the secret of my ambition. But I will realize it some day. I am an idealist in my work, you see! And in time, when I can do the things I really want most to do, I hope to be able to prove to managers that there is a possibility of producing plays of a sort they have never attempted, have not believed to be practical.

"As I say, I am interested. I am serious, naturally, about whatever I do. I'm afraid I haven't a great sense of humor. I love everything that is fine and beautiful. I love my home, my coterie of friends, my books—I am a great reader. I have little spare time—I always have been a busy woman. But when I have any leisure you will usually find me in a library or museum."

A Hard Test.

Under the tremendous brilliance of the studio lights Madame Kalich smiled whimsically. It is a hard test of a woman's beauty—that incessant glare, with the greenish pallor it casts. Then, too, she was made up for the screen, with that almost clownlike monotone, with just a touch of dark upon the lips. Yet she stood the test well. If there is one quality more than another that betrays itself upon her face it is fineness; a quiet repose, dignity, sincerity, and withal, an intensity that evidences itself in her work—these things, too, lend to her features a distinction that would mark her for greatness under almost any conditions. Her voice, rich and vibrant with the inherent quality of her Eastern parentage, is a gift that it were too bad to sacrifice, even upon so worthy an altar as motion photography. So that it is a source of satisfaction rather than otherwise to know she does not intend ever to entirely relinquish her connection with the spoken drama. She will doubtless alternate, bringing to each form of the art something that is of herself, that is thoroughly worth while.

Censors an Unnecessary Evil!

"What do I think of censors and censorship?" Madame Kalich laughed softly. "I think," she said emphatically, "that they are not a necessary but an unnecessary evil. Why should pictures be censored. Why should we be censored? We are perfectly decent people, living moral lives; married people, many of us, why should we be under the ban of a censor? Why, the motion picture producers and managers are not scoundrels and fools—they are men of intelligence and integrity. We are all a part of a great industry that is affording the public an opportunity to see fine things, played by fine players, for a trivial cost. It is an industry giving employment to thousands of hard-working, earnest, honest men and women—why should they be censored? From what I know of it—of censors, in general—I should say that the censor is always in the wrong place; always saying the wrong thing. He is never where he is most needed. The things that should be censored he never sees. He is, I repeat, an unnecessary evil!"

Having thus unequivocally disposed of the censors, Madame Kalich reverted to the work itself once more. She is an enthusiast, it is easy to determine that, and being possessed of more than ordinary intellect and a mind that is quick to grasp and hold impressions, she is learning, learning all the time. It is all new and fascinating to her, for this is just her second picture—the one she is now working upon.

Under the indubitably efficient direction of William S. Davis she, with the other members of the cast, are doing a strongly emotional drama at the Kalem studios out in Riverview, N. J., which has been leased by the Fox people. The new picture is one that must appeal because it has that strongest of sentiments as its basis—mother love.

Real Tears.

It may perhaps be something of a revelation to those who will later view the film to know that the tears which will undoubtedly be plainly discernible upon Madame Kalich's face in some of the most tense scenes are real tears, wrung from her eyes by stress of emotion. To reach this stage of emotion she was forced to simply lose herself in the character she was depicting; to forget the lights, the painted scenery, the clicking cameras in front and the director at her side, almost. She had to forget that it was all play after all—that the two kiddies she hugged to her heart were not her own. She had to forget everything but her role—that of a distracted mother about to be parted from her babes. And this she did so successfully that the tears gathered in her eyes, and brimming over fell upon her hands. When the scene was ended she was almost hysterical for a moment. Yet she had that scene to do four times or more before the director would pass it. Always some trivial fault, perhaps too quick or too slow a movement on the part of some one in the scene, would be sufficient to kill it, and the "bad" sign would be filmed and several hundred feet of film wasted.

"Mr. Davis has been a revelation to me," remarked Madame Kalich later. "I think he is the most marvelous director I have ever seen."

The actress hasn't learned to ice skate, nor is she given to dancing; not because she doesn't care for such things, but because she hasn't had time.

An Earnest Student.

Perhaps Madame Kalich is correct in saying she has no great sense of humor, but it does not seem to affect her charm in any degree.

"I am an earnest student," she confessed with a mysterious smile, "and I gain much pleasure from what I read. If I find a thing is silly I throw it aside; if it is serious, no matter what the book may be, I read it, if it interests me. I feel that way about literature, as I do about the stage and the screen—about all art. We do not have to read or hear or look upon things we do not like or which we think will degrade us. Therefore we do not need censors."

Bertha Kalich is an artist—that much has been admitted by critics since first she made her appearance in America. She is also a woman of intelligence and imagination. It is actresses of her type who will bring to the screen, as well as to the stage, the dignity, artistry and humanity that are its highest justification.

N Y Herald 2/23/16

FIGHTING FILM CENSORSHIP.

Opponents of Ahern Bill Appear Before the Assembly Codes Committee.

ALBANY, N. Y., Wednesday.—Organized opposition to the Ahern bill, designed to establish a State censorship of all motion picture films, was voiced by virtually every branch of the motion picture industry at a hearing before the Assembly Codes Committee to-day.

Opponents of the bill also included the Rev. Cranston Brenton and R. G. Cocks, president and secretary of the National Board of Censorship; James P. Holland, president of the State Federation of Labor, and other labor leaders.

Howard Clark Barber, of New York, president of the Society for the Prevention of Crime; the Rev. Father J. A. Fanney, supervisor of parochial schools in the Catholic Diocese of Albany, and the Rev. W. J. Mooney, rector of St. Joseph's Church, this city, favored the bill. They argued that a censorship would prevent the production of pictures offensive to public morality or tending to engender class hatred.

THE MORNING TELEGRAPH, SUNDAY, FEBRUARY 23, 1916.

ONLY ONE WAY TO SOLVE CENSORSHIP PROBLEMS

Establish a Federal Motion Picture Commission and Local Boards Will Cease to Exist, Says Hodkinson.

By WILLIAM W. HODKINSON.

President of the Paramount Pictures Corporation.

Federal control or legalized oppression? That is the question which confronts every one interested in the question of Federal censorship of film productions.

Earnestly have I awaited some solution from any source, so that I, too, can say with all the rest, "no censorship at all." But that solution has not been forthcoming. No one who cries forth that motto has given consistent and constructive reasons why there should be "no censorship at all." I do not say, "no censorship at all," but a commission in Washington that protects those in the industry who are trying to be clean, from others who are not, as well as protecting us from the evils of local censorship and the inevitable reaction that must come from offending the public's morals and intelligence, as we all know will come if unsuitable pictures are not checked.

Motion pictures are nothing more than the fulfillment of the demands of the amusement loving people of the whole world. This demand during the past few years has taken upon itself such an accelerated speed that in many cases the industry has gotten away from the controllers of it. This demand is not for more pictures, but the demand of the public from the theatre owner, and ge from the distributor and they from the producer for the best that is to be obtained in art, literature and science. This demand has gone even further. It is now the demand for clean pictures.

Clean pictures are those which will appeal to the people who desire to see the best, pictures that are representative of the desires and higher ideals of the great amusement loving people; pictures that are absolutely conducive to theatres which will be in conformity with the standard and quality of the entertainments; pictures that will be the means of perpetuating and strengthening the wonderful qualifications of the fourth greatest industry in the world.

Would not every producer of pictures of that calibre rather have Federal control than legalized oppression of their productions?

Foundation of Wholesomeness.

The picturing of life on the stage originally came into being through the necessity of the church. Thus the photo drama, which is a big step ahead of the legitimate stage, began with the foundation of wholesomeness. Its use then was for social purposes, and, irrespective of the elaborations that have followed the wake of its advancement from the church service to the photodramas, its appeal is the same to the public. Its value is determinable by the force of its appeal to the masses, and its longevity depends absolutely upon its wholesome qualifications.

The film industry is an institution. The theatres in which reel productions are shown are in a way a university, and attendance at these theatres is an education. The whole gamut of human experience is exploited upon the screen, and the careful observer, whose brain digests what he sees, will in time acquire a broad education, even though he never has any other means of cultivating his mentality.

It is the wholesome yet spirited photodrama that has body and value, and by virtue of that they are growing to be the reflection of American conditions and are being influenced by national characteristics, influencing in turn, every community. It is primarily essential that the public mind be directed toward proper, beneficial and wholesome photo plays; not to have the theatres closed to them, but to create in the minds and hearts of the many millions a desire for the enjoyment of the most wholesome pictures.

Would you, then, under existing conditions, socially and morally, not rather have Federal control than legalized oppression?

For myself, Federal control. My desire for a National Commission for the regulation of motion pictures, subject to appeal to the Federal courts in case of an unfair attitude on the part of such board, is due entirely to the belief that the establishment and conduct of such a board by the Government would put us in a position effectively to fight State or local censorship, and in no other manner can I see how the business will keep from being throttled by local boards.

Not Eliminate Local Boards.

It is true that a Federal board would not control nor eliminate local boards, but if we knew that our own skirts were clean, we not only would by removing unfit pictures take away the cause of the various local boards, but with a clean product we could successfully fight in the courts any attempt to persecute us or the industry on the part of the local bodies.

The solution opponents to Federal control are offering is that we govern ourselves.

"How?" is our query.

Why haven't we done it up to the present time?

Why did the picture business run along destructive lines until it was in a position to wreck everybody?

Why were we so long finding out that more than a nickel could be gotten for motion pictures?

If the industry cannot control itself in regard to its financial arrangements, it certainly is not going to arrive at a common viewpoint of the moral standpoint any more than all the varying censorship boards are.

Far preferable is it to have one responsible board or commission of high-grade men, appointed by the President who would work with us rather than against us; because it is not to be assumed that the President would appoint either fanatics or film men, but representative citizens who have a desire to protect our business, as well as the morals of the community.

The it would be that the means toward the ideal end would be attained, the ultimate strengthening of this great medium for good in the world to-day, a medium that can influence character and, in so doing, influence the whole people.

The appointment of a commission of men desirous of protecting the business of the motion picture industry and the moral welfare of the growing communities would have great effect. If it were very firm in its rules and eliminated everything that could be considered objectionable, the local boards, in my opinion, could not last as there would be no reason for their existence.

We have innumerable boards of censorship staring us in the face from all over the country, and as long as anybody is left free to put anything in films that they think might get the money we will continue to have such boards, and as long as we have such boards they will be largely dominated by people who will make it unpleasant and expensive for all of us, and really retard our progress.

A Reason for Censorship.

There is a reason to-day for their existence in the numbers of ultra-sensational and unfit pictures that go out. In case of Federal control all producers would have to be careful of their productions and there would be only one problem, that of working with the board in such a way as to get as much latitude as our conduct entitled us to, knowing that we would be protected against the type of producers who believe unclean subjects should be given the public because more of the masses patronize them.

The Paramount Corporation is not supporting any fanatic's bills, but our attorneys have approved and suggested some form of regulation looking to the establishment of a Federal Commission, from which the motion picture interests would have the right to appeal to the Federal courts.

This is, in my opinion, after a great deal of thought on the matter, the only reasonable and feasible solution of the whole censorship problem, and for over eight years I have been on the firing line and in the trenches of this business, dealing with the exhibitor, the exchange man and the manufacturer.

The indefinite assurance that public opinion and the film industry will together clean up these conditions does not strike a responsive chord, and if, in the near future, there is no Federal board or general consolidation of interests whereby the business may be controlled, it is my belief that all interests in the business who want to stay there will be taking my viewpoint a year from now.

Eve Sun Post 2/23/16 Legislative Council Urges

HOLIDAY DELAYS EFFORTS TO STOP PHOTODRAMA

Failure to get into communication with the Attorney General of the State yesterday, coupled with the fact that the office of the Circuit Clerk was closed to business because of Washington's birthday, prevented further steps being taken to stop the presentation of "The Birth of a Nation," the photodrama at Macauley's Theater, according to a statement made by William A. Heck, an attorney, who is seeking to prevent further performances of the motion picture on the ground that said yesterday that he was attempting to get Attorney General M. M. Logan to co-operate with him in filing injunction proceedings against Anson A. Bigelow, manager of the theater, to stop further performances of the picture, and that if he was unsuccessful in such an effort this morning he would file an action in the name of the Commonwealth as a taxpayer, asking the court to stop the showing of the picture. It was learned yesterday that in the event Heck attempts to file a suit in Circuit Court in the name of the Commonwealth without having either the Commonwealth's Attorney or the County Attorney to join him in the proceedings he will be forced to execute a bond to insure the payment of the court costs in the event the court decides in favor of the theater management and refuses to grant the injunction to be sought.

Bulk

THE NEW YORK PRESS.

OPPOSE FILM CENSOR BILL

Labor Leaders Join Motion Picture Men in Albany Hearing.

ALBANY, Feb. 23.—Organized opposition to the Ahern bill designed to establish a State censorship of all motion picture films was voiced by virtually every branch of the motion picture industry at a hearing before the Assembly Codes Committee today. Opponents of the bill also included the Rev. Cranston Brenton and R. G. Cocks, president and secretary respectively of the National Board of Censorship; James P. Holland, president of the State Federation of Labor, and other labor leaders.

Howard Clark Berber of New York, president of the Society for the Prevention of Crime; the Rev. Father J. A. Funney, supervisor of parochial schools in the Catholic diocese of Albany, and the Rev. W. J. Mooney, rector of St. Joseph's Church, this city, favored the bill.

Buffalo-Ny Evening News. 2/24

SAY CENSORSHIP WOULD DESTROY MOVIE INDUSTRY

Film Interests Rout Assemblyman Ahern at Hearing on His Bill to Provide State Board.

(NEWS Staff Correspondence.)

ALBANY, Feb. 24.—Moving picture interests routed Assemblyman Ahern before the Assembly codes committee yesterday afternoon at a hearing on his bill to provide a board of film censors. They showed:

That more than $500,000,000 are invested in the moving picture business.

That it employes upwards of 100,000 persons at good wages.

That 53[illegible] films are in use at the present t[illegible] not more than 60 of which ha[illegible] on the subject of complaint or[illegible]ism.

That t[illegible] largest industry in the Unit[illegible] would be virtually put out [illegible]ess by a system of state co[illegible] under which there might be 48 varying standards with which each picture must comply.

Police Power Sufficient.

Rev. Dr. Cranston Brenston, chairman of the national board of censorship, which, he explained, was really a board of editing, spoke in opposition to all forms of legalized censorship, declaring the police power sufficient to handle the situation. Ninety-nine per cent. of the moving pictures now on exhibition, he said, went before his board before they were displayed in public.

William P. Capes, secretary of the educational committee of the state conference of mayors, characterized the proposed law as unworkable as well as unconstitutional, inasmuch as it contained no provision for court review of the action of the board of censors.

Many Oppose Bill.

Others who spoke in opposition were: W. Stephen Bush, editor of the Motion Picture World; J. P. Holland, president of the New York State Federation of Labor; James Lempke, representing the stage hands, and Thomas McGill, speaking for the musicians; Lee A. Och, president of the Motion Picture Exhibitors' league, comprising 1800 theaters, and J. W. Binder, executive secretary of the Motion Picture Board of Trade, which handles 91 per cent. of all films shown.

The good effects that would follow rigid censorship were urged by Rev W. J. Mooney and Rev. J. A. Durry, local clergymen, and H. C. Barber, secretary of the Parkhurst society.

NEW YORK AMERICAN

Noted Men in Film Censor Fight

Albany, Feb. 23.

MOVING picture interests routed Assemblyman Ahern before the Assembly Codes Committee to-day at the hearing on his bill to provide a high-salaried board of film censors. They showed:

That more than $500,000,000 are invested in the moving picture business. That it employs upward of 100,000 persons at good wages.

That 58,000 films are in use at the present time, not more than sixty of which have been the subject of complaint or criticism.

That the fifth largest industry in the United States would be virtually put out of business by a system of State censorship, under which there might be forty-eight varying standards with which each picture must comply.

The Rev. Dr. Cranston Brenston, chairman of the National Board of Censorship, which, he explained, was really a board of editing, spoke in opposition to all forms of legalized censorship, declaring the police power sufficient to handle the situation. Ninety-nine per cent of the moving pictures now on exhibition, he said, went before his board before they were displayed in public.

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Others who spoke in opposition were W. Stephen Bush, editor of the Motion Picture World; J. P. Holland, president of the New York State Federation of Labor; James Lempke, representing the stage hands, and Thomas McGill, speaking for the musicians; Lee A. Ochs, president of the Motion Picture Exhibitors' League, comprising 1,800 theatres, and J. W. Binder, executive secretary of the Motion Picture Board of Trade, which handles 91 per cent of all films shown.

Rigid censorship, as provided in the Ahern bill, was urged by the Rev. W. J. Mooney and the Rev. J. A. Durry, local clergymen, and H. C. Barber, secretary of the Parkhurst Society.

THURSDAY, FEBRUARY 24, 1916.

HONOLULU STAR-BULLETIN.

OPPOSES BIRTH OF NATION AS LOCAL FEATURE

Prof. Vaughan MacCaughey of t[illegible] College of Hawaii is one of the ma[illegible] Honolulans who believe that it wou[illegible] be unwise to have the moving-pictu[illegible] feature, "The Birth of a Nation[illegible] shown in Hawaii. Prof. MacCaugh[illegible] has had unusual opportunities to g[illegible] a first-hand knowledge of the effect[illegible] this photo-play, since last summer [illegible] was travelling and lecturing in ma[illegible] Southern and other American cit[illegible] where the picture had been shown [illegible] was being shown.

"The picture is such as to arou[illegible] racial prejudice and antipathy, de[illegible]ing animalistic passions grossly," he says. "It cannot be denied that parts of it are splendid and valuable, but other parts are such as to raise the race question between white and colored races and one cannot blame the colored people for resenting this arousal of prejudice. I feel that it would be very unwise to show it in Hawaii. Here we are trying to work for mutual good feeling. I sincerely hope the picture will not be shown here."

one feel pa[illegible] success in this industry possibility of success in this industry lies in brain, art, courage and money to produce those big pictures."

W. Stephen Bush of the Motion Picture World discussed the movie situation with a view to the children, and declared that it was a case for parental control and not censorship. Proper control over the children, he pointed out, would eliminate practically all objection to the movies at this time.

Rev. Dr. Brenton Condemns Bill.

Rev. Dr. Brenton condemned the Ahern bill as undemocratic and un-American, declaring that the National Censorship Board does its work thoroughly. If the present laws were en-

Ny Daily News Art

AHERN BILL IS DESTRUCTIVE

Photo-Play Factors Tell Assembly Codes Committee That Separate State Censorship Will Ruin the Business of the Silent Drama Unless It Is Standardized.

PRIESTS FAVOR THE MEASURE

Exhibitors Are Being Driven Into Bankruptcy Because of Divergent Rulings in Various Localities—Demand Uniformity of Restrictions and Specified Liberty of Projection.

(Special Dispatch to The Morning Telegraph.)

ALBANY, N. Y., Feb. 23.

The various interests of the motion picture industry were large represented at a hearing held before t[illegible] Assembly Codes Committee this afternoon to protest against the bill of Assemblyman Fred M. Ahern, which proposes to establish a State Motion Picture Censorship Board.

Leo A. Ochs, president of the Motion Picture Exhibition League, spoke first for the opposition forces with a declaration that censorship in this State was not needed. "In the first place," he said, "it is un-American, as it takes freedom away. The censors cannot tell us what the public wants. It is our business to find out, and we must, above everything else, cater to the people. The people are thoroughly competent to censor the pictures themselves and it is our experience that if a picture is not pleasing to the general public it rapidly becomes a losing proposition. Six or seven years ago censorship was needed, but the time has past.

"Censorship will drive the exhibitors out of business. Whatever expense there is to it will have to be borne by the exhibitors, and let me tell you that 50 per cent. of the exhibitors are not making a living to-day. Thirty per cent. are just making a living, and the other 20 per cent. are making money. Censorship will destroy entertainment, will hurt production and will ruin this industry."

Objects to the Ahern Bill.

Secretary F. Capes, of the State Conference of Mayors, said that he did not object to censorship, but he did object to the Ahern bill. He said that the mayors' conference was at present engaged in consideration of censorship and hoped to be soon able to draw up a bill that would cover the issue properly. He said that three censors, as provided in the Ahern bill, could never censor all the pictures shown in this State, and that the bill was undoubtedly unconstitutional in that it did not provide for court review of its decisions.

A. K. Friend, representing the Jesse L. Lasky feature play company, brought out the strongest arguments against censorship, when he declared that it would absolutely ruin the industry. He pointed out that censorship existed in many States at the present time, and predicted a future date when all States would have censoring boards each with a different standard. He pointed out that all the big moving picture productions at this time were designed for nation-wide exhibition, and if they were were made to conform with the standards of every censoring board there would soon be no moving pictures.

Wants Standard of Censorship.

"The best men of the motion picture industry," said Mr. Friend, "are just as keen about producing good, clean pictures as you are. This measure will not protect; on the contrary, it will destroy. We do not object to censorship. We have absolutely no designs upon the morals of the people. You must realize that any motion picture producing company that attempts to produce a picture that will conform with standards of a single State, and therefore be eligible for exhibition in that State only, will go bankrupt in six months. The day of cheap [illegible] pictures has passed. The only

LOUISVILLE NEGROES OBJECT TO "NATION" SHOWING

At a mass meeting of Louisville negroes, held at the Colored Y. M. C. A., ways and means were discussed to prevent "The Birth of a Nation" from appearing in Louisville. The objection to its presentation is based on the grounds that the story is unfair to the race and that it may arouse race enmity.

It was decided to bring the protest to the attention of Mayor Buschemeyer and to request him to take steps to prohibit the exhibition of the film.

Motion Picture News. Mar. 11-16.

"BIRTH OF A NATION" CENSOR SUIT STARTS

Cincinnati Postmaster Tells Court Film Is the Finest He Has Ever Seen.

(Special Dispatch to The Morning Telegraph.)

COLUMBUS, March 3.

The legal fight of the Epoch Film Producing Company against the Ohio State Board of Moving Picture Censors started to-day in the United States Court here before Judge Sater. The suit directed against the censor board grows out of the board's ruling that prohibits the exhibition of the motion picture play, "The Birth of a Nation."

During the hearing to-day attorneys for the film company asked United States Court Judge Sater to review the film drama through the medium of an exhibition of the film, which they proposed to give for the jurist. No decision on this subject was reached by Judge Sater to-day.

Affidavits of prominent Cincinnatians figured in to-day's hearing. Postmaster Joel L. Clore stamped the film as "the finest production of any kind he has ever seen and a play highly artistic, moral, entirely proper and not detrimental to any race."

The case will be argued further next week.

Movie Censors Flayed at Film Convention

Albany, March 1.

PLANS for an extended campaign against motion picture censorship and in favor of opening "movie" theatres on Sunday were discussed at a convention of the State Association of Motion Picture Exhibitors, which opned here to-day.

W. Stephen Bush, editor of the Motion Picture World, sounded the keynote in an attack on the Ahern Censorship bill, now pending before the Legislature. He said:

"Once before have we appealed from the neglect and opposition of statesmanship to the forum of public opinion. When the recent constitutional convention refused to put the motion picture screen on the same footing as the press we went to the electorate. We had 1,000 slides working on the screen to defeat the proposed constitution. We aroused the ire of the fathers of that constitution, and in the newspapers—I mean in advertising paid for by the proponents of the constitution—we were denounced as the chief opponents of that blessed instrument. We moving picture men will be heard from this Fall. We dug the political grave of the first father of censorship in this state. Our shovels are still good and our muscles are in fair shape. We are keen for the battle."

THE PACIFIC COMMERCIAL ADVERTISER
HONOLULU, TUESDAY, FEBRUARY 22, 1916.

MAY NOT EXHIBIT 'BIRTH OF NATION'

Heated Opposition Discourages Promoters — Alleged That Film Is Race Propaganda

The furore raised in Honolulu against the big motion picture, "The Birth Of A Nation" seems to have accomplished its purpose. It is extremely doubtful now whether the film will be shown at the opera house next month as intended. While it is believed by those interested in the plan that thousands of people here would like to witness the spectacle, the most wonderful thing of its kind yet produced in the realm of silent drama, the opposition is so heated and all but threatening in nature, say the promoters, that it is questionable whether the picture's display would be advisable.

One contention raised by a man whose opposition is unquestionably sincere, is that the picture is merely the continuation of a campaign of hatred against the colored race. He has asserted that the author of "The Clansman," Thomas Dixon, made a vow years ago that he would do all he could to counteract the effect of "Uncle Tom's Cabin" and similar books which tended to arouse feeling against Southern slave owners.

"The Clansman" is only one of several books written along the same general line by the author, though this was perhaps his most powerful work. "The Birth Of a Nation," is the film dramatization of "The Clansman," the change of title, says the Honolulu man, made it cover up the attempt which the novel sought but failed to accomplish. He argues that while the written story deals with a subject which today is regarded as a situation of remote history, the pictured version brings forth the subject vividly, making its spectators feel that it is really a present day condition, which he declares is distinctly erroneous and an intentional perversion of fact.

STUDIO CENSOR NEXT, HE SA

Edwin Thanhouser Suggests Filming the Deed Is No Worse Than Its Enactment by Players

MAYBE SIBERIA FOR OFFENDERS

Expert Discusses Dangers Ahead in Event of Passage of Ahern Bill and Indicates Inconsistencies

In a statement made at the request of a committee of New York motion picture exhibitors who are about to take up the Albany censorship fight, Edwin Thanhouser gave expression to the following original ideas in regard to the mooted question:

"I think that any judge sitting on the question," says Mr. Thanhouser, "will agree with me that to photograph as illegal act and reproduce it for exhibition is no greater a crime than the committing of the actual deed. That's simple. If the censors take exception, under Federal law, to a scene in the picture, the enactment of that scene is just as much a crime as its portrayal on the film. That being the case, the men who are charged to enforce the law must in all consistency see that nothing objectionable is enacted. This means a pretty state of affairs in the studios. Imagine a minion of the law stationed in the studio to see that nothing is done at which the lawmakers might raise their eyebrows. Every company going out on exteriors will have to carry an additional passenger in the form of a Federal officer representative. He will have to stand near to the director, and in order for the director to avoid arrest the officer will have to be given an account of the scene about to be enacted. Said officer will then sit down carefully in his mind, look up his precedents and rulings, and decide whether the scene shall go on. If for any reason it should be impossible for him to decide on the spot the director will have to postpone his work until the guardian of the people's morals can go to Albany or Washington for a ruling on the scene. This might seem far fetched, but it seems to me to be exactly what we are bound for in all this censorship agitation.

"It is unfair that a film maker be not given definite technical information as to what will be allowed and what not, under censorship laws. For instance, the Interstate Commerce law designates specifically every act or deed which may be considered a violation of the law. I believe that there is no intention on the part of those favoring censorship to draw up such a schedule. I grant that it is a very difficult task for them to do so; at the same time, without it the law remains absolutely incomplete and unfair, judging by all the various plans I have read. The element of discretion in rulings exists in most laws that are made, but I don't believe that the statute books of the country contain a law in which the element of discretion works greater hardships on a class of citizens than the proposed censorship laws.

"Consistency is a beautiful thing. The aim of law and regulation is to make things consistent, but if our pre-censorship friends should by any chance succeed the necessity of consistency will contribute a bite much larger than they can chew. The presence of a censor in a studio will be the next step to a nice little Siberia of our own for all offending scenario writers, actors, directors and film producers."

Tel Telegraph 3/5

TEST AGAINST ATE CENSORSHIP

York Exhibitors' League Adopts solution to Be Presented to the Legislature.

E FILM "CLEARING HOUSE"

(Special Correspondence The Morning Telegraph.)

ALBANY, March 3.

testing against any State censorship motion pictures and urging the forma- of a bureau of information for mo- picture exhibitors, to be located in York City, a resolution was unani- sly adopted by the Motion Picture Ex- tors' League of New York State at closing session of its convention here erday. This resolution is to be pres- d to the Legislature.

the big dinner, which was the clos- event, though many features of the ion picture business were discussed, er or later each speaker came to the ter of censorship, which was condemned n attempt to "trample upon the rights free American nation," and character- as a "blot on democracy."

he heart of the censorship question was ched by Frederick J. Herrington, pres- nt of the national organization of mo- picture men, who likened censorship the movies to the attempted censorship the press, and predicted that as cen- rship of the public press failed, so would sorship of the movies fail. Censorship, declared, was an attempt to deny the inciples of freedom to thought and ech.

"Those who have attempted to trample on the freedom of the press," he de- ared, "have died and have been forgotten, t men like Garrison, who fought for at freedom of the press, will never be gotten.

"If the motion picture industry is to ban sponsible for putting a censorship law our statute books I say prohibit the roduction of motion pictures first."

Mr. Herrington cited Albany as an ex- mple of the "absurdity" of the need of ensorship, declaring that in Albany he last six or seven years it was only ecessary to ask for the elimination of fi r six pictures, and the requests made he police officials were promptly heeded.

Leo A. Ochs pleaded for a stronger or ganization and a more effective co-opera-

PROTEST AGAINST STATE CENSORSHIP

Telegraph

(Continued From Page 1.)

tion in order to stem the tide of attempted censorship. Not only in the matter of censorship was co-operation necessary, he declared, but in bringing about better pictures. He asserted that the producers were putting too many so-called features on the market with a constantly decreasing respect for quality, emphasizing the point that a strong organization could go to the producer and be in a position to demand better pictures.

The "open market," which was the subject of a resolution adopted at the session Thursday, could be brought about, Mr. Ochs declared, through co-operation. At present the exhibitors are forced to accept all the pictures which form a "program" irrespective of the nature of the picture. Mr. Ochs stated that the exhibitor should be in a position to select his pictures, using only the part of a "program" if he so desired.

Such a condition, he declared, could be brought about with a strong and effective organization.

Samuel Trigger, national vice president, also told of his experience, and Addison D. Parker, Deputy Secretary of State, spoke in the absence of Francis Hugo, Secretary of State. J. Robert Rubin of New York, former Deputy Police Commissioner, and at present attorney for the motion picture people, impressed upon the exhibitors the grave responsibility which rested upon them with their business, which represented in the United States an investment of more than $500,000,000. He declared that a new generation was assuming control of the motion picture business, a generation which stood for honesty and cleanliness, and when this fact became fully impressed upon the mind of the public and the lawmakers censorship would be dead. S. J. Rothapfel also spoke of his experiences in the industry.

One of the pleasing events of the banquet was the presentation of a handsome gold watch to Toastmaster W. Stephen Bush.

The league went on record, in a memorial protesting against the Ahern censorship bill, as maintaining that the freedom of occupation and the liberty of publication would be violated thereby. The resolution is as follows:

"The motion picture is at once a school, university and a public press, and by every dictate of common sense, as well as by the commands and guarantees of the Constitution itself, it should be left at public liberty to exercise its tri-partite function of amusing, informing and instructing the people.

"The laws which regulate other schools and other publications are in full force to regulate the moving picture, to punish license and obscenity and viciousness, and those laws are ample and sufficient, as they stand, without any censorship whatever.

A Moral Force.

"We protest against this proposed censorship of motion pictures on the same identical grounds on which we would protest against any proposed censorship of the printed press. The motion picture is not only entertainment and instruction; it is a moral force. It

picture you will go to see. The theory of a censorship is that the majority of the people do not know what is good for them and must not have their way—but the way prescribed for them by a handful of wiser overseers.

"We protest against this un-American theory of government and social life."

It is purposed that the bureau to be established shall be national in scope and be in a position to supply information, advice and assistance; to collect and compile a legal library concerning the legal status of the industry in every State.

In short, it is planned that it shall be a clearing house for the purpose of keeping the exhibitors informed of progress and what is going on in the motion picture business. It will have as another object the taking up of all grievances which may arise between exhibitors and distributing branches with the heads of producing and distributing companies in New York.

300 Delegates Present.

The convention, which was the fourth annual meeting of the league, opened Wednesday, and at the first session more than three hundred delegates were in attendance when called to order by State President Lee A. Ochs at the Hotel Ten Eyck.

Corporation Counsel Andrews of Albany delivered an address of welcome on behalf of Mayor Stevens. In concluding his address Mr. Andrews made a plea for pictures that were of an elevating nature. He asked the delegates to lend their efforts in that direction.

The following permanent officers of the convention were then elected: Chairman, Samuel H. Trigger of New York; secretary, L. A. Buettner of Cohoes; treasurer, W. H. Linton of Little Falls. Several committees were also appointed. George H. Wright of Albany was made chairman of the committee on grievances. M. Sucknо of Albany was selected as a member of the committee on constitution and by-laws.

The principal speaker of the first day's session was W. Stephen Bush, who spoke concerning "Present Perils of Censorship" in the State of New York. He said, in part:

"The very absurdity and weakness of the Ahern censorship bill disarmed our fears.

"Mr. Ahern says that this censorship question is a moral one, not one of dollars and cents," declared Mr. Bush. "I quite agree with him, and I challenge him here and now to point to a single instance in the history of the world where censorship has ever improved the morality of any nation or any individual. Are we in the twentieth century, in the most progressive country in the world, going to flout the experiences of the past, and are we going to resurrect the ancient machinery of censorship which the immortal John Milton, in his plea for a free press, has justly characterized as an engine of oppression and tyranny?"

According to the terms of the Ahern bill, he declared, three individuals would have to examine about 35,000 feet of film every day.

"Three men—or, worse yet, two men and one woman—regulating the morals of 8,000,000 people!" he exclaimed. "I have repeatedly passed from New York to Pennsylvania and from Ohio into Indiana. Have I discovered a superior brand of morality in the State of Pennsylvania, the home of censorship? Have I noticed a marked difference in the moral standards and the moral conduct of Indianapolis and Cincinnati? Have Ohio and Pennsylvania grown conspicuously moral since they fell under the stern guardianship of Maude Murray Miller and that great paragon of censorial wisdom, Louis J. Breitinger?

"Once before have we appealed from the neglect and opposition of statesmanship to the forum of public opinion. When the recent Constitutional Convention refused to put the motion picture screen on the same footing as the press we went to the electorate—we had 1,000 slides working on the screen to defeat the proposed constitution. We aroused the ire of the fathers of that constitution, and in the newspapers—I mean in advertising paid for by the proponents of the constitution—we were denounced as the chief opponents of that blessed instrument. We moving picture men will be heard from this Fall. We dug the political grave of the first father of censorship in this State. Our shovels are still good and our muscles are in fair shape. We are keen for the battle."

Frederick J. Herrington of Pittsburg, Pa., fresh from Oklahoma, where, he said there is well organized battle by motion picture exhibitors against censorship, recommended the establishment of a bureau of information, advice and assistance, national in its scope, to be located in New York City, to serve the exhibitors all through the country on all questions of their business, law and feature films, and to adjust grievances with the heads of the great producing and distribution companies.

Lewis H. Blumenthal of New York spoke of The needs and just grievances of the motion picture exhibitors, and dwelt on the unfairness of the exacting four weeks' order in advance for film service, and its unfair arrangement, because it left the exhibitor at the mercy of the producer, and once the exhibitor's money is placed on deposit he never can get it back again unless he takes out the equivalent in film service.

George W. Blair of the Eastman Kodak Company, Rochester, announced himself as bitterly opposed to the Ahern censorship bill. An exhibitor from Pittsburg, Pa., explained how they defeated the ordinance to segregate motion picture audiences; also how they took the sting out of the censorship law in Pennsylvania.

Prior to the calling of the convention Mr. Ochs said:

"This censorship bill proposed in our State is far more drastic and sweeping than either the Ohio or the Pennsylvania statute. For one thing, it makes the judgment of three individuals absolute and final, no provision being made for an appeal from the decision of the censors. The motion picture men in the censorship States have been hard hit by this new method of regulating their business.

"The censors have sterilized the comedies and emasculated the dramas, and as a result the motion picture has lost its entertainment value, and likewise its popularity. Laughter has become a lost art in Ohio and Pennsylvania. In one case they ruled out a filmed version of 'The Battle of Gettysburg' because it showed 'careless handling of firearms.' In Pennsylvania the board has adopted a rule which provides every comedy must be actuated by a serious purpose. If this Ahern bill becomes a law it will empty the motion picture theatres, reducing the number of them 50 per cent., and perhaps more."

At the closing session Leo A. Ochs of New York was re-elected president. Other officers selected to-day were: First vice president, L. Buettner of Cohoes; second vice president, Samuel Sucno of Albany; third vice president, John Whitteman of New York; secretary, Thomas Holland of Brooklyn, and treasurer, B. Emmett Cornell of Syracuse.

The following delegates were elected to the national convention at Chicago, July 11 to 16: Charles A. McCarty of Hoosick Falls, Bert Gibbons of Syracuse, Al Blumenthal of New York, John Whitteman of the Bronx and A. N. Wolff of Rochester.

The convention went on record as being in favor of the present State law, which allows the opening of motion picture theatres on Sunday.

N.Y. Telegraph March 10

CENSORSHIP FIGHT AT LOS ANGELES

"Uplifters" Are Trying to Obtain Right to Interfere With Motion Pictures.

DR. THOMAS DIXON HEARD

Woman in City Council Leads Fight for Freedom of Action by Managers.

(Special Dispatch to The Morning Telegraph.)

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The proposal of the Public Welfare Committee to abolish the local board of censorship and substitute a single commissioner as censor came up for consideration before the City Council here yesterday. Councilwoman Lindsey, chairman of the Public Welfare Committee presided, and the council chamber was crowded with representatives of the moving picture industry, religious organization, women's clubs, civic associations and a number of social workers. As the ordinance calls for the expenditure of public funds for the payment of the salary of the single commissioner, it is required that at least seven of the councilors favor its passage.

Are Equally Divided.

At the close of the meeting they seemed about equally divided. The consensus of opinion seemed that the bill needed modification and that its chief fault lay in resting too much responsibility upon one man. No definite action was taken and rehearing will be given in one week. During that time the ordinance will be changed to meet the views of those councilmen opposing it only in its present form.

The introduction of the ordinance to the council brought forth a heated discussion. The church federation opposing the bill maintained that the censorship of motion picture films by a commission, the larger the better, was absolutely necessary to the moral welfare of the community and was demanded by a vast majority of the people of Los Angeles. The moving picture interests, led by Thomas Dixon, author of "The Clansman" and at present producing pictures in Los Angeles, speaking for the bill, declared that the censorship of motion pictures is unjustified, illegal, unnecessary, un-American and an entirely reprehensible procedure.

Dixon's Address Impressive.

Thomas Dixon made a very vigorous and impressive address. He pointed out that the censorship of to-day was a serious threat against not only the welfare of the motion picture industry, but against the liberties of the nation. He said there was ample power to prevent impropriety or indecency through the penal code. In closing he said: "We want Los Angeles to help in establishing throughout the United States the guarantees of privileges accorded by the Constitution. We are going to carry this campaign throughout the country and into every Congressional district. We want to establish in this city religious and political freedom and freedom of the press. And if necessary to bring this about to add another provision to the Constitution."

Councilwoman Lindsey made a stirring appeal for the abolition of censorship. She said that the city should protect itself from a host of Anthony Comstocks and that in her opinion the local censorship board had been a complete failure. Others speaking for the moving picture interests were: Jesse L. Lasky, W. J. Reynolds and Frank A. Garbutt of the Motion Picture Producers' Association.

ASSAIL FILM CENSORSHIP.

Motion Picture Men Call Ahearn Bill "Worst of All."

ALBANY, March 1.—The bill of Assemblyman Ahearn of Brooklyn intended to provide for censorship of motion pictures in New York was assailed by speakers at to-day's session of the annual convention of the New York State Motion Picture Exhibitors' League as "the worst of all censorship bills."

W. Stephen Bush, editor of the Motion Picture World, declared enactment of the bill into a law would ruin the motion picture business in the State.

ONTHS OLD O AT AUCT N

m Walnut Hall Farm Sets inter Sale at Madison Others Sell Well.

ASDIKIAN.

for higher prices, this is the highest price ever paid in auction for what is known as a "coming yearling"—that is, a youngster not yet twelve months old.

The record maker was the 9-month-old Saint Frusquin, a bay colt by San Francisco, dam by Walnut Hall, the contending buyers again being Walter Cox, the Dover (N.H.) trainer, and A. H. Cosden of this city. Bidding on the prize started unusually slow, but after reaching $[illegible] the two contenders stepped [illegible] a lively [illegible]it, each bid being at $100 up to $5,500, [illegible]r. Cosden's last bid, Co[illegible] being the win[illegible] at a $100 advance. The sale caused [illegible] long and loud ovation.

Thirty-one yearlings [illegible]om Walnut Hall Far[illegible] were sold yes[illegible]rday, making a total of [illegible] for the two days for $26,-280, or an [illegible]erage of [illegible]410 per head, said to be the [illegible]ighe[illegible] average ever recorded for 63 yearlings and one 2-year-old, not only from a single consignment, but ever sold in one sale. This average was about $[illegible] per head more than that for the [illegible]onsignment to the 1915 Midwinter [illegible]uction, when the average was $361.

The prices [illegible] this [illegible]gnment varied from $60 to $5,[illegible] and the [illegible]eneral result was therefore very s[illegible]isfactory.

While some you[illegible] by all of the farm's four [illegible]ions, b[illegible]ght good prices, yet the most [illegible]rilliant showing was due m[illegible]ly to S[illegible] Fra[illegible]isco, as three-fifths [illegible] the total [illegible]mount received was paid [illegible] youngsters [illegible] that stallion, eighteen s[illegible]ing for a tota[illegible]15,615, or an average [illegible] of $867.50 per head, and not one fully [illegible] months old. The only other yearling selling for $1,000 yesterday was Battle Spirit, by Walnut Hall, the buyer being W. H. Nelson, Mount [illegible]isco, N. Y., little known to horsemen.

$4,000 for a [illegible]-Year-Old.

Just before b[illegible]ing th[illegible] yearling at a record price, [illegible]alter Cox [illegible]ded a very promising [illegible]urity candidate [illegible] his stable by paying $4,000 for Mr. Ha[illegible]thorne, (2c, 2:19 1-4, a 3-year-old roan colt by Axworthy, dam the once famous race mare Hawthorne, 2:06 1-4, by Jay Bird.

(Continued on Page [illegible], Column [illegible])

SCREEN MAGNATES BOMBARD CENSORS

Motion Picture Exhibitors, in Business Conclave, Demand the Same Freedom as Press and Pulpit.

AHERN BILL IS DENOUNCED

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 1.

Representatives of the Motion Picture Exhibitors' Association of the State of New York gathered here to-day for their fourth annual convention. Over 300 delegates were present when the first session was first called to order by State President Lee A. Ochs at the Hotel Ten Eyck this morning.

Corporation Counsel Andrews of Albany was then introduced and delivered an address of welcome on behalf of Mayor Stevens. In concluding his address, Mr. Andrews made a plea for pictures that were of an elevating nature. He asked the delegates to lend their efforts in that direction.

The following permanent officers of the convention were then elected: Chairman, Samuel H. Trigger of New York; secretary, L. A. Buettner of Cohoes; treasurer, W. H. Linton of Little Falls. Several committees were also appointed. George H. Wright of Albany was made chairman of the committee on grievances. M. Suckno of Albany was selected as a member of the committee on constitution and by-laws.

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"Mr. Ahern says that this censorship question is a moral one, not one of dollars and cents," declared Mr. Bush.

(Continued on Page 2, Cols. 5 & 6.)

THE WEATHER.

[illegible] rain [illegible]-day, slightly warm[illegible] an[illegible] colder to-morrow; mode[illegible]te [illegible] fresh [illegible]st and southe[illegible]st winds [illegible]ecom[illegible] west.

N.Y. Telegraph

Ask Defeat of Film Censorship Bill

Albany, March 2.

A lengthy petition to the Legislature urging defeat of the Ahern moving picture censorship bill was adopted at an executive session of the convention of the New York State Motion Picture Exhibitors' League here to-day.

A resolution to name a committee to confer on matters of general interest with the motion picture board of trade was defeated until an apology is forthcoming for an alleged censorious letter attacking the exhibitors. Another proposition considered was to the effect that the large cash deposits left by exhibitors with the film makers should be subject to jurisdiction and control of the Superintendent of Banks or some other State official. It was declared that these sums run into the millions.

Going to Be One. JANET VALE Has
ne of the Most Interesting Articles Tha

ning Te

ORK, FRIDAY, MARCH 3, 1916.

STATE FILM MEN FRAME PROTEST TO CENSORSHIP

Closing Session of New York Motion Picture Exhibitors Taken Up With Adoption of Resolution to Be Presented to Legislature—Proposed Law Un-American, They Say.

PLAN INFORMATION BUREAU

Will Maintain It in This City as Sort of Clearing House for Screen Industry—Will Be National in Scope—To Collect Legal Library on Photo-Play Trade.

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 2.

At the closing session of the convention of the Motion Picture Exhibitors' League of New York State here to-day a resolution was unanimously adopted to be presented to the Legislature protesting against any State censorship of motion pictures, and for the formation of a Bureau of Information for motion picture exhibitors, to be located in New York City.

In the memorial protesting against the Ahern censorship bill the League went on record as maintaining that the freedom of occupation and the liberty of publication would both be violated by such a censorship. The resolution reads:

"The motion picture is at once a school, a university and a public press, and by every dictate of common-sense, as well as by the commands and guarantees of the Constitution itself, it should be left at public liberty to exercise its tri-partite function of amusing, informing and instructing the people.

"The laws which regulate other schools and other publications are in full force to regulate the moving picture, to punish license and obscenity and viciousness, and those laws are ample and sufficient as they stand, without any censorship whatever.

Protest Against Censors.

...protest against this proposed ... on the

IGHT UPON FILM MAY GO TO COURT

Protestants Against Showing of "Birth of a Nation" to Make Further Effort.

SAID PICTURE CREATES RACIAL PREJUDICE

Commissioners Have Received About Thirty Complaints—Legal Proceedings Investigated.

Following the decision of the District Commissioners that they are without authority to prohibit the presentation in Washington of the motion picture, "Birth of a Nation," which has aroused racial feeling in a number of cities, protestants today prepared to make an effort in another direction to prevent the showing of the picture here.

What this step will be they would not disclose, but it was broadly hinted that the courts might be appealed to.

"I cannot say what the procedure will be," stated Rev. J. Milton Waldron, who has taken an active part in seeking action by the Commissioners, but it is certain that we will do everything within our power to keep the picture from being shown in Washington. We will not violate the law, but intend to go as far as possible within the law to accomplish this end."

Have No Authority.

The Commissioners had been asked to give a hearing in the matter, but refused the request when informed by the corporation counsel that they had no authority to bar the picture from the capital.

Anticipating that the question of authority might be raised the District heads, said Rev. Waldron, had been requested, in the event of such a decision, to ask Congress for a law prohibiting the presentation of the picture here or, failing in this, to confer with the proprietor of the theater where it is to be shown with the object of having some of the scenes which have been particularly objected to eliminated.

It developed today that the Commissioners have received about thirty protests from associations and individuals, all of them based on the proposition that the picture tends to create racial prejudice and, for this reason, should not be shown.

Barred From Some States.

So far as could be learned, the Commissioners have not been presented with any records showing how the picture was received in other cities, but, according to Rev. Waldron, such information would have been presented at the hearing requested. He said that the picture has been barred from the states of Ohio, Kansas and Michigan and that it has caused disturbances in several cities, particularly in Boston, Philadelphia, New York and a number of towns in Pennsylvania.

Rev. Waldron also remarked that investigation is being made of the result of court proceedings instituted elsewhere to prohibit the showing of the film. He said he had been informed that legal action had been successfully instituted by opponents of the picture in several cities.

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THE WEATHER.

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Film Censors Branded as National Menace at Motion Picture Banquet

FEDERAL and State censorship of moving pictures was branded as a menace to the freedom of public thought and expression through the medium of the screen at a banquet given in the Hotel Astor last night by the Motion Picture Board of Trade of America to newspaper cartoonists and writers.

The moving picture men arranged a screen entertainment for their guests for the purpose of "showing up the censors." This consisted of the exhibition of parts of motion picture reels that had been expurgated by the censors, and was shown to prove to the newspapermen the uselessness of a National Board of Censorship.

Arthur James, the toastmaster, denounced the censors as the destroyers of art, the foe of advancement and the common enemy of all. He said that a censorship on motion pictures would be but the forerunner to a strict censorship of the spoken drama, the press and the pulpit.

PEOPLE MUST CONSENT.

Arthur Brisbane was called upon for the first address. He said:

"There will be no censorship without the consent of a majority of the people, and I do not think they will consent to any very extensive or universal censorship."

Mr. Brisbane said that the moving picture might be used with great success in politics.

"I believe," he said, "that in the next campaign the man that uses this method of campaigning will find it a large factor in the results of the election."

THE "MOVIE" IN POLITICS.

Mr. Brisbane said that for campaign purposes a political party might show a picture representing Tammany politicians at dinner in Delmonico's with a "close up" of Charles F. Murphy's fork with peas on the end o fit, or a pitcure of the city's deposits being given to Interborough lawyers and directors, or a picture of the Mayor going home in his automobile which the people have paid for, together with a picture of the people hanging on the straps in the subway.

He urged that the moving picture business be standardized and that more attention be given to educational films.

J. Robert Rubin, who followed Mr. Brisbane, said all that Mr. Brisbane asked the moving picture men to do in the way of producing educational films is being done.

"Moving pictures," Mr. Rubin said, "are no longer clap-trap melodramas, but our entertainments are arranged in programmes containing news events, cartoons, travel pictures and the highest type of drama. In this profession there is being used the best thought of the best literary men in the world. The motion picture producer has gone to the four corners of the world—he has penetrated the jungles—crossed the sea and climbed the mountain. He has explored the earth from Pole to Pole to provide entertainment for his audiences.

A SCHOOL IN ITSELF.

The motion picture to-day is a school in itself. It has made men wiser and humanity broader. **It is the greatest food for mankind since the telephone. The people have not taken the interest in the censor that they should. The censor is the child of autocracy, nurtured by tyranny and despotism, the tool of these vices. The censorship of the motion picture to-day means the censorship of the press to-morrow.** Censorship is undemocratic and discriminating and deprives a man of his inalienable rights to the pursuit of happiness.

"The motion picture of to-day speaks for the people and expresses the best sentiments of the people, and the gag rule of the censors who are woefully ignorant of the business that they are pretending to regulate should not be tolerated.

The affair was described as a dinner given by the "Fifth Estate" to the "Fourth Estate," and among those present were: Arthur Brisbane, Charles Dana Gibson, Charles Urvan, inventor of the kinemacolor pictures; Herbert S. Houston, president of the Advertising clubs of the world; J. Robert Rubin, J. Stewart Blackton, president of the Motion Picture Board of Trade; William M. Seabury, general counsel for the Board; J. W. Binder, executive secretary of the Board; Arthur James, chairman of the Publication Committee; Franklin P. Adams, Oscar Cesare, Winsor McCay, Fontaine Fox, Frederick Opper, Cliff Sterret, R. L. Goldberg, T. A. Dorgan ("Tad") Hal Coffman, C. A. Gilbert, Charles R. McCauley, Robert Carter, George McManus, Tom McNamara, L. M. Glacken, Gene Carr, F. A. Eaton, Burns Mantle, Frank J. Price, Reginald Foster, Charles Harding, Fred Hawley and Ewan Justice.

"BIRTH OF A NATION" MEETS MORE TROUBLE

Lexington City Commissioners Object to Public Showing of Griffith Film Spectacle.

Lexington's Board of City Commissioners to-day, by a vote of 3 to 1 (one member absent), recorded objection to "The Birth of a Nation," and requested the Lexington Opera House to "cancel and annul" pictures booking for the week of March 20. Action followed the protests on the part of negro citizens, supported by the feeling of certain influential whites that nothing should be shown here calculated in the slightest degree to engender race prejudice. Action is likely to be followed by an agitation in behalf of the picture from citizens whose forebears were prominent on the Confederate side during the Civil War.

N.Y. Telegraph March 10

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DR. THOMAS DIXON HEARD

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for higher prices, this is the highest price ever paid in auction for what is known as a "coming yearling"—that is, a youngster not yet twelve months old.

The record maker was the 9-month-old Saint Frusquin, a bay colt by San Francisco, dam by W lnut Hall, the contending buyers again being Walter Cox, the Dover (N.H.) trainer, and A. H. Cosden of this city. Bidding on the prize started unusually slow, but after reaching $3,000 the two contenders stepped [illegible] a lively [illegible], each bid being at $100 up to $5,500, Mr. Cosden's last bid, Cox being the winner at a $100 advance. The sale caused a long and loud ovation.

Thirty one yearlings from Walnut Hall Farm were sold yesterday, making a total of [illegible] for the two days for $26,280, or an average of $410 per head, said to be the highest average ever recorded for 63 yearlings and one 2-year-old, not only from a single consignment, but ever sold in one sale. This average was about $[illegible] per head more than that for the consignment to the 1915 Midwinter auction, when the average was $361.

The prices for this consignment varied from $60 to $5,500 and the general result was therefore very satisfactory.

While some youngsters by all of the farm's four stallions brought good prices, yet the most brilliant showing was due mainly to San Francisco, as three-fifths of the total amount received was paid for youngsters by that stallion, eighteen selling for a total of $15,615, or an average of $867.50 per head, and not one fully [illegible] months old. The only other yearling selling for $1,000 yesterday was Battle Spirit, by Walnut Hall, the buyer being W. H. Nelson, Mount Kisco, N. Y., little known to horsemen.

$4,000 for a [illegible]-Year-Old.

Just before buying the yearling at a record price, Walter Cox added a very promising futurity candidate to his stable by paying $4,000 for Mr. Hawthorne (2), 2.19 1-4, a 3-year-old roan colt by Axworthy, dam the once famous race mare Hawthorne, 2.06 1-4, by Jay Bird.

(Continued on Page [illegible], Column [illegible])

SCREEN MAGNATES BOMBARD CENSORS

Motion Picture Exhibitors, in Business Conclave, Demand the Same Freedom as Press and Pulpit.

AHERN BILL IS DENOUNCED

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 1.

Representatives of the Motion Picture Exhibitors' Association of the State of New York gathered here to-day for their fourth annual convention. Over 300 delegates were present when the first session was first called to order by State President Lee A. Ochs at the Hotel Ten Eyck this morning.

Corporation Counsel Andrews of Albany was then introduced and delivered an address of welcome on behalf of Mayor Stevens. In concluding his address, Mr. Andrews made a plea for pictures that were of an elevating nature. He asked the delegates to lend their efforts in that direction.

The following permanent officers of the convention were then elected: Chairman, Samuel H. Trigger of New York; secretary, L. A. Buettner of Cohoes; treasurer, W. H. Linton of Little Falls. Several committees were also appointed. George H. Wright of Albany was made chairman of the committee on grievances. M. Suckno of Albany was selected as a member of the committee on constitution and by-laws.

The principal speaker of to-day's session was W. Stephen Bush, editor of the Moving Picture World, who spoke concerning "Present Perils of Censorship" in the State of New York. He said in part:

"The very absurdity and weakness of the Ahern censorship bill disarmed our fears.

"Mr. Ahern says that this censorship question is a moral one, not one of dollars and cents," declared Mr. Bush.

(Continued on Page 2, Cols. 5 & 6.)

THE WEATHER.

Now [illegible] rain to-day, slightly warmer [illegible] and colder to-morrow; moderate to fresh east and southeast winds; [illegible] west.

N.Y. Telegraph

Ask Defeat of Film Censorship Bill

Albany, March 2.

A lengthy petition to the Legislature urging defeat of the Ahern moving picture censorship bill was adopted at an executive session of the convention of the New York State Motion Picture Exhibitors' League here to-day.

A resolution to name a committee to confer on matters of general interest with the motion picture board of trade was defeated until an apology is forthcoming for an alleged censorious letter attacking the exhibitors. Another proposition considered was to the effect that the large cash deposits left by exhibitors with the film makers should be subject to jurisdiction and control of the Superintendent of Banks or some other State official. It was declared that these sums run into the millions.

Going to Be One. JANET VALE Has
ne of the Most Interesting Articles Tha

ing Te

ORK, FRIDAY, M... of August 28. ...3, 1916.

...ertainty and offici... announcement will be ma... in a few d...s.

It is no... certain tha... Walter Cox will have a... larger string... of horses racing over th... Eastern ha...-mile tracks this year than ... has ha... since the old days, when he ha... a... Grand Circuit fame. This stable will be under the personal management of the Boston writer, Frank G. Trott.

The last horse was taken out before 10 o'clock last night, and the Garden turned over by the employees of the Essig-Tipton Company. There were no accidents or losses of any kind, while only two horses were sick, both having colds. The fifth floor of the Garden ...er will now be very busy preparing ... the auction sale of pedigreed cattle ... be held in Philadelphia next Wednesday.

STATE FILM MEN PROTEST CENSORS

(Continued From Page 1.)

vice president, John Whitteman of New York; secretary, Thomas Holland of Brooklyn, and treasurer, B. Emmett Cornell of Syracuse.

The following delegates were elected to the national convention at Chicago, July 11 to 16: Charles A. McCarty of Hoosick Falls, Bert Gibbons of Syracuse, Al Blumenthal of New York, John Whittman of the Bronx and A. N. Wolff of Rochester.

The convention went on record as being in favor of the present State law which allows the opening of motion picture theatres on Sunday. The convention closed to-night with a banquet at the Hotel Ten Eyck. W. Stephen Bush, editor of the Motion Picture World, presided as toastmaster. Among the speakers were Walter Irwin of the Vitagraph company and Samuel R. Rothapfel of New York.

COURT UPHOLDS MERCEDES.

Prohibits Miss Crane From Using Name in Mystic Act.

(Special Dispatch to The Morning Telegraph.)

CINCINNATI, O., March 2.—Announcement was made here to-day that a permanent injunction had been issued in the courts of Ohio, prohibiting Elizabeth Mercedes Crane from producing or advertising her mind-reading and musical stage act, at the instance of Mercedes Cohen, the mystic. The previous action to the same end in the courts here was dismissed when Cohen, the plaintiff, failed to appear.

The contention of Miss Crane, who has been using her act on a rival circuit from Mercedes in court here, was that years ago she originated the act at the instance of her father, a Chicago newspaper editor. To-day's permanent injunction prohibits her use of the name "Mercedes" as a title for a mind-reading act on the stage.

...16.

...IGHT UPON FILM MAY GO TO COURT

Protestants Against Showing of "Birth of a Nation" to Make Further Effort.

SAID PICTURE CREATES RACIAL PREJUDICE

Commissioners Have Received About Thirty Complaints—Legal Proceedings Investigated.

Following the decision of the District Commissioners that they are without authority to prohibit the presentation in Washington of the motion picture, "Birth of a Nation," which has aroused racial feeling in a number of cities, protestants today prepared to make an effort in another direction to prevent the showing of the picture here.

What this step will be they would not disclose, but it was broadly hinted that the courts might be appealed to.

"I cannot say what the procedure will be," stated Rev. J. Milton Waldron, who has taken an active part in seeking action by the Commissioners, "but it is certain that we will do everything within our power to keep the picture from being shown in Washington. We will not violate the law, but intend to go as far as possible within the law to accomplish this end."

Have No Authority.

The Commissioners had been asked to give a hearing in the matter, but refused the request when informed by the corporation counsel that they had no authority to bar the picture from the capital.

Anticipating that the question of authority might be raised the District heads, said Rev. Waldron, had been requested, in the event of such a decision, to ask Congress for a law prohibiting the presentation of the picture here or, failing in this, to confer with the proprietor of the theater where it is to be shown with the object of having some of the scenes which have been particularly objected to eliminated.

It developed today that the Commissioners have received about thirty protests from associations and individuals, all of them based on the proposition that the picture tends to create racial prejudice and, for this reason, should not be shown.

Barred From Some States.

So far as could be learned, the Commissioners have not been presented with any records showing how the picture was received in other cities, but, according to Rev. Waldron, such information would have been presented at the hearing requested. He said that the picture has been barred from the states of Ohio, Kansas and Michigan and that it has caused disturbances in several cities, particularly in Boston, Philadelphia, New York and a number of towns in Pennsylvani...

Rev. Waldron also remarked that investigation is being made of the result of court proceedings instituted elsewhere to prohibit the showing of the film. He said he had been informed that legal action had been successfully instituted by opponents of the picture in several cities.

...protest against this proposed ... on the

The American 3/13

Film Censors Branded as National Menace at Motion Picture Banquet

FEDERAL and State censorship of moving pictures was branded as a menace to the freedom of public thought and expression through the medium of the screen at a banquet given in the Hotel Astor last night by the Motion Picture Board of Trade of America to newspaper cartoonists and writers.

The moving picture men arranged a screen entertainment for their guests for the purpose of "showing up the censors." This consisted of the exhibition of parts of motion picture reels that had been expurgated by the censors, and was shown to prove to the newspapermen the uselessness of a National Board of Censorship.

Arthur James, the toastmaster, denounced the censors as the destroyers of art, the foe of advancement and the common enemy of all. He said that a censorship on motion pictures would be but the forerunner to a strict censorship of the spoken drama, the press and the pulpit.

PEOPLE MUST CONSENT.

Arthur Brisbane was called upon for the first address. He said:

"There will be no censorship without the consent of a majority of the people, and I do not think they will consent to any very extensive or universal censorship."

Mr. Brisbane said that the moving picture might be used with great success in politics.

"I believe," he said, "that in the next campaign the man that uses this method of campaigning will find it a large factor in the results of the election."

THE "MOVIE" IN POLITICS.

Mr. Brisbane said that for campaign purposes a political party might show a picture representing Tammany politicians at dinner in Delmonico's with a "close up" of Charles F. Murphy's fork with peas on the end o fit, or a piteure of the city's deposits being given to Interborough lawyers and directors, or a picture of the Mayor going home in his automobile which the people have paid for, together with a picture of the people hanging on the straps in the subway.

He urged that the moving picture business be standardized and that more attention be given to educational films.

J. Robert Rubin, who followed Mr. Brisbane, said all that Mr. Brisbane asked the moving picture men to do in the way of producing educational films is being done.

"Moving pictures," Mr. Rubin said, "are no longer clap-trap melodramas, but our entertainments are arranged in programmes containing news events, cartoons, travel pictures and the highest type of drama. In this profession there is being used the best thought of the best literary men in the world. The motion picture producer has gone to the four corners of the world—he has penetrated the jungles—crossed the sea and climbed the mountain. He has explored the earth from Pole to Pole to provide entertainment for his audiences.

A SCHOOL IN ITSELF.

The motion picture to-day is a school in itself. It has made men wiser and humanity broader. **It is the greatest food for mankind since the telephone. The people have not taken the interest in the censor that they should. The censor is the child of autocracy, nurtured by tyranny and despotism, the tool of these vices. The censorship of the motion picture to-day means the censorship of the press to-morrow.** Censorship is undemocratic and discriminating and deprives a man of his inalienable rights to the pursuit of happiness.

"The motion picture of to-day speaks for the people and expresses the best sentiments of the people, and the gag rule of the censors who are woefully ignorant of the business that they are pretending to regulate should not be tolerated.

The affair was described as a dinner given by the "Fifth Estate" to the "Fourth Estate," and among those present were: Arthur Brisbane, Charles Dana Gibson, Charles Urvan, inventor of the kinemacolor pictures; Herbert S. Houston, president of the Advertising clubs of the world; J. Robert Rubin, J. Stewart Blackton, president of the Motion Picture Board of Trade; William M. Seabury, general counsel for the Board; J. W. Binder, executive secretary of the Board; Arthur James, chairman of the Publication Committee; Franklin P. Adams, Oscar Cesare, Winsor McCay, Fontaine Fox, Frederick Opper, Cliff Sterret, R. L. Goldberg, T. A. Dorgan ("Tad") Hal Coffman, C. A. Gilbert, Charles R. McCauley, Robert Carter, George McManus, Tom McNamara, L. M. Glacken, Gene Carr, F. A. Eaton, Burns Mantle, Frank J. Price, Reginald Foster, Charles Harding, Fred Hawley and Ewan Justice.

N.Y. Times 3/3

"BIRTH OF A NATION" MEETS MORE TROUBLE

Lexington City Commissioners Object to Public Showing of Griffith Film Spectacle.

Lexington's Board of City Commissioners to-day, by a vote of 3 to 1 (one member absent), recorded objection to "The Birth of a Nation," and requested the Lexington Opera House to "cancel and annul" pictures booking for the week of March 20. Action followed the protests on the part of negro citizens, supported by the feeling of certain influential whites that nothing should be shown here calculated in the slightest degree to engender race prejudice. Action is likely to be followed by an agitation in behalf of the picture from citizens whose forebears were prominent on the Confederate side during the Civil War.

LONE CENSOR NEW LOS ANGELES IDEA

Public Welfare Committee Proposes That One Man Replace Board. Warm Discussion Provoked.

MATTER PUT OVER FOR WEEK

Dr. Thomas Dixon Speaks and Councilwoman Lindsey Leads Fight for Abolition of Censorship.

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Cal., March 7.

With a crowded council chamber, the attendance composed of representatives of the motion picture industry, women's clubs, religious organizations, civic bodies and a number of social workers, the proposal of the Public Welfare Committee to abolish the local board of censorship and substitute a single commissioner as censor, came up for consideration before the City Council yesterday. The session was presided over by Councilwoman Lindsey, chairman of the committee. The ordinance calls for the expenditure of public funds for the payment of the salary of the lone commissioner, and therefore at least seven of the councilmen must favor its passage. When the meeting ended they seemed about equally divided. The consensus of opinion seemed that the bill needed modification and that its chief fault lay in resting too much responsibility upon one man. No definite action was taken and a rehearing will be given in one week. During that time the ordinance will be changed to meet the views of those councilmen opposing it only in its present form.

Heated Discussion.

The introduction of the ordinance to the council brought forth a heated discussion. The church federation opposing the bill maintained that the censorship of motion picture films by a commission, the larger the better, was absolutely necessary to the moral welfare of the community and was demanded by a vast majority of the people of Los Angeles. The moving picture interests, led by Thomas Dixon, author of "The Cle[illegible]man" and at present producing pic[illegible] o Los Angeles, speaking for [illegible] clared that the censorship of [illegible] pictures is unjustified, illegal, unn[illegible]ssary, un-American and an entirely rep[illegible]hensible procedure.

Thomas Dixon made a very vigorous and impressive address. He pointed out that the censorship of to-day was a serious threat against not only the welfare of the motion picture industry, but against the liberties of the nation. He said there was ample power to prevent impropriety or indecency through the penal code. In closing, he said: "We want Los Angeles to help in establishing throughout the United States the guarantees of privileges accorded by the Constitution. We are going to carry this campaign throughout the country and into every Congressional district. We want to establish in this city religious and political freedom and freedom of the press. And if necessary to bring this about to add another provision to the Constitution."

Would Abolish Censorship.

Councilwoman Lindsey made a stirring peal for the abolition of censorship. She said that the city should protect itself from a host of Anthony Comstocks and that in her opinion the local censorship board had been a complete failure. Others speaking for the moving picture interests were Jesse L. Lasky, W. J. Reynolds and Frank A. Garbutt of the Motion Picture Producers' Association.

[illegible] OF THIS NEW SERIES

JERSEY TOWN CANNOT INTERFERE WITH "NATION" SHOWING

Following his ruling in other cases, Vice-Chancellor Howell of Newark, N. J., has restrained the town of Morristown, through any of its officials, from interfering with the production of "The Birth of a Nation," which has been advertised to be shown at the Park theatre of that place next week.

M. T. News, Mar 15-16

FILM TRADERS JOLTED BY A GUEST AT DINNER

Brisbane, Invited to Denounce the Censor, Refuses to Get Excited, "Spills the Beans" and Releases His Oratorical Efforts Amid Silence.

There was no set title for Arthur Brisbane's address at the Motion Picture Board of Trade's dinner of protest against movie censorship, held at the Hotel Astor last night, but undoubtedly "The Unkindest Cut In of All, or Spilling the Beans" would have been as good a title for the Brisbane effort as any.

Mr. Brisbane just dropped in as the Charlie Chaplin star of the oratorical part of the evening, got up and panned the modern movie, said he couldn't grow enthusiastic over the movement to abolish the movie censor, bowed his way out amid a silence that throbbed and beat it for the suburbs, while the spilled beans were still rolling to furthest corners of the room.

To make matters worse, the prominent movie manufacturers who composed the Motion Picture Board of Trade had made their dinner a sort of combination movie and newspaper function, the idea being, they said, that if censorship goes on unimpeded in their business the first thing the newspapers know the censors will put the papers flat on their backs also. And to lend greatest weight to their dinner of protest Mr. Brisbane was asked to be the chief speaker in what was expected to be an oratorical symposium on the general topic of down with the censor.

There was fervent applause when Mr. Brisbane was introduced as "the master of short expression—the greatest editor in the world." The outburst that greeted him, however, was the last applause wafted his way during the evening.

Brisbane Hasn't Seen 'em.

"As for your own business," said Mr. Brisbane, who gave one the impression that internally he was saying, "I'm not arguing with you about my right to spill the beans—I'm telling you I'm going to spill 'em," "I'll say that I know very little. I am one of the few living men who have never seen Mary Pickford or Charles Chaplin or Theda Bara or Miss Clarke. All I have seen is the Durbar, Scott's north pole pictures and 'Carmen,' which I couldn't escape because it was given in Mr. Hearst's house and I happened to be a guest there. [Mere polite laughter from the movie men.] Furthermore, I never read the *Family Story Paper* when I was a boy and I do not see why I should see Mary Pickford in 'Rags.' I believe it is, in my old age. [Absolute silence.]

"I have great respect for the men who are developing the financial value and the real genius of those people, but I don't think that I should be bothered about it. As to the censorship I do not think that I can become very much excited about it. [No applause.] The moving picture, so far as it is merely a melodrama, a story, a tragedy or a comedy, is only a money making proposition, and whether it is censored or not I don't in the least care. [Silence.] That part of the work is only in its infancy, and, as I say, I don't care in the least as to whether it is censored or not. [Probable mental comments such as, "Oh, we got you the first time."]

"All the moving picture amounts to to-day, at least the modern moving picture, is that it is an amusement. Its success is based upon the stupidity and lack of intellectual development of the human race." [Raucous laughter from the newspaper section of the diners only.]

Why the Movies Succeed.

With no interrupting applause from the movie men who had rested fondest hopes that "the greatest editor in the world" would smite the censor unmercifully the speaker went on figuratively to take the movie magnates into his lap and explain to them gently but firmly that as "we are a race of animals who have been standing on our hind legs only 500,000 years, using speech about 100,000 years" and really using the written word generally "only about fifty years," the success of the movie is understandable. The movie, in other words, saves humans the intellectual efforts of making their own pictures as they must when reading or listening to the spoken drama.

"The moving picture man," Mr. Brisbane continued, again going into the wails of the movie men about censorship, "has no more claim for sympathy than has the man putting up a public building who is told that the building is to be a certain number of stories high. [Utter lack of enthusiasm.] No liberty is interfered with. Based for its success on stupidity and the lack of intellectual development of the human race, a man who will not read Shakespeare now sits for an hour and a half in front of a screen ruining his eyes. [Fidgeting.]

"But if we have been using speech for only about 100,000 years we have used our eyes for 100,000,000 years. Lobsters with their eyes on the ends of sticks were our grandfathers back in remote ages. We use our eyes to select our wives and husbands, our pictures and dress and therefore we now look at Mary Pickford in 'Rags' and there is no necessity for mental effort.

"As for the movies and decency, there's more money in running a Childs restaurant than in running a Haymarket. So I'm sorry I can't be more enthusiastic about motion picture censorship. Censorship will not hurt the good among you and if it harms the evil they deserve it. [Tremendous silence.]

"One question I should like to ask is, 'Why have you not done anything great?' There is no trouble in making a list of sixty or a hundred great works in the various art forms, but when I asked the gentleman over there, a Colonel, I believe he is [Mr. Brisbane indicated the wholly unenthusiastic face of Commodore J. Stuart Blackton], and other gentlemen at this table to-night what were the six greatest motion pictures they agreed fairly well that 'The Birth of a Nation,' 'Carmen' and 'The Battle Cry of Peace' were among the six, but they couldn't agree on the three others. In an industry where hundreds of millions has been invested if you cannot list six or even sixty great works you haven't gone far." [Prolonged gloom.]

Educators, Some Day.

Just to show them that they were good fellows and pioneers in a great movement, however, Mr. Brisbane concluded by saying that although up to date the movies don't amount to shucks and therefore not worth worrying about whether they are censored or not the motion picture in time is going to play a great part in education, in politics and in other worth while fields. The motion picture men, he concluded, some day will be the "educators of the race, the editors of the nation."

Saying which Mr. Brisbane excused himself for hurrying away to catch his train. Not a soul stood up to say "Aw stick around, Arthur, and give us another earful."

The speeches which followed by J. Robert Rubin, counsel for the Motion Picture Exhibitors League; William M. Seabury, general counsel for the Motion Picture Board of Trade of America; Herbert S. Houston and Toastmaster Arthur James, all delivered after Mr. Brisbane had gone to the elevator unescorted by any noticeably large delegation, were along the general lines that it was too bad Mr. Brisbane was losing his pep. Mr. Rubin especially regretted that Mr. Brisbane had spoken the truth when the editor had said that he was growing old. Also Mr. Rubin rejoiced that he himself was young and saw things with the proper fresh buoyancy of youth.

But outside of that the protest against movie censorship was the howling success which its promoters had looked for.

Censored Films Shown.

The "Fifth Estate," as the motion picture world now knows itself, threw upon the screen during the evening for the benefit of its "Fourth Estate" guests—among whom were all the leading cartoonists and many of the humorous and other feature writers of the daily and Sunday newspapers—a number of movie pictures known as "cut outs," or scenes, mostly from movie comedies, which the censors had barred from public exhibition.

Although the series of censored "cut-outs" necessarily lacked continuity of plot Terry Ramsaye of the Mutual Film Corporation had written a title for the series. "The Blue Pencil—In Twenty (Overt) Acts," Mr. Ramsaye called the string of pictures. *Willingly Wicked* was supposed to be the name of the hero in all the pictures and *Miss Naughty-Naughty* was the heroine.

Because, explained a cut-in, the scenes to be projected upon the screen had been cut out for fear the pictures would tempt movie fans to commit arson, murder and similar highjinks, the representatives of both fifth and four estates were cautioned to restrain themselves once they had gone under the baneful spell of the cut-outs.

The scenes that had been censored, however, seemed depressingly virtuous to an audience that perhaps had been overexpectant. At any rate once the diners had witnessed the censored scenes of near crimes and misdemeanors nobody, so far as could be noted, tried to stick any of Herr Muschenheim's silverware under his coat or kill a head waiter or hat boy on the way out.

NO[illegible]

In [illegible] Mac[illegible] reste[illegible] Will[illegible] char[illegible] lowi[illegible] hibite[illegible] cisio[illegible] case.

The [illegible] stirre[illegible] sel fo[illegible] conte[illegible] trate's [illegible] cases [illegible] not e[illegible] trate[illegible]

Wh[illegible] magist[illegible] to get [illegible] prohib[illegible]

He [illegible] name [illegible] allegin[illegible] in violation of the statutes. The injunction asked for was denied by Judge Field.

M. T. News Mar. 15-16

BILL FOR STATE FILM CENSORS IS DEFERRED 3 DAYS

Wheeler-Cristman Measure, Providing for Appointment of Board of Motion Picture Arbiters by Department of Regents, Is Amended in Assembly After Heated Discussion.

HAMPERS SCHOOLS, IT'S SAID

Assemblyman Perlman, of New York, Objects to Proposed Legislation on Ground It Will Prove Handicap to Educational Values of Screen — Would Exempt Miniature Machines.

(Special Dispatch to The Morning Telegraph.)

ALBANY, April 13.

The Wheeler-Cristman bill, providing for the appointment of a State Board of Motion Picture Censors, by the State Board of Regents of the University of the State of New York, came up for final passage in the Assembly this afternoon and was the subject of a heated discussion. The bill was finally amended and reprinted, which will have the effect of deferring further action on the measure until Monday night, as in its amended form it will have to be on the members' desk for three legislative days.

Assemblyman Wheeler in advocating the passage of his bill declared he had received during the last ten days a great number of letters from individuals and organizations approving the censorship of motion picture films and expressing their interest in the effort to have clean and morally good pictures presented to the public. Mr. Wheeler said film producers make pictures as near the border line as they can and "get away with it," and as the matter now stands there is no censorship in this State except that of the manufacturers of films themselves. The proposed law will, he thinks, give the subject character and high standing.

Assemblyman Perlman of New York objected to the proposed legislation for the reason that it would add a heavy fee to the pictures exhibited in schools and money would have to be appropriated to meet the additional expense. He explained he had just succeeded in passing a law exempting miniature motion picture apparatus from being classed with other film machines and believed they should not be included in this bill.

He proposed to offer an amendment which would exempt the miniature motion picture machines and not exact a fee for the examination of films for school and educational purposes. Mr. Wheeler objected to the Perlman amendment. Assemblyman Aranow contended that the manufacturer paid the fee for the examination of films and that there was no reason for such an amendment, it having been introduced only for the purpose of delaying the progress of the bill.

The Perlman amendment was adopted by a vote of 54 to 49. Assemblyman Wheeler offered an amendment to his own bill eliminating the word "Regents," it being understood the State Board of Regents objected to this feature of the measure. Upon their request it has been stricken out, so that where it appears in the bill it will read "Board of Censors."

The bill will now be on Monday night's [illegible]r for final passage.

MARYLAND CENSORS BILL UP TO-DAY

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, April 12.

While Governor Harrington has not committed himself, it is the belief he will [illegible]gn the bill providing for moving picture censors in Maryland to-morrow. [illegible]igorous protests have been made to the [illegible]overnor, and it is claimed if the bill [illegible] it

MARYLAND AGRICULTURAL ASSO[illegible]
[illegible] TO 14th INC[illegible]
MERA

mar 16

Y YORK HERALD

m Censor Bill Is Up for Passage

ny Codes Committee Unanisly Reports Ahern Measure—rovides Three $5,000 Positions.

[SPECIAL DESPATCH TO THE HERALD.]

LBANY, N. Y., Wednesday.—By unanis vote the Codes Committee of the Asbly to-day reported the Ahern bill, creg a State Board of Censors to regulate motion picture exhibitions. This brings measure before the Legislature for nsideration and public hearings, and it thought here the proposition will arouse storm of protest.

Three new positions with $5,000 salaries e created. The Commissioners would ve sweeping powers in the regulation all motion picture exhibitions. Before picture could be shown anywhere in the tate the producer must exhibit his film. bsolute and final decision regarding the erits of the picture would rest with the tate Board.

Managers of motion picture theatres and ome of the largest producers declare that the bill becomes a law it would kill alf of their business. They declare they ould not afford to make pictures which ould be thrown out at the whim of a State official. The rejection of a few films might ruin a concern, it is stated. The bill is backed strongly by church and civic organizations and favorable consideration in the Legislature is regarded as likely.

The State Board of Censors, under provisions of the bill, shall consist of three members to be appointed by the Governor for terms of six years. It is provided that the Board "shall examine all moving picture films or reels and approve such as shall be moral and proper and disapprove such as are sacrilegious, obscene, indecent or immoral and as shall tend to debase or corrupt the morals.

Full and final power is given the Board to reject any film and the motion picture producer is compelled to submit a description of all his film subjects. Unapproved films cannot be exhibited in this State and heavy fines are imposed for disobeying this provision. Examinations are to be made free. It is provided the act shall take effect on July 1 next.

mar

ATIONAL TRIBUNE: WASHINGTON, D. C

— In the flamboyant advertisements of the atrocious "Birth of a Nation," it is said:

"There are other places where but the twang of a simple banjo to soothe the patients in the hospital is heard and still others in which the arousing trumpet calls of the Ku Klux Klan resounds and fills the stillnesses of the Southern night."

There were no "arousing trumpet calls" to the Ku Klux. Only sneaking whispers to the cowardly assassins to slip up on the poor negroes who were listening to the banjo and murder them in cold blood.

"THE BIRTH OF A NATION"

The Glorification of a Shameful Page in Our History.

Editor National Tribune: To one who is familiar with the scenes and incidents which transpired in many of the Southern States during the several years subsequent to the close of the civil war it is difficult to conceive how that lawless organization known as the Ku Klux Klan can be brought forward with such apparent commendation as is evident in the play now being shown in this city.

Historical facts and official records do certainly show that the title of the play as used therewith is a misnomer, thereby very misleading and extremely erroneous in its influence upon the minds of many young people who have seen the play, especially those who have not correctly familiarized themselves with historical facts bearing on the situation during the reconstruction days following the civil war.

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In this respect it is very misleading, for there never graced the halls of Congress more honorable men than those that were leaders of Congress during that time, among whom were James G. Blaine and Garfield. That feature of the play is simply a bitter partisan reflection upon men that were brave enough and honorable enough to befriend and defend the Government and the Constitution of the United States as against the organizations that were at that time working in harmony and in the interest of the same idea as that of the Ku Klux Klan, such as the Knights of the Golden Circle, the pet organization of the late Senator Daniel Voorhees, of Indiana; also the Sons of Liberty should not have been slighted, neither the services of Mr. J. Thompson, special agent of the Confederacy, who, from his perch in Canada, sought to direct evildoers to burn Northern cities and get infected clothing to spread diseases thruout the Northern States.

I am reminded by some who admire the play that it has the sanction, if not the endorsement, of the present Federal Administration, and I also notice quotations used by the play from the literary works of our distinguished President, Mr. Wilson—to me that is not surprising at all when I remember his remarks and views expressed in his speech delivered a short while ago before a famous Democratic club in the City of New York.

I am further advised that respectable organizations commemorative of the Lost Cause give it their enthusiastic approval, to all of which my answer is that "birds of a feather flock together."—R. J. Jones, 2329 Humboldt Street, Denver, Colo.

The Ohio Veterans Strongly Approve Its Prohibition in the State.

(From the Union Veteran Legion.)

Hon. Frank B. Willis, Columbus, O.

Dear Sir and Governor: At a meeting of the "Union Veteran Legion" at Memorial Hall, held Jan. 23, the subject of the unpatriotic and debasing character of the motion film known as the "Birth of a Nation," was generally discussed. A unanimous vote was taken that a committee of three members be appointed to draft strong resolutions thanking Gov. Frank B. Willis and Attorney-General Turner, for the position they have taken to suppress and prevent the exhibition of this unlawful, unpatriotic, deceptive and insulting film.

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By this film we are to understand there is no premium on loyalty, but those who fought to destroy this Union are on a par with those who fought to preserve the Union.

They say the South is in the saddle now, and they intend to make hay while the sun shines. When the loyal people of this country have an opportunity to speak on this subject, there will appear a wide difference between loyalty and disloyalty.

Respectfully submitted,
M. YOUMANS.
JOHN W. OVERTURF.
GEORGE MOWRY.

(From J. C. McCoy Post.)

Gov. Frank B. Willis, State House, Columbus, O.

Dear Governor: At a regular meeting of the J. C. McCoy Post, 1, Grand Army of the Republic, Department of Ohio, held at Memorial Hall, Jan. 24, 1915, the matter of the moving film, wrongfully known as "The Birth of a Nation," was thoroughly discussed, after which it was unanimously resolved that we most heartily and earnestly commend the action of our patriotic and soldier-loving Governor, Frank B. Willis, and Attorney-General Edward C. Turner, in refusing the owners of this unpatriotic film the right to exhibit the same in the State of Ohio.

We regard this film as an insult to the Nation, and our comrades, living and dead, to their loyal sons and daughters, as well as to every man, woman and child of the State and Union; a misrepresentation of historical facts; a deliberate and premeditated attempt to deprave the Union soldier and the Union cause, and to exalt the Confederate soldier and treason.

We regard this picture to be a misrepresentation of a great and holy cause, and that it is intended to give a false impression to the youth of our country. It is intended to impress on their minds the wrongful fact that the Confederates were right, and that the Union cause was wrong; that the hellish deeds of the Ku Klux Klan was right and fully justified, and that the suppression of this wicked organization was wrong, whereupon the undersigned were named and appointed to present these resolutions to your excellency, and expressing the hearty wish that every State in the Union has so good and patriotic a Governor as has Ohio, and that the other States which have permitted the exhibition of this film may be led to see the error of their way and follow your example, and refuse to permit the exhibition of this vile and misleading picture film to be exhibited anywhere within the United States.

Respectfully submitted,

events clustering about that history-making period must be pointed out and refuted by stubborn facts; and The News will, later, in a series of articles, endeavor to place the truth before its readers. We trust that the clergy, and the teachers in the schools, the patriotic societies, etc., will co-operate, to the end that the present and coming generations may not have thrust upon them, thru the modern device, 'movies,' the distorted idea that the Lost Cause at Appomattox was really the cause which stood for the country's betterment.

"The pictures were exceptionally fine, and well shown, all agree."

The Cowardly Crimes and Atrocities of the Ku Klux.

Pierce Burton writes to the Aurora, Ill., News Beacon:

The films also showed a wonderful exhibition of "night riders" or "The Ku Klux Klan," and the text represented them to be brave men trying to save Southern civilization.

The only case of a demonstration of these night riders in their costumes that I knew of in a residence of seven years among them, was at Eutaw, Ala., near where I lived. Five or six colored men had been killed for attending a republican convention. Three of the bodies had been found in an abandoned well. Alexander Boyd, the county solicitor or state's attorney, as we call them, had secured some evidence against the murderers and said he would try to enforce the law.

To prevent this there was a "gathering of the Klan" to the number of 60 who, with their horses, were disguised with white sheets. At midnight they surrounded the hotel where Boyd boarded. Thirty were placed on guard against imaginary foes outside the hotel. Thirty went inside and 15 went to Mr. Boyd's room, forced open the door and shot him in bed, each of the 15 putting a bullet thru his body. This is a sample of the "brave" work of the "brave Ku Klux Klan" to shield some of their murderous members and to "preserve Southern civilization."

Was Confederate Officer.

Mr. Boyd was born and brought up in Eutaw, had been a major in the Confederate army, had married the daughter of a wealthy planter in Eutaw, was a successful lawyer and highly respected in the community, but he committed the offense of trying to help reconstruct his State under the laws of the United States.

Friends of Mr. Boyd erected a monument to his memory on which is the inscription, "Killed by Ku Klux."

Such are the facts of history in contrast with the fanciful misrepresentations of "The Birth of a Nation."

LONE CENSOR NEW LOS ANGELES IDEA

Public Welfare Committee Proposes That One Man Replace Board. Warm Discussion Provoked.

MATTER PUT OVER FOR WEEK

Dr. Thomas Dixon Speaks and Councilwoman Lindsey Leads Fight for Abolition of Censorship.

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Cal., March 7.

With a crowded council chamber, the attendance composed of representatives of the motion picture industry, women's clubs, religious organizations, civic bodies and a number of social workers, the proposal of the Public Welfare Committee to abolish the local board of censorship and substitute a single commissioner as censor, came up for consideration before the City Council yesterday. The session was presided over by Councilwoman Lindsey, chairman of the committee. The ordinance calls for the expenditure of public funds for the payment of the salary of the lone commissioner, and therefore at least seven of the councilmen must favor its passage. When the meeting ended they seemed about equally divided. The consensus of opinion seemed that the bill needed modification and that its chief fault lay in resting too much responsibility upon one man. No definite action was taken and a rehearing will be given in one week. During that time the ordinance will be changed to meet the views of those councilmen opposing it only in its present form.

Heated Discussion.

The introduction of the ordinance to the council brought forth a heated discussion. The church federation opposing the bill maintained that the censorship of motion picture films by a commission, the larger the better, was absolutely necessary to the moral welfare of the community and was demanded by a vast majority of the people of Los Angeles. The moving picture interests, led by Thomas Dixon, author of "The Clansman" and at present producing pic[illegible] in Los Angeles, speaking for [illegible] declared that the censorship of [illegible] pictures is unjustified, illegal, unn[illegible]ssary, un-American and an entirely rep[illegible]hensible procedure.

Thomas Dixon made a very vigorous and impressive address. He pointed out the censorship of to-day was a seri[illegible] threat against not only the welfare of [illegible] motion picture industry, but against t[illegible] liberties of the nation. He said there wa[illegible] ample power to prevent impropriety o[illegible] indecency through the penal code. In closing, he said: "We want Los Angeles to help in establishing throughout the United States the guarantees of privileges accorded by the Constitution. We are going to carry this campaign throughout the country and into every Congressional district. We want to establish in this city religious and political freedom and freedom of the press. And if necessary to bring this about to add another provision to the Constitution."

Would Abolish Censorship.

Councilwoman Lindsey made a stirring peal for the abolition of censorship. She said that the city should protect itself from a host of Anthony Comstocks and that in her opinion the local censorship board had been a complete failure. Others speaking for the moving picture interests were Jesse L. Lasky, W. J. Reynolds and Frank A. Garbutt of the Motion Picture Producers' Association.

[illegible] of this new series.

JERSEY TOWN CANNOT INTERFERE WITH "NATION" SHOWING

Following his ruling in other cases, Vice-Chancellor Howell, of Newark, N. J., has restrained the town of Morristown, through any of its officials, from interfering with the production of "The Birth of a Nation," which has been advertised to be shown at the Park theatre of that place next week.

M.T. News, Mar 13-16

FILM TRADERS JOLTED BY A GUEST AT DINNER

Brisbane, Invited to Denounce the Censor, Refuses to Get Excited, "Spills the Beans" and Releases His Oratorical Efforts Amid Silence.

There was no set title for Arthur Brisbane's address at the Motion Picture Board of Trade's dinner of protest against movie censorship, held at the Hotel Astor last night, but undoubtedly "The Unkindest Cut In of All, or Spilling the Beans" would have been as good a title for the Brisbane effort as any.

Mr. Brisbane just dropped in as the Charlie Chaplin star of the oratorical part of the evening, got up and panned the modern movie, said he couldn't grow enthusiastic over the movement to abolish the movie censor, bowed his way out amid a silence that throbbed and beat it for the suburbs, while the spilled beans were still rolling to furthest corners of the room.

To make matters worse, the prominent movie manufacturers who composed the Motion Picture Board of Trade had made their dinner a sort of combination movie and newspaper function, the idea being, they said, that if censorship goes on unimpeded in their business the first thing the newspapers know the censors will put the papers flat on their backs also. And to lend greatest weight to their dinner of protest Mr. Brisbane was asked to be the chief speaker in what was expected to be an oratorical symposium on the general topic of down with the censor.

There was fervent applause when Mr. Brisbane was introduced as "the master of short expression—the greatest editor in the world." The outburst that greeted him, however, was the last applause wafted his way during the evening.

Brisbane Hasn't Seen 'em.

"As for your own business," said Mr. Brisbane, who gave one the impression that internally he was saying, "I'm not arguing with you about my right to spill the beans—I'm telling you I'm going to spill 'em," "I'll say that I know very little. I am one of the few living men who have never seen Mary Pickford or Charles Chaplin or Theda Bara or Miss Clarke. All I have seen is the Durbar, Scott's north pole pictures and 'Carmen,' which I couldn't escape because it was given in Mr. Hearst's home and I happened to be a guest there. [More polite laughter from the movie men.] Furthermore, I never read the *Family Story Paper* when I was a boy and I do not see why I should see Mary Pickford in 'Rags.' I believe it [illegible] in my old age. [Absolute silence.]

in front of a screen ruining his eyes. [Fidgeting.]

"But if we have been using speech for only about 100,000 years we have used our eyes for 100,000,000 years. Lobsters with their eyes on the ends of sticks were our grandfathers back in remote ages. We use our eyes to select our wives and husbands, our pictures and dress and therefore we now look at Mary Pickford in 'Rags' and there is no necessity for mental effort.

"As for the movies and decency, there's more money in running a Childs restaurant than in running a Haymarket. So I'm sorry I can't be more enthusiastic about motion picture censorship. Censorship will not hurt the good among you and if it harms the evil they deserve it. [Tremendous silence.]

"One question I should like to ask is, 'Why have you not done anything great?' There is no trouble in making a list of sixty or a hundred great works in the various art forms, but when I asked the gentleman over there, a Colonel, I believe he is [Mr. Brisbane indicated the wholly unenthusiastic face of Commodore J. Stuart Blackton], and other gentlemen at this table to-night what were the six greatest motion pictures they agreed fairly well that 'The Birth of a Nation,' 'Carmen' and 'The Battle Cry of Peace' were among the six, but they couldn't agree on the three others. In an industry where hundreds of millions has been invested if you cannot list six or even sixty great works you haven't gone far." [Prolonged gloom.]

Educators, Some Day.

Just to show them that they were good fellows and pioneers in a great movement, however, Mr. Brisbane concluded by saying that although up to date the movies don't amount to shucks and therefore not worth worrying about whether they are censored or not the motion picture in time is going to play a great part in education, in politics and in other worth while fields. The motion picture men, he concluded, some day will be the "educators of the race, the editors of the nation."

Saying which Mr. Brisbane excused himself for hurrying away to catch his train. Not a soul stood up to say "Aw stick around, Arthur, and give us another earful."

The speeches which followed by J. Robert Rubin, counsel for the Motion Picture Exhibitors League; William M. Seabury, general counsel for the Motion [illegible] of the [illegible] after Mr. [illegible] Quarantty Trust Co., [illegible] Cuban Sugar mer- [illegible] money into Cube. [illegible] production to take in [illegible] of sugar refining? [illegible] truth [illegible] SHARES [illegible] RISING [illegible] AY

THE CURB MARKET.

[illegible]

NO VIOLATION TO SHOW "NATION" IN LOUISVILLE

In the case of A. A. Bigelow, manager of Macauley's theatre, Louisville, who was arrested recently on a warrant sworn to by William A. Heck, a Louisville attorney, charging a violation of a State law in allowing "The Birth of a Nation" to be exhibited, Magistrate Dorsey has given a decision that he has no jurisdiction in the case.

The accusation was that the photoplay stirred up race hatred and prejudice. Counsel for Manager Bigelow filed a demurrer, contending that the jurisdiction of a magistrate's court in a penal action is limited to cases in which punishment is fixed at a fine not exceeding one hundred dollars. Magistrate Dorsey sustained the demurer.

When the case was thrown out of the magistrate's court, Attorney Heck sought to get an injunction in the Circuit Court prohibiting the showing of the film.

He filed a petition, as a citizen, in the name of the commonwealth of Kentucky, alleging that the exhibition of the film was in violation of the statutes. The injunction asked for was denied by Judge Field.

M. T. News Mar. 13-16

BILL FOR STATE FILM CENSORS IS DEFERRED 3 DAYS

Wheeler-Cristman Measure, Providing for Appointment of Board of Motion Picture Arbiters by Department of Regents, Is Amended in Assembly After Heated Discussion.

HAMPERS SCHOOLS, IT'S SAID

Assemblyman Perlman, of New York, Objects to Proposed Legislation on Ground It Will Prove Handicap to Educational Values of Screen — Would Exempt Miniature Machines.

(Special Dispatch to The Morning Telegraph.)

ALBANY, April 13.

The Wheeler-Cristman bill, providing for the appointment of a State Board of Motion Picture Censors, by the State Board of Regents of the University of the State of New York, came up for final passage in the Assembly this afternoon and was the subject of a heated discussion. The bill was finally amended and reprinted, which will have the effect of deferring further action on the measure until Monday night, as in its amended form it will have to be on the members' desk for three legislative days.

Assemblyman Wheeler in advocating the passage of his bill declared he had received during the last ten days a great number of letters from individuals and organizations approving the censorship of motion picture films and expressing their interest in the effort to have clean and morally good pictures presented to the public. Mr. Wheeler said film producers make pictures as near the border line as they can and "get away with it," and as the matter now stands there is no censorship in this State except that of the manufacturers of films themselves. The proposed law will, he thinks, give the subject character and high standing.

Assemblyman Perlman of New York objected to the proposed legislation for the reason that it would add a heavy fee to the pictures exhibited in schools and would have to be appropriated [illegible] additional expense. He ex- [illegible] had just succeeded in pass- [illegible] exempting miniature motion [illegible] paratus from being classed [illegible] film machines and believed [illegible] ld not be included in this bill. [illegible] proposed to offer an amendment [illegible] would exempt the miniature mo- [illegible] icture machines and not exact a [illegible] or the examination of films for school [illegible] educational purposes. Mr. Wheeler [illegible] jected to the Perlman amendment. As- [illegible] emblyman Aranow contended that the manufacturer paid the fee for the examination of films and that there was no reason for such an amendment, it having been introduced only for the purpose of delaying the progress of the bill.

The Perlman amendment was adopted by a vote of 54 to 49. Assemblyman Wheeler offered an amendment to his own bill eliminating the word "Regents," it being understood the State Board of Regents objected to this feature of the measure. Upon their request it has been stricken out, so that where it appears in the bill it will read "Board of Censors."

The bill will now be on Monday night's [illegible] for final passage.

MARYLAND CENSORS BILL UP TO-DAY

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, April 12.

While Governor Harrington has not committed himself, it is the belief he will sign the bill providing for moving picture censors in Maryland to-morrow. Vigorous protests have been made to the Governor, and it is claimed if the bill [illegible] it

[illegible] TO 14th INC[illegible]

MARYLAND AGRICULTURAL ASSO[illegible]

[illegible]IERA[illegible]

mar 16

YORK HERALD

Censor ill Is Up for Passage

Codes Committee Unani- Reports Ahern Measure— es Three $5,000 Positions.

AL DESPATCH TO THE HERALD.]

Y, N. Y., Wednesday.—By unani- the Codes Committee of the As- -day reported the Ahern bill, cre- tate Board of Censors to regulate n-picture exhibitions. This brings sure before the Legislature for ation and public hearings, and it ht here the proposition will arouse of protest.

new positions with $5,000 salaries ated. The Commissioners would weeping powers in the regulation motion picture exhibitions. Before re could be shown anywhere in the the producer must exhibit his film. te and final decision regarding the of the picture would rest with the Board.

agers of motion picture theatres and of the largest producers declare that bill becomes a law it would kill f their business. They declare they not afford to make pictures which be thrown out at the whim of a official. The rejection of a few might ruin a concern, it is stated, bill is backed strongly by church and organizations and favorable consid- ion in the Legislature is regarded as y.

he State Board of Censors, under pro- ons of the bill, shall consist of three mbers to be appointed by the Gov- or for terms of six years. It is pro- d that the Board "shall examine all ving picture films or reels and approve ch as shall be moral and proper and approve such as are sacrilegious, ob- ne, indecent or immoral and as shall d to debase or corrupt the morals. ull and final power is given the Board reject any film and the motion picture oducer is compelled to submit a descrip- n of all his film subjects. Unapproved ms cannot be exhibited in this State d heavy fines are imposed for disobey- this provision. Examinations are to made free. It is provided the act shall ke effect on July 1 next.

mar 9

IONAL TRIBUNE: WASHINGTON, D. C

In the flamboyant advertisements Nof the atrocious "Birth of a Nation," it is said:

"There are other places where but the twang of a simple banjo to soothe the patients in the hospital is heard and still others in which the arousing trumpet calls of the Ku Klux Klan resounds and fills the stillnesses of the Southern night."

There were no "arousing trumpet calls" to the Ku Klux. Only sneaking whispers to the cowardly assassins to slip up on the poor negroes who were listening to the banjo and murder them in cold blood.

"THE BIRTH OF A NATION"

The Glorification of a Shameful Page in Our History.

Editor National Tribune: To one who is familiar with the scenes and incidents which transpired in many of the Southern States during the several years subsequent to the close of the civil war it is difficult to conceive how that lawless organization known as the Ku Klux Klan can be brought forward with such apparent commendation as is evident in the play now being shown in this city.

Historical facts and official records do certainly show that the title of the play as used therewith is a misnomer, thereby very misleading and extremely erroneous in its influence upon the minds of many young people who have seen the play, especially those who have not correctly familiarized themselves with historical facts bearing on the situation during the reconstruction days following the civil war.

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[illegible] organizations that were at that time working in harmony and in the interest of the same idea as that of the Ku Klux Klan, such as the Knights of the Golden Circle, the pet organization of the late Senator Daniel Voorhees, of Indiana; also the Sons of Liberty should not have been slighted, neither the services of Mr. J. Thompson, special agent of the Confederacy, who, from his perch in Canada, sought to direct evildoers to burn Northern cities and get infected clothing to spread diseases thruout the Northern States.

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Respectfully submitted,

M. YOUMANS.
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(From J. C. McCoy Post.)

Gov. Frank B. Willis, State House, Columbus, O.

Dear Governor: At a regular meeting of the J. C. McCoy Post, 1, Grand Army of the Republic, Department of Ohio, held at Memorial Hall, Jan. 24, 1915, the matter of the moving film, wrongfully known as "The Birth of a Nation," was thoroughly discussed, after which it was unanimously resolved that we most heartily and earnestly commend the action of our patriotic and soldier-loving Governor, Frank B. Willis, and Attorney-General Edward C. Turner, in refusing the owners of this unpatriotic film the right to exhibit the same in the State of Ohio.

We regard this film as an insult to the Nation, and our comrades, living and dead, to their loyal sons and daughters, as well as to every man, woman and child of the State and Union; a misrepresentation of historical facts; a deliberate and premeditated attempt to deprave the Union soldier and the Union cause, and to exalt the Confederate soldier and treason.

We regard this picture to be a misrepresentation of a great and holy cause, and that it is intended to give a false impression to the youth of our country. It is intended to impress on their minds the wrongful fact that the Confederates were right, and that the Union cause was wrong; that the hellish deeds of the Ku Klux Klan was right and fully justified, and that the suppression of this wicked organization was wrong, whereupon the undersigned were named and appointed to present these resolutions to your excellency, and expressing the hearty wish that every State in the Union has so good and patriotic a Governor as her Ohio [illegible]

[illegible] and follow [illegible] to permit [illegible] and misleading [illegible] anywhere [illegible] prohibited [illegible] States.

Respectfully [illegible]

W. CLAY EVANS.

[illegible] "Conservation" of History: [illegible]

events clustering about that history-making period must be pointed out and refuted by stubborn facts; and The News will, later, in a series of articles, endeavor to place the truth before its readers. We trust that the clergy, and the teachers in the schools, the patriotic societies, etc. will co-operate, to the end that the present and coming generations may not have thrust upon them, thru the modern device, 'movies,' the distorted idea that the Lost Cause at Appomattox was really the cause which stood for the country's betterment.

"The pictures were exceptionally fine, and well shown, all agree."

The Cowardly Crimes and Atrocities of the Ku Klux.

Pierce Burton writes to the Aurora, Ill., News Beacon:

The films also showed a wonderful exhibition of "night riders" or "The Ku Klux Klan," and the text represented them to be brave men trying to save Southern civilization.

The only case of a demonstration of these night riders in their costumes that I knew of in a residence of seven years among them, was at Eutaw, Ala., near where I lived. Five or six colored men had been killed for attending a republican convention. Three of the bodies had been found in an abandoned well. Alexander Boyd, the county solicitor or state's attorney, as we call them, had secured some evidence against the murderers and said he would try to enforce the law.

To prevent this there was a "gathering of the Klan" to the number of 60 who, with their horses, were disguised with white sheets. At midnight they surrounded the hotel where Boyd boarded. Thirty were placed on guard against imaginary foes outside the hotel. Thirty went inside and 15 went to Mr. Boyd's room, forced open the door and shot him in bed, each of the 15 putting a bullet thru his body. This is a sample of the "brave" work of the "brave Ku Klux Klan" to shield some of their murderous members and to "preserve Southern civilization."

Was Confederate Officer.

Mr. Boyd was born and brought up in Eutaw, had been a major in the Confederate army, had married the daughter of a wealthy planter in Eutaw, was a successful lawyer and highly respected in the community, but he committed the offense of trying to help reconstruct his State under the laws of the United States.

Friends of Mr. Boyd erected a monument to his memory on which is the inscription, "Killed by Ku Klux."

Such are the facts of history in contrast with the fanciful misrepresentations of "The Birth of a Nation."

DATE NESS

Charlotte Post Dec 14

WILL NOT CENSOR "BIRTH OF NATION" IN HUNTINGTON

Thrilling and Interesting is Opinion of First High Priced Movie.

Nothing Indecent or Immoral, Mayor Sehon Declares.

HUNTINGTON, Dec. 14.—A large crowd at the Huntington theatre last night witnessed the initial performance in this city of D. W. Griffith's celebrated motion picture production "The Birth of a Nation," and it is not unsafe to predict that is presentation here during the remainder of the week will draw the biggest audiences of the present season.

That issue, raised in advance of the show here, as to whether or not it is calculated to arouse racial prejudice, was decided last night by the city commissioners, when after witnessing the play, they decided they had seen nothing to censor—nothing they said, indecent or immoral, except as some individual mind might pursue it in a very wrong way.

It was the city's first bow to high priced movies, but the show was a hit, and well worth the price, in the opinion of many who saw it.

All of the arts of the master of photoplay had been utilized, it seemed, with frank yet delicate fidelity, to portray in a vivid and gripping way the throes which attended the solidification of the states into a nation.

Care was taken in numberless ways which the screen affords, to present the theme in a truthful historical way, yet not to permit the drama to last any of its intensity by reason of hypersensitiveness to conditions as they were during the great struggle between the north and south and the reconstruction period that followed. To censor the film, it seemed to many in the audience, would be to abstract the drama's very heart.

Mayor's Comment.

When asked for his views of the show last night, Mayor E. Sehon declared he could see in it nothing indecent or immoral, except as some individual mind might pursue it in a wrong way. The mayor's views were taken to represent those of others of the commissioners who saw the play.

"It was a great show, and a wonderful production of that form of art," said the mayor. "Some of the scenes were overdrawn, as in the case of every picture show. I feel that it would be a very bad imagination or mind indeed that would leave such a spectacle more fully possessed of its bad features than its good. I don't believe there was a single man there who left the show having any less regard or feeling for the colored race than before they had seen it. Of course, some such scenes would be impossible today. They are based on historical events of fifty years ago, and represent a milestone to show how far the negro race has advanced in education and citizenship. I can see in it nothing indecent or immoral except as some individual mind might pursue it in a very wrong way. I can not see how any one would leave it with his mind affected unfavorable toward the negro."

BIG CROWD SEES PROTESTED FILM

Lancaster

No Disorder Accompanied Production Of "The Birth Of a Nation."

News-Journal

LOCAL PEOPLE ON HAND.

There is nothing wrong with "The Birth of a Nation."

The beginning of the United States of America as seen by a great moving picture producer, enacted by the ideals of movie actors, and accompanied by a wonderful orchestra, was presented in screen form last night to a great crowd of broad-minded Lancaster County people.

There was not that race feeling evident that was feared by those who barred the show here; not any antagonism; not any disorder. Rather, the show was viewed by an audience that had not only read and studied, but who knew the history of their own country, and some of the truths, sorrowful as they are, were adjudged and accepted as history, and history only.

Away upstairs, negroes sat and watched the film stars, black and white, depict the revolutionary times of OUR country. Not a sound was made,and not a comment was heard.It was an interested audience that was watching and learning the things that have been passed from father to son for years. They were seeing the truth as they never could have read it.

There was one lively outburst of applause, and that was when Generals Grant and Lee grasped each other's hands and brought about the everlasting adherance of the North and the South. The applause came from an audience of Americans, first, last, and always; an audience that was undisturbed and unmolested by the, maybe overdrawn in places, depiction of slavery.

The Birth of a Nation is as great as it was heralded. It is a powerful movie drama that teems with love and with emotion, and while certain scenes may work to a slight degree upon the super-emotional, it is, as a whole, a marvel to the eye and a revelation to the mind.

Even the highbrow domination of the negroes over the whites failed to produce a discord, and while a veritable flying squadron of the Klu Klux Klan swept over the south in maintaining order, not a cheer nor a jeer was heard.

President Wilson's own words are used to a great degree in forming the foundation plot of the story, and it was his name also that attracted hand approval from all present.

The greatest word artists that ever painted for a newspaper or a news association, were found wanting when the bloody scenes of battle were shot through the lens. They were not pictures that were repulsive, but were pictures that were educating. The imagination of what is going on over there where man is killing man, was intensified, and it had but one effect, "Isn't it awful," whispered man to woman and woman to man.

And over it all, over all that action and that re-action, there flowed a most beautiful story of love that was woven to bound together the North and the South. And it did.

Outside, little Tow Hill pickaninnies and urchin whites argued the matter, but they argued because they were ignorant. All the contention that was voiced came from the ignorant. And there was very little of even that.

The Birth of a Nation should have been shown in Lancaster, and now that it is in Columbia, it deserves the support of the people of this city. Its scenes stretch from the arctic to the tropics and are set at the most beautiful spots that could be found in either region.

So great was the crowd that was on hand last evening that Manager Daley of the show, said after the performance, a special Pennsy train may be run for to-day's performances.

A twenty piece orchestra which is an asset of the show, deserves especial laudation for their wonderful interpretation of the pictures, and all who were there declared the music well worth the admission.

Secure Injunction in "Birth of Nation" Film

Mayor Should Have Filed His Decision With City Clerk So That Plaintiffs Could Have Appealed to Council—Mayor Viewed Picture and Cut Out Certain of the Scenes Which Were Revolting and an Insult to Colored Race.

Justice George McCann this afternoon granted an injunction restraining the Mayor or the Chief of Police of this city from interfering with the production of the film, "The Birth of a Nation" at the Lyceum theater. The application for the injunction was made by Attorney H. C. Mandeville, representing the Epoch Producing Corporation, the producers of the photoplay.

Justice McCann in his decision states that while the Mayor gave a preliminary hearing to the complaint of certain residents of the city against the display of certain parts of the picture, he did not file his formal decision with the city clerk, in compliance with the charter, and thus the film company has no adequate remedy at law because it cannot appeal to the Common Council as provided by the ordinances of this city.

Justice McCann in his decision is not touching on the merits of the picture itself, but he declares that inasmuch as the Mayor has not filed any formal decision, the plaintiff had no adequate remedy at law, and thus, while it has complied with the request of the mayor to cut out a portion of the film as a matter of courtesy, the company is handicapped in the production of its picture.

Justice McCann states that the Mayor should have dealt with the situation summarily and then the plaintiffs would have had a chance to appeal to the Common Council before the picture ended its production here this week.

Justice McCann further says:

I think that the injuction should be granted, and an order may be prepared accordingly, but I wish it to be distinctly understood that the injunction in this case is granted on the theory that the plaintiff has no adequate remedy under the circumstances, to have the real merits of this question determined, to wit; as to whether or not the show in question is a proper one to be exhibited to the public.

Another part of Justice McCann's decision reads:

"I do not question the right of the City authorities to revoke the license which they have granted. Such revokation, however, can only be made after a hearing by the mayor, a determination by him, and an opportunity to appeal to the Common Council. The hearing was given, the determination was not made, hence the plaintiff has been deprived of its legal rights of appeal to the Common Council.

"The defendants are not without a remedy to suppress this show if it is sufficiently objectionable to resort to such method. The provisions of the Penal Law, Secs. 1140 A and 1141 A make it illegal to present obscene or vulgar exhibitions and if the exhibition in question is one of that nature criminal proceedings may be instituted.

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In Spokane, Washington, Sam Glasgow, City Amusement Censor, allowed the play "Birth of a Nation" to be produced. The colored people organized and defeated him for re-election by fifty votes. This is effective censorship.

Dateless

Published every

LUMBIA WITH SANE EXECUTIVE SEES GREAT SHOW

irth of a Nation" Shown to Capacity House Without Disorder.

RGESS TAKES WIND UT OF DISSENTERS WITS

ves Orders for Order and Order Prevails as Show Goes on.

The Birth of a Nation was shown Columbia last night. It was shown a capacity house, many of whom re Lancastrians. To say of the protion, marvelous and stupenduous, rdly expresses the opinion of those o saw it. Lancaster county people vo never seen such a picture. It l be a long while before thy see ther its equal.

The Intelligencer can heartily recmend the exhibition to those readwho can afford to give the time d money, and who are content to ot "the sardine packed in a semiattle car" for nearly two hours to et there.

There was not the semblance of disorder at the theatre last night. Chief Burgess Sanderson W. Detweller, Princeton man, banker, and successful business man generally, put down all foolish attempts on the part of a few misguided negroes so quickly that it took their breath. A delegation called upon him to protest. It was a delegation of the Negro Waiters' Association. He listened respectfully and then he is quoted as saying:

Gentlemen:—I have seen the picture. I approve it. It will be shown here. The members of your race would be benefited by attending it. It would make better men of them

And he dismissed them.

Not content, they moved to the newspaper offices, with communications. The editorial force was too busy. They might have time to "run them next week." Later they returned with paid ads. But the composing room was too crowded to accept any late ads. Then muttering, they quietly wended their way to Tow Hill, declaring "dat they'se going to see de congressman about it."

Ordes Are Orders.

The bell on the theatre tolled seven. The police force, Chief Campbell, resplendent in a new uniform, and his assistants, slightly augmented for the evening were summoned before Chief Burgess Detweller for orders. And here they are:

"Chief, the people of Columbia are peace loving and law abiding. We must have nothing else. Our own people will give you no trouble. But if any of those Lancaster negroes come down here butting in, don't be saving with the 'billie.'

"I always obey orders," replied the chief, who handed out the "billies" that looked very much like the half of a pool cue, big end, and had the heft very much like they were loaded with iron.

So peace reigned. So much so that out-of-town newspaper men were disappointed.

And Then The Show

Chief characters: Stoneman, northern congressional leader, his children, mulatto housekeeper, and his mulatto protege, Cameron, southern gentleman, and children. Children learn to know each other at school, visit each other, youthful love affairs. Then the call to arms. And the balance of the first half of the picture is given over to the stirring scenes of the war. The pinch of poverty in the south; battles; Sherman's march to the sea; the firing of Atlanta, which is on so stupendous a scale, that wonderment runs riot with askance in the mind of the onlooker; Lee's surrender to Grant and the curtain falls on the first act. Hundreds of people and as many horses are used in the production.

At the opening of the second act, the South, beggared by war, begins to rebuild. Then comes the carpetbagger from the north, who with the ignorant negro, takes the reigns of government and adds insult and ruin to poverty. The carpetbagger regime is fostered by Stoneman, who as the officials of this city, would stigmatize Thad Stevens with, although the Stoneman of the film has a family. Stevens was a bachelor.

The assassination of Abraham Lincoln is shown with fearful reality; then the rise of Stoneman as the "almost supreme power and his "crush of the whites' program." Insulted, imposed on, their property in danger, their wives and daughters, the victims of the ignorant negroes, the Ku Klux Klan is organized. The activity of this klan and the [illegible] a lasting monument to the movie man—the great clock on the theatre tower tolls eleven bells and the curtain is drawn over the spectacular, to show the rise of the negro in the south since those stirring days. How under wise leadership by the people, who understand them, they have taken their places on the farm, at college, in the professions, and at the lathe. And last but not least, the reuniting of the house of Stoneman and the House of Cameron — love finds a way.

The music by a special orchestra of 20 pieces is a big feature.

There is nothing in the film that any sane man can find fault with. Tears may flow—and they do from many eyes—but there is no mental antagonism to the ignorant negroes of the play—only the few low down cusses who direct them.

The picture, it is a safe bet, will do one thing for Lancaster county. Every man of red blood, having been put to trouble and expense, to see the film, and by reason of its having been barred from the city, make it impossible for many to see it, will declare eternal war on the two or three men who succeeded in barring it from the city, which in the end will repay.

Philadelphia Contemporary's View.

"Down Lancaster Way" in a Philadelphia contemporary this morning says of "The Birth of the Nation":

"The Birth of a Nation" will not be seen in Lancaster, as had been promised. It will be recalled that years ago, when the "Clansman" had been booked to appear in Lancaster, Mayor McCaskey refused to allow it, and exercised his power, in accordance with his fixed determination, to have no reflection cast upon the memory of Stevens. Congressman Griest appeared in the present emergency, equesting the mayor to prohibit the exhibition in our midst of perhaps the greatest feat that has ever been accomplished by moving-picture artists and mechanics. Congressman Griest's requests within the domains of his county partake of the nature of orders, and, while many citizens and hundreds of admirers of Stevens would have been pleased to see the "Birth of a Nation," and had hoped to enjoy the rare privilege at comparatively little expense, our congressman says no and our mayor "me too." Along the same lines of consistent censoring, "Uncle Tom's Cabin" has likely been seen for the last time in Lancaster, and newspapers that caricature public men, impugn the motives of worthy officials and vilify decent people will not be permitted to circulate in this jurisdiction of Griest. In the meanwhile, Lancastrians who contemplate going to Reading, Lebanon, York, Harrisburg, Wrightsville or anywhere in the land of the free to see the "Birth of a Nation" had best watch out lest our worthy congressman should attempt to restrain them from leaving Lancaster for such a purpose.

Withdrew Suit.

All further proceedings in the bill in equity filed by the Epoch Producers Coporation for an injunction to restrain the mayor and chief of police from interfering with the showing of "The Birth of a Nation" in the Fulton Opera House, were discontinued on Thursday afternoon. The discontinuance was by F. Lyman Windolph, of counsel for the show. The costs, $21.20, were paid by the plaintiff. There will be nothing further in court, as the resul tof the withdrawal. There will be no testimony taken tomorrow morning the time fixed by the court.

My Telegraph 3/19

CARDINAL NOT IN FAVOR OF CENSORS

Crafts Misquoted Prelate on Federal Bill, Declares Binder of Board of Trade.

TOOK ADVANTAGE OF NAME

J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, Friday received the following letter from L. O'Donovan of Baltimore, private secretary for Cardinal Gibbons:

"In reply to your letter regarding the Cardinal's opinion on Federal censorship of motion pictures, I beg to say that His Eminence is not familiar with the detail of the moving picture business, but knows that much good and much harm can come through these pictures. Hence in a general way he favors whatever will increase their healthful tone, as he is against the showing of immoral, degrading pictures."

Dated at the Archiepiscopal Residence, Baltimore, March 14.

Mr. Binder said last Friday: "Dr. Wilbur F. Crafts, leading light in the International Reform League at Washington, has quoted Cardinal Gibbons extensively in the last few days as being heartily in favor of Federal pre-publicity censorship of motion pictures. It appears from the Cardinal's letter that the head of the Roman Catholic Church in this country has not given voice to any such opinion, and that Dr. Crafts has simply been taking a chance on the use of a great name."

TEETH EXTRACTED FROM AHERN BILL

Word "Censorship" Is Almost Stricken From Albany Measure, Which Now Provides for "Censoring" Commission.

INTRODUCE NEW BILL

Provides for Censors Responsible Solely to State Regents—Film Interests to Have Hearing on March 21.

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 17.

The word censorship has been almost diminated from the motion picture censorship bill introduced by Assemblyman Ahern and which has been reported favorably by the Codes Committee of the Assembly. At the time of its introduction the bill met with firm opposition from the motion picture interests. The amended measure is practically a new bill and the idea of censorship has been altered to a State commission of three to supervise the films. The powers of this body are to be nearly the same as was proposed before for the censorship bill, and the duties of the members are only slightly changed.

A feature of the new measure is the creation of deputies to be appointed by the commissioners and who will, apparently, do most of the censoring. They will share general powers with the commissioners. Here is a new clause in the bill:

"The commission or any member thereof shall examine all moving picture films or reels and approve such as are deemed to be moral and proper and shall disapprove such as are deemed to be licentious, obscene, indecent or immoral and such as shall be deemed to debase or corrupt the morals."

Each reel so approved shall bear the stamp of the commission, it is stated, and then appears this new paragraph:

"In any case where a moving picture film or reel has been disapproved by one commissioner, or by a deputy or deputies, vendors, lessors or proprietors may pe n in writing the commission within ty days after such disapproval for re- mission of such moving picture film or and said commission after such re- ission may by a majority vote thereof m or reverse the decision therein be made, and such decision or affirm- or reversal shall be final, except re otherwise provided for in this act."

addition to the above plan of review e is added another section which per the vendor or lessor to go to the me Court for a writ of certiorari to w the proceedings of the commission, the decision has been one of disapproval. Application for the writ must be made within sixty days.

Perhaps it is because the would-be moralists feel that the cause of the original Ahern bill is lost that they are introducing a new measure that is quite as absurd as any that has ever been brought forward.

The New Measure.

The new variety of bill for the establishment of a State board of censorship of motion pictures was introduced in the Assembly to-day by Heber E. Wheeler of Ontario. The measure provides for a board to consist of three members, appointed by the Board of Regents for terms of six years, at salaries of $4,000 per year.

The Board of Regents is to supply a secretary, clerks and agents for the censors, and fix their compensations.

The board is to examine all moving picture films and report its approval, or disapproval, to the Regents. The report of the censors may be adopted, or rejected, by the Regents. All films which they approve are to bear the words "Approved by the Board of Regents of the University of the State of New York." It is made a misdemeanor to use a film which has not been approved. A fee of $5 is fixed for each 00 feet of film examined and $5 for each duplicate film.

The same measure was introduced in the upper house by Senator Christman.

Film Men Get Hearing.

At the request of J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, the Education Committee of the Assembly at Albany has granted a hearing on what Mr. Binder considers the weirdest of the motion picture censorship bills yet introduced in the Legislature of the State of New York. This proposed measure, fathered by Heber R. Wheeler of Ontario County, first saw the light of day on March 15. The hearing will take place in the Education Committee room in the Capitol at 2 o'clock on the afternoon of March 21, when the motion picture industry will be well represented.

According to Mr. Binder, the Wheeler bill may be classed as a mentally deficient and morally overfed younger brother of the Ahern bill, which, through the fine work of Assemblyman Ahern of Kings, escaped from the Codes Committee a few days ago—the committee of which Mr. Ahern is the chairman.

Regents May Kill Bill.

The Wheeler bill is, in a way, welcome to the motion picture interests because of its foolish and impossible provisions. It undertakes to saddle the State Board of Regents with a censorship job. The State Board of Regents, being one of the most respected and useful organizations constituting the State government, the Wheeler bill no doubt will be killed through the influence of the Regents themselves.

Baltimore Evening Sun

Perhaps It Is The Truth Which Hurts Those Who Object.

To the Editor of The Sun—Sir: I believe The Sun doubted the wisdom of presenting in moving-pictures the period of this country's history, which is attempted by the pictures known as "The Birth of a Nation," or at least, you suggested that the subject was open to serious question. It seems inconceivable that so much trouble, time and money should have been taken, 50 years after the war, to stir up the differences that divided the country in those days during the war and the period immediately following same by blazing before the people of this day and generation as a true history of those times a lot of selected scenes, so arranged as to make as revolting as possible the conditions which are given as justifying the reign of the Ku-Klux Klan, from the standpoint of the author of "The Clansman." Very few of this day know much about the history of the so-called reconstruction period, especially those who go to see these pictures, and the effect produced by the portion of the pictures given to "The Clansman" is far from edifying. My sister went to see the pictures and was evidently shocked at some of them and thought the effect upon the spectators was very bad. I believe, myself, if there was any adequate censorship of the movies, some of the pictures shown in this "Birth of a Nation" would be suppressed.

I am persuaded that if any true history of the reconstruction period was intended, that purpose is lost and the effect is to give a revolting story which degenerates into a negro hunt, in which the masked night riders are looked upon merely as a band of farmers, who might hunt a negro under similar circumstances and the crowds applaud the doings of these pictured "Ku-Klux Klan" without knowing or reading to know anything about their full and real history. The subject, from a historical point of view, is far too big for mov ig-pictures, and the sponsor for these pictures was very badly advised when he undertook to picture that period as he has done in this "Birth of a Nation."

I do not believe that any good purpose has been served by this pictured story, taken from a novel, and that such moving-pictures should never have been shown.

VERITAS.

Baltimore, March 19.

FILM CENSORS' BILL TO HAVE PUBLIC HEARING

Motion Picture Men Will Talk Before Assembly Committee at Albany To-morrow.

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 21.

The motion picture interests have arranged for a public hearing before the Assembly Committee on Public Education Thursday afternoon at 2 o'clock on the bill of Assemblyman Wheeler, which proposes to insert in the Education Law a new section establishing a State board of censors of motion picture exhibits. The board, which is to consist of three members, are to be appointed by the Board of Regents at salaries of $4,000 a year.

The board is to examine all motion picture films and report to the Board of Regents. The report of the censors may be adopted or rejected by the regents. All of the films which they approve are to bear the words "Approved by the Board of Regents of the University of the State of New York."

It is made a misdemeanor to use a film which has not been approved. A fee of $5 is fixed for each 500 feet of film examined and $5 for each duplicate film. Morell E. Tallett of Madison County is the chairman of the Committee on Public Education.

My Telegraph 3/22

Rocky Mount (NC) 3/23

EVENING TELEGRAM

CAPACITY BUSINESS AT FIVE PERFORMANCES "BIRTH OF NATION"

Five presentations of the film of "The Birth of a Nation" at the Masonic opera house, which brought a three-day's engagement to a close last night netted capacity business at the local theatre and established a new record for the amount paid a single company for a dating here. The five shows netted in admissions in excess of $4,000 a figure that even the most sanguine estimate didn't touch by many hundreds. Indeed the Griffith picture is easily the classic of the moving picture art and is a portrayal of a conception of a master mind.

It is a great pity that such a picture could not have been in the managerial hands that could have made friends for the Griffith organization and that would not have deprived them of prestige for the future that might have been expected, would be attendant from a performance of the kind of the "Birth of a Nation." There was much outspoken criticism of the purported dictation from a man aside and apart from the box office who attempted to direct the crowd and that went so far as to order people about and to make himself objectionable to those who sought seats. It is stated on authority of an employe of the house that the agent who mingled with the crowd in the selling of a history of the scenario became so insolent that it was necessary for an officer to remove him from the gallery, after he had been roughly handled by a spectator whom he insulted.

NEW YORK PRESS AGAINST FILM CENSORSHIP

League for Political Education Opposes Bill at Albany.

The League for Political Education is against the bill establishing a legal board of three censors for motion pictures. The bill comes up in Albany to-morrow.

The question has been submitted three times to the 3,200 women members of the league at meetings in the Hudson Theatre and Carnegie Hall and each time has been unanimously opposed. The morals of the youth of the State, the league contends, should not be put in the hands of three political appointees. A board of representative citizens is advocated.

Among the members of the league are Mrs. Andrew Carnegie, Mrs. J. Pierpont Morgan, Miss Anne Morgan, Mrs. Willard D. Straight, Mrs. John Jacob Astor, Mrs. V. Everitt Macy, Mrs. Charles B. Alexander and others.

My Telegraph

FILM MEN TELL COMMITTEE THAT CENSORSHIP FAILS

Representative Delegation of Motion Picture Producers and Exhibitors Talk Plainly and Furnish Convincing Facts at Joint Hearing of Senate and Assembly.

SAY METHOD IS ALL WRONG

Declare Responsibility Cannot Be Shifted From the Home to the State and That the Much Desired Protection of Child's Morals Is Not to Be Effected by Legislation.

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 22.

A large and representative delegation of motion picture producers and exhibitors appeared here to-day, at a joint hearing of the Senate and Assembly committees on education, to oppose the Cristman-Wheeler bill, which proposes to establish a State board of motion picture censors, composed of three members to be appointed by State Board of Regents, and exact a minimum tax of $5 for the examination of all films.

The sponsors of the bill argued that censorship was proposed to protect the morals of the child, but opponents of the measure maintained that such censorship would fall short of its purpose. Assemblyman Fred M. Ahern of Brooklyn, who has a censorship bill now on the Assembly calendar, which proposes a board of censors to be appointed by the Governor, opposed the Cristman-Wheeler bill in form as unworkable, although he was in accord with the principle.

S. Stephen Bush, editor of the Motion Picture World, pointed out the failure of the censorship in Pennsylvania and Ohio, and maintained that the display of obscene pictures could be prevented under the present law.

Can't Shift Responsibility.

"If your object is to protect the morals of the child, you can't solve the child problem by such censorship," said Bush. "You cannot shift responsibility to the State from the home."

William H. Seabury, general counsel of the Motion Picture Board of Trade of America, believed that the question of the moral feature of a picture should be left to the community. "You can't improve Broadway any by regulating for the rural districts up-State," said Mr. Seabury.

Paul A. Cromelin of the Consolidated Film Company condemned the bill as unworkable and maintained that the bill would exact a toll of at least $720,000 a year from the motion picture producers in this State and would drive the industry into bankruptcy.

Lee A. Ochs, president of the New York State branch of the National Motion Picture Exhibitors, saw no necessity for censorship, believing that the exhibitor himself would be forced to display only clean pictures, in order to satisfy the majority of his patrons.

Labor Also Opposes Bill.

Opposition to the measure was also voiced by James P. Holland, president of the State Federation of Labor, on behalf of the stage employees and the motion picture operators, and by Charles B. Shay, international representative of the stage employees of the United States and Canada.

H. C. Barber, representing the Society for the Prevention of Crime, favored the bill, but was for it only because of the lack of Federal censorship of some kind, preferring the latter, he said.

"The trouble is that the motion picture industry is opposed to any form of censorship," said Barber. "The producer will sacrifice his personal standards for box office receipts. If an immoral picture will result in crowded houses the producer will manufacture this sort of picture." He was for pre-publicity regulation, no matter what the form, but insisted that the fee for examination should be reduced.

Senator Franklin W. Cristman of Herkimer urged favorable action on the bill. He said it was an [illegible] over the Ahern bill and was [illegible] purify the motion picture [illegible] State over.

Censors Interfere With Music.

Joseph Carl Breil in talking before a meeting of motion picture manufacturers brought up an interesting point in regard to the cutting out of certain portions of pictures by the censors. Mr. Breil wrote the musical score for "The Birth of a Nation" and is now engaged in doing similar work for the new Griffith production.

Mr. Breil said in part: "Musical scores are written to synchronize with the film, and when you cut about forty or fifty feet of the film, why the musical score must be also cut. Thus the continuity of the score is broken, for what follows may be in an entirely different tonality, and in absolutely unrelated form with the preceding part." For this reason Mr. Breil and his contemporaries are heartily against censorship in any form.

PENNSY CENSORS MODIFY DECISION

Kindly Consent to Allow Macauley Anti-Censorship Cartoon to Be Shown in the State, but Eliminate Subtitle.

STILL EXCEED AUTHORITY

Despite Concession Motion Picture Board of Trade Will Prosecute on Grounds of "Political" Censorship.

(Special Correspondence The Morning Telegraph.)

PHILADELPHIA, March 28.

The Pennsylvania Board of Censors has backed down from its stand that the Macauley Anti-Censorship Cartoon cannot be shown within the State. Headed by J. Lewis Breitinger, the board held a meeting yesterday afternoon at which its previous ruling was rescinded. Since Saturday, when the first decision was made by a single censor, believed to be Mr. Breitinger himself, somebody has evidently told the censors that they have exceeded their authority, with the result that the cartoon and its principal subtitle will be allowed to stand, the board still holding that the second sub-title must go. They have done this simply to save their faces.

The Macauley cartoon appeared first in the motion picture section of The Morning Telegraph of February 20, and at the time no attempt was made to suppress it. However, when the cartoon in animated form came before the member of the Pennsylvania board last Saturday he seemed to have no other idea than that the board had the perfect right to eliminate from it anything that it wished. Since then the board has decided that it would not take a chance on the suppression of printed or animated criticism of its actions and arbitrary rulings.

However, the censors to-day decided to cut out the second sub-title of the cartoon which reads, "Approved by the Motion Picture Board of Trade of America, Inc." The Board of Trade in its membership represents 91 per cent. of the total industry in the United States. This industry gives well-paid and permanent employment to more than 450,000 persons.

Want It Anonymous.

The Censor Board, it appears, could not see its way clear to permit the cartoon and its accompanying titles to go out before the motion picture public of Pennsylvania under the official approval of the Motion Picture Board of Trade. The censors did not suppress the cartoon or the "Defend a Free Screen" title, but they in any event want it to go out as an anonymous contribution toward the general propaganda against pre-publicity censorship of motion pictures.

M. Alexander, publication director of the Moving Picture Board of Trade of America, came to Philadelphia from New York yesterday and conferred with Stanley V. Mastbaum. Mr. Alexander declared that the practice of the Pennsylvania board in employing political censorship was a menace not only to the freedom of the screen, but to all of the fundamentals of a free government.

With Mr. Alexander was William W. Salbury of New York, general counsel for the Motion Picture Board of Trade, and C. Heisler, of the law firm of Gibb & Heisler of this city, was also engaged as counsel in the case.

Pending that the Pennsylvania Board, though it had reconsidered its decision to eliminate the title of the cartoon, still insisted upon deleting the second subtitle. Mr. Seabury decided to go ahead on the idea of bringing the arbitrary action of the censors before the courts of the State, and, if possible, into the federal courts. It is desired to bring the case before the Supreme Court of the United States for a final ruling. Should the Supreme Court decide against the censors, the various boards of censors, in the States where they now exist would become a thing of the past.

Based on Wording of Law.

The case of the Motion Picture Board of Trade against the Pennsylvania censors will be based upon the wording of the law creating the Board of Censors. It reads in part as follows:

"The board shall examine or supervise the examinations of all films, reels or parts to be exhibited or used in Pennsylvania; and shall approve such films or parts of films or views which are moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral or such as tend, in the judgment of the board, to corrupt morals. This section does not apply to announcement or advertising slides."

It is maintained that the law provides that the board shall condemn pictures or parts of pictures only on moral grounds.

This is the second instance within a few weeks in which the Pennsylvania State Board of Censors has gone outside its jurisdiction and made political censorships, it is declared. In the William H. Durborough German war pictures, which were shown at the Chestnut Street Opera House, the board eliminated "close-up" pictures of the Kaiser and of General von Hindenburg. Search of the statute books reveals no legal authority for such action.

It was considered significant that recently the court has found occasion to overrule several of the censorship decisions of the State Board. Following is a partial list of pictures ordered out by the censors, the decisions being overruled by the courts:

"The Fool's Revenge."
"The Serpent."
"The Kreutzer Sonata."
"The Iron Cross."

The main sub-title, which it was the intention of the censors to eliminate, together with the statement: "Approved by the Motion Picture Board of Trade of America, Inc.," was a direct political appeal to the public for a free screen, and reads as follows:

"Political censorship of moving pictures is becoming so serious as to threaten the ruin of the whole industry. If you believe in the freedom of the screen, just as you believe in the freedom of the press, won't you write to your Congressman, your State Representative and your Mayor and demand a free screen?"

A Boon to the People.

In speaking yesterday of the strange situation which now confronts the people of Pennsylvania, Mr. Seabury said:

"The people of the United States first

CANNOT KEEP OUT "BIRTH OF A NATION"

Orders Served Upon Omaha Acting Mayor and Chief of Police.

OMAHA, Neb., March 27.—Acting Mayor Butler, City Commissioner Kugel and Chief of Police Dunn were served with restraining orders against stopping "The Birth of a Nation" at a local theatre.

The Council received a protest from Rev. John Albert Williams, who contended that this motion picture production incites race hatred within the meaning of a recent city ordinance.

PENSY CENSORS MODIFY DECISION

(Continued From Page 1.)

of all demand entertainment, and that they are getting through motion pictures. The best brains and the best inventive genius of the United States are to-day centered on motion pictures.

"But there is one fact that stands out and that is this: The pre-publicity censorship of motion pictures is undemocratic and un-American, and is harking back to the days of 300 years ago, when the English speaking people decided that they would have no more of censorship of the press or of public speech.

"The principle remains the same to-day, and the Motion Picture Board of Trade of America, Inc., intends to see that the State of Pennsylvania will have no more pre-publicity censorship as administered by a State board of politicians and uplifters who arrogate to themselves the rights of acting as censors for the whole public of Pennsylvania.

"The police laws, the mothers and the fathers, are sufficient to take care of the situation. If any fly-by-night dollar snatching outfit attempts to put on dirty pictures in Philadelphia the remedy is simple. Have this man arrested and thrown into jail."

"THE ROSARY" STILL A POPULAR PICTURE

Draws Large Crowds in This Country and Abroad During Lenten Season.

The frequently quoted comparison, "Improves with age, like wine," seems to apply aptly to "The Rosary," the Selig feature starring Kathlyn Williams, released through the V. L. S. E. on June 28, 1915.

"The Rosary" was one of the first pictures put forth on the V. L. S. E. program, June 28, 1915, and from its initial showing met with instant success, continuing to draw large houses at every exhibition. Even at the present time the photo-play is in great demand, and its popularity was never made more manifest than within the past few weeks, when its religious appeal to patrons during the Lenten season resulted in heavy booking for this old-time Selig favorite all over the country.

Not only in this country, but abroad has "The Rosary" figured as a reliable box office magnet. British exhibitors in particular are enthusiastic in their praise of the way it has packed their houses.

It is an odd coincidence that not long after its release on this side of the water, a similar record-breaking mark was made by the drama at Bellingham, Washington, at the American Theatre. The population of Bellingham is 30,000. Of this number more than 20,000 saw "The Rosary" within a period of two weeks. There was a constant crowd waiting for seats at all performances, despite the fact that a 20-cent admission was charged.

A NEW ANGLE ON CENSOR PROBLEM

Violet Mersereau, the Universal Player, Brings Out Another Side of the Question.

SHE RELATES AN INCIDENT

"Miss Violet Mersereau," an interviewer asked recently, "do you believe in censorship?"

Dainty Violet poised her make-up rabbit's foot in close proximity to her eyebrows and turned her head toward her inquisitor.

"To a certain extent," she replied, "but what right have censors to say what the public shall or shall not see? Every one must be his or her own censor. One takes out of a theatre just what one brings in. If one enters with an evil mind the evil in the picture, even though not apparent to others, will linger in the mind after other impressions have faded. If one naturally loves the beautiful that which is good in the picture will exert its appeal.

People Get What They Want.

"Just remember that the people never have anything forced upon them. They get just what they demand. If people want good pictures they'll get them. And in spite of censors, if they want evil ones they will get them. Happily, they want good pictures and the standard in picture making is steadily rising because of this demand for clean pictures. Producers and managers are keenly alive to the importance of pleasing the public and want to give them the thing that pleases them.

"Let me tell you of an incident, related to me by a close friend, that impressed me greatly and made me more determined to fight censorship.

"A certain woman of this friend's acquaintance was possessed of a violent temper. It was completely beyond her control and caused her husband and children much unhappiness. Upon the slightest pretext she would beat her children and they were growing to hate and fear her.

"She was giving a dinner party one night and my friend went to the dining room with her, to attend to the final details. A little tot, anxious to see the pretty table and unobserved by the mother, stood up tip-toe, clinging to the table cloth. Her brother tripped her, in passing, and she fell, jerking everything off the table. The mother, too angry to speak, sank weakly into a chair, lips set—hands clenched—deathly white and trembling.

"The friend, frightened, begged for the children, who huddled pitifully in a corner, and promised to replace everything at once. She refused to leave the room to bring the woman a drink, fearing to leave her alone with the children. When the mother could speak, she told her friend of the awful struggle she was making to control her temper. The thought that a blow struck in anger could kill had never occurred to her until she saw a photo-play in which it was depicted. She saw the awful remorse of the murderer, the sorrow and suffering that came as a direct result of uncontrolled temper.

"She had prayed constantly, since seeing the play, that God would help her; that He would not let her strike her children again. She was haunted by the thought that she might strike them in sudden anger, and, as in the play—kill them. She looked upon the picture as a lesson to herself. It showed her what punishment might be hers.

"She prayed—and—she won. A happier family cannot be found to-day. I went to see the picture that had caused this reformation. It was the cheapest kind of melodrama. Just the sort of thing that I, if a member of the National Board, would censor. It was, to me, rot. It showed murder and other deeds under the censorship ban. And yet—it did good!

"Now," continued Violet, "what right have I to say 'that picture shall not be shown.' How could I know that it would be the salvation of a family?"

PROVIDE FINE "STILLS"

New Irvin Cobb Story.

At a dinner one night recently Irvin S. Cobb told a story which has to do with "The Birth of a Nation." According to Cobb, the press agent of that picture was endeavoring to obtain testimonials from prominent citizens of Savannah, Ga. In this enterprise he approached Mrs. James Gordon, widow of General Gordon, who led one of the notable Confederate charges in the battle of Gettysburg.

"I really haven't seen the picture," replied Mrs. Gordon, "but my friends who have tell me that it is great. Also they say that it deals chiefly with the Civil War and is called 'The Birth of a Nation.' Now I lived through those four years of the Civil War, and if that was the birth of a nation it certainly wasn't any twilight sleep."

SENATE PASSES CENSORSHIP BILL

Cristman Measure for Appointment of Board Adopted by Vote of 34 to 5.

TO BE SUPERVISED BY REGENTS

(Special Dispatch to The Morning Telegraph.)

ALBANY, April 5.

By a vote of 34 to 5 the Senate today passed the Senator Cristman bill providing for the appointment of a board of motion picture censors by the board of regents of the University of the State of New York, to be composed of three members who are to receive an annual salary of $5,000 each.

The passage of the bill was opposed by Senators Josepha, Argetsinger, G. F. Thompson, Hefferman and Mullen. Senator Josephs said that he was in favor of censoring motion picture films, but was decidedly opposed to the censorship bill in the form as introduced by Senator Cristman. The tax to be imposed upon the film producers, he declared, was excessive and would amount to $700,000 a year, which he considered would present very serious problems to the motion picture industry, which would be overtaxed should this measure become a law. "Furthermore," added Senator Josepha, "I do not believe it would be physically possible for a board of three members to examine the vast number of films produced and make a just report to the board of regents."

Senator Argetsinger believed it unnecessary to establish a State board to censor motion pictures, and was in favor of each locality deciding what they wanted regarding the character of pictures to be displayed to the public.

Senator Cristman, in explaining his

SENATE PASSES CENSORSHIP BILL

(Continued From Page 1.)

bill, said if nothing but good and proper pictures were produced he would not have introduced this bill, but upon investigation he discovered that many of the pictures shown were obscene, immoral and had a bad effect upon the thousands of children who attended the picture shows daily, and in his opinion the tax was not excessive, but only a fair amount for the manufacturers to pay.

According to the provisions of the Cristman bill, the board of censors shall cause to be examined by its members, or agents, all motion picture films and report to the regents their approval of such films, or reels, as they find moral and proper and their disapproval of those that are immoral.

(Continued on Page 2, Column 1.)

E. M. Gintz, proprietor of the jewelry store on the first floor, he sent a call to Police Headquarters for help in guarding $1,500,000 worth of jewelry stored in his safes. Detectives from the First, Second and Third Branch detective bureaus were rushed in automobiles to the building to protect the jewels from thieves.

Considerable excitement prevailed in the Hotel Buckingham at Fifteenth street

Morning Telegraph 3/19

CARDINAL NOT IN FAVOR OF CENSORS

Crafts Misquoted Prelate on Federal Bill, Declares Binder of Board of Trade.

TOOK ADVANTAGE OF NAME

J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, Friday received the following letter from L. O'Donovan of Baltimore, private secretary for Cardinal Gibbons:

"In reply to your letter regarding the Cardinal's opinion on Federal censorship of motion pictures, I beg to say that His Eminence is not familiar with the detail of the moving picture business, but knows that much good and much harm can come through these pictures. Hence in a general way he favors whatever will increase their healthful tone, as he is against the showing of immoral, degrading pictures."

Dated at the Archiepiscopal Residence, Baltimore, March 14.

Mr. Binder said last Friday: "Dr. Wilbur F. Crafts, leading light in the International Reform League at Washington, has quoted Cardinal Gibbons extensively in the last few days as being heartily in favor of Federal pre-publicity censorship of motion pictures. It appears from the Cardinal's letter that the head of the Roman Catholic Church in this country has not given voice to any such opinion, and that Dr. Crafts has simply been taking a chance on the use of a great name."

TEETH EXTRACTED FROM AHERN BILL

Word "Censorship" Is Almost Stricken From Albany Measure, Which Now Provides for "Censoring" Commission.

INTRODUCE NEW BILL

Provides for Censors Responsible Solely to State Regents—Film Interests to Have Hearing on March 21.

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 17.

The word censorship has been almost eliminated from the motion picture censorship bill introduced by Assemblyman Ahern and which has been reported favorably by the Codes Committee of the Assembly. At the time of its introduction the bill met with firm opposition from the motion picture interests. The amended measure is practically a new bill and the idea of censorship has been altered to a State commission of three to supervise the films. The powers of this body are to be nearly the same as was proposed before for the censorship bill, and the duties of the members are only slightly changed.

A feature of the new measure is the creation of deputies to be appointed by the commissioners and who will, apparently, do most of the censoring. They will share general powers with the commissioners. Here is a new clause in the bill:

"The commission or any member thereof shall examine all moving picture films or reels and approve such as are deemed to be moral and proper and shall disapprove such as are deemed to be licentious, obscene, indecent or immoral and such as shall be deemed to debase or corrupt the morals."

Each reel so approved shall bear the stamp of the commission, it is stated, and then appears this new paragraph:

"In any case where a moving picture film or reel has been disapproved by one commissioner, or by a deputy or deputies, vendors, lessors or proprietors may petition in writing the commission within ty days after such disapproval for remission of such moving picture film or and said commission after such remission may by a majority vote thereof m or reverse the decision therein be made, and such decision or affirm- or reversal shall be final, except re otherwise provided for in this act."

addition to the above plan of review e is added another section wolch per the vendor or lessor to go to the eme Court for a writ of certiorari to w the proceedings of the commission, the decision has been one of disapproval. Application for the writ must be made within sixty days.

Perhaps it is because the would-be moralists feel that the cause of the original Ahern bill is lost that they are introducing a new measure that is quite as absurd as any that has ever been brought forward.

The New Measure.

The new variety of bill for the establishment of a State board of censorship of motion pictures was introduced in the Assembly to-day by Heber E. Wheeler of Ontario. The measure provides for a board to consist of three members, appointed by the Board of Regents for terms of six years, at salaries of $4,000 per year.

The Board of Regents is to supply a secretary, clerks and agents for the censors, and fix their compensations.

The board is to examine all moving picture films and report its approval, or disapproval, to the Regents. The report of the censors may be adopted, or rejected, by the Regents. All films which they approve are to bear the words "Approved by the Board of Regents of the University of the State of New York." It is made a misdemeanor to use a film which has not been approved. A fee of $5 is fixed for each 00 feet of film examined and $5 for each duplicate film.

The same measure was introduced in the upper house by Senator Christman.

Film Men Get Hearing.

At the request of J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, the Education Committee of the Assembly at Albany has granted a hearing on what Mr. Binder considers the weirdest of the motion picture censorship bills yet introduced in the Legislature of the State of New York. This proposed measure, fathered by Heber R. Wheeler of Ontario County, first saw the light of day on March 15. The hearing will take place in the Education Committee room in the Capitol at 2 o'clock on the afternoon of March 21, when the motion picture industry will be well represented.

According to Mr. Binder, the Wheeler bill may be classed as a mentally deficient and morally overfed younger brother of the Ahern bill, which, through the fine work of Assemblyman Ahern of Kings, escaped from the Codes Committee a few days ago—the committee of which Mr. Ahern is the chairman.

Regents May Kill Bill.

The Wheeler bill is, in a way, welcome to the motion picture interests because of its foolish and impossible provisions. It undertakes to saddle the State Board of Regents with a censorship job. The State Board of Regents, being one of the most respected and useful organizations constituting the State government, the Wheeler bill no doubt will be killed through the influence of the Regents themselves.

Baltimore Md Sun

Perhaps It Is The Truth Which Hurts Those Who Object.

To THE EDITOR OF THE SUN—Sir: I believe THE SUN doubted the wisdom of presenting in moving-pictures the period of this country's history, which is attempted by the pictures known as "The Birth of a Nation," or at least, you suggested that the subject was open to serious question. It seems inconceivable that so much trouble, time and money should have been taken, 50 years after the war, to stir up the differences that divided the country in those days during the war and the period immediately following same by blazing before the people of this day and generation as a true history of those times a lot of selected scenes, so arranged as to make as revolting as possible the conditions which are given as justifying the reign of the Ku-Klux Klan, from the standpoint of the author of "The Clansman." Very few of this day know much about the history of the so-called reconstruction period, especially those who go to see these pictures, and the effect produced by the portion of the pictures given to "The Clansman" is far from edifying. My sister went to see the pictures and was evidently shocked at some of them and thought the effect upon the spectators was very bad. I believe, myself, if there was any adequate censorship of the movies, some of the pictures shown in this "Birth of a Nation" would be suppressed.

I am persuaded that if any true history of the reconstruction period was intended, that purpose is lost and the effect is to give a revolting story which degenerates into a negro hunt, in which the masked night riders are looked upon merely as a band of farmers, who might hunt a negro under similar circumstances and the crowds applaud the doings of these pictured "Ku-Klux Klan" without knowing or reading to know anything about their full and real history. The subject, from a historical point of view, is far too big for moving-pictures, and the sponsor for these pictures was very badly advised when he undertook to picture that period as he has done in this "Birth of a Nation."

I do not believe that any good purpose has been served by this pictured story, taken from a novel, and that such moving-pictures should never have been shown.

VERITAS.

Baltimore, March 19.

FILM CENSORS' BILL TO HAVE PUBLIC HEARING

Motion Picture Men Will Talk Before Assembly Committee at Albany To-morrow.

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 21.

The motion picture interests have arranged for a public hearing before the Assembly Committee on Public Education Thursday afternoon at 2 o'clock on the bill of Assemblyman Wheeler, which proposes to insert in the Education Law a new section establishing a State board of censors of motion picture exhibits. The board, which is to consist of three members, are to be appointed by the Board of Regents at salaries of $4,000 a year.

The board is to examine all motion picture films and report to the Board of Regents. The report of the censors may be adopted or rejected by the regents. All of the films which they approve are to bear the words "Approved by the Board of Regents of the University of the State of New York."

It is made a misdemeanor to use a film which has not been approved. A fee of $5 is fixed for each 500 feet of film examined and $5 for each duplicate film. Morell E. Tallett of Madison County is the chairman of the Committee on Public Education.

Rocky Mount (NC) 3/23

EVENING TELEGRAM

CAPACITY BUSINESS AT FIVE PERFORMANCES "BIRTH OF NATION"

Five presentations of the film of "The Birth of a Nation" at the Masonic opera house, which brought a three-day's engagement to a close last night netted capacity business at the local theatre and established a new record for the amount paid a single company for a dating here. The five shows netted in admissions in excess of $4,000 a figure that even the most sanguine estimate didn't touch by many hundreds. Indeed the Griffith picture is easily the classic of the moving picture art and is a portrayal of a conception of a master mind.

It is a great pity that such a picture could not have been in the managerial hands that could have made friends for the Griffith organization and that would not have deprived them of prestige for the future that might have been expected, would be attendant from a performance of the kind of the "Birth of a Nation." There was much outspoken criticism of the purported dictation from a man aside and apart from the box office who attempted to direct the crowd and that went so far as to order people about and to make himself objectionable to those who sought seats. It is stated on authority of an employe of the house that the agent who mingled with the crowd in the selling of a history of the scenario became so insolent that it was necessary for an officer to remove him from the gallery, after he had been roughly handled by a spectator whom he insulted.

NEW YORK PRESS

AGAINST FILM CENSORSHIP

League for Political Education Opposes Bill at Albany.

The League for Political Education is against the bill establishing a legal board of three censors for motion pictures. The bill comes up in Albany to-morrow.

The question has been submitted three times to the 3,200 women members of the league at meetings in the Hudson Theatre and Carnegie Hall and each time has been unanimously opposed. The morals of the youth of the State, the league contends, should not be put in the hands of three political appointees. A board of representative citizens is advocated.

Among the members of the league are Mrs. Andrew Carnegie, Mrs. J. Pierpont Morgan, Miss Anne Morgan, Mrs. Willard D. Straight, Mrs. John Jacob Astor, Mrs. V. Everitt Macy, Mrs. Charles B. Alexander and others.

MEN TELL COMMITTEE THAT CENSORSHIP FAILS

Representative Delegation of Motion Picture Producers and Exhibitors Talk Plainly and Furnish Convincing Facts at Joint Hearing of Senate and Assembly.

SAY METHOD IS ALL WRONG

Declare Responsibility Cannot Be Shifted From the Home to the State and That the Much Desired Protection of Child's Morals Is Not to Be Effected by Legislation.

(Special Dispatch to The Morning Telegraph.)

ALBANY, March 22.

A large and representative delegation of motion picture producers and exhibitors appeared here to-day, at a joint hearing of the Senate and Assembly committees on education, to oppose the Cristman-Wheeler bill, which proposes to establish a State board of motion picture censors, composed of three members to be appointed by State Board of Regents, and exact a minimum tax of $5 for the examination of all films.

The sponsors of the bill argued that censorship was proposed to protect the morals of the child, but opponents of the measure maintained that such censorship would fall short of its purpose. Assemblyman Fred M. Ahern of Brooklyn, who has a censorship bill now on the Assembly calendar, which proposes a board of censors to be appointed by the Governor, opposed the Cristman-Wheeler bill in form as unworkable, although he was in accord with the principle.

S. Stephen Bush, editor of the Motion Picture World, pointed out the failure of the censorship in Pennsylvania and Ohio, and maintained that the display of obscene pictures could be prevented under the present law.

Can't Shift Responsibility.

"If your object is to protect the morals of the child, you can't solve the child problem by such censorship," said Bush. "You cannot shift responsibility to the State from the home."

William H. Seabury, general counsel of the Motion Picture Board of Trade of America, believed that the question of the moral feature of a picture should be left to the community. "You can't improve Broadway any by regulating for the rural districts up-State," said Mr. Seabury.

Paul A. Cromelin of the Cosmofoto Film Company condemned the bill as unworkable and maintained that the bill would exact a toll of at least $750,000 a year from the motion picture producers in this State and would drive the industry into bankruptcy.

Lee A. Ochs, president of the New York State branch of the National Motion Picture Exhibitors, saw no necessity for censorship, believing that the exhibitor himself would be forced to display only clean pictures, in order to satisfy the majority of his patrons.

Labor Also Opposes Bill.

Opposition to the measure was also voiced by James P. Holland, president of the State Federation of Labor, on behalf of the stage employees and the motion picture operators, and by Charles A. Shay, international representative of the stage employees of the United States and Canada.

H. C. Barber, representing the Society for the Prevention of Crime, favored the bill, but was for it only because of the lack of Federal censorship of some kind, preferring the latter, he said.

"The trouble is that the motion picture industry is opposed to any form of censorship," said Barber. "The producer will sacrifice his personal standards for box office receipts. If an immoral picture will result in crowded houses the producer will manufacture this sort of picture." He was for pre-publicity regulation, no matter what the form, but insisted that the fee for examination should be reduced.

Senator Franklin W. Cristman of Herkimer urged favorable action on the bill. He said it was an improvement over the Ahern bill and would purify the motion picture industry in the State over.

Censors Interfere With Music.

Joseph Carl Breil in talking before a meeting of motion picture manufacturers brought up an interesting point in regard to the cutting out of certain portions of pictures by the censors. Mr. Breil wrote the musical score for "The Birth of a Nation" and is now engaged in doing similar work for the new Griffith production.

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Despite Concession Motion Picture Board of Trade Will Prosecute on Grounds of "Political" Censorship.

(Special Correspondence The Morning Telegraph.)

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However, the censors to-day decided to cut out the second sub-title of the cartoon which reads, "Approved by the Motion Picture Board of Trade of America, Inc." The Board of Trade in its membership represents 91 per cent. of the total industry in the United States. This industry gives well-paid and permanent employment to more than 450,000 persons.

Want It Anonymous.

The Censor Board, it appears, could not see its way clear to permit the cartoon and its accompanying titles to go out before the motion picture public of Pennsylvania under the official approval of the Motion Picture Board of Trade. The censors did not suppress the cartoon or the "Defend a Free Screen" title, but they in any case want it to go out as an anonymous contribution toward the general propaganda against pre-publicity censorship of motion pictures.

M. Alexander, publication director of the Moving Picture Board of Trade of America, came to Philadelphia from New York yesterday and conferred with Stanley V. Mastbaum. Mr. Alexander declared that the practice of the Pennsylvania Board in employing political censorship was a menace not only to the freedom of the screen, but to all of the fundamentals of a free government.

With Mr. Alexander was William W. Ashbury of New York, general counsel for the Motion Picture Board of Trade, and C. Heisler, of the law firm of Gibb & Heisler of this city, was also engaged as counsel in the case.

Pending that the Pennsylvania Board, though it had reconsidered its decision to eliminate the title of the cartoon, still insisted upon deleting the second subtitle. Mr. Seabury decided to go ahead on the idea of bringing the arbitrary action of the censors before the courts of the State, and, if possible, into the Federal courts. It is desired to bring the case before the Supreme Court of the United States for a final ruling. Should the Supreme Court decide against the censors, the various boards of censors, where they now exist, would be a thing of the past.

Based on Wording of Law.

The case of the Motion Picture Board of Trade against the Pennsylvania censors will be based upon the wording of the law creating the Board of Censors, which reads in part as follows:

"The board shall examine or supervise the examinations of all films, reels or views to be exhibited or used in Pennsylvania; and shall approve such films or views which are moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral or such as tend, in the judgment of the board, to corrupt morals. This section does not apply to announcement or advertising slides."

It is maintained that the law provides that the board shall condemn pictures or parts of pictures only on moral grounds.

This is the second instance within a few weeks in which the Pennsylvania State Board of Censors has gone outside its jurisdiction and made political censorships, it is declared. In the William H. Durborough German war pictures, which were shown at the Chestnut Street Opera House, the board eliminated "close-up" pictures of the Kaiser and of General von Hindenburg. Search of the statute books reveals no legal authority for such action.

It was considered significant that recently the court has found occasion to overrule several of the censorship decisions of the State Board. Following is a partial list of pictures ordered out by the censors, the decisions being overruled by the courts:

"The Fool's Revenge."
"The Serpent."
"The Kreutzer Sonata."
"The Iron Cross."

The main sub-title, which it was the intention of the censors to eliminate, together with the statement: "Approved by the Motion Picture Board of Trade of America, Inc.," was a direct political appeal to the public for a free screen, and reads as follows:

"Political censorship of moving pictures is becoming so serious as to threaten the ruin of the whole industry. If you believe in the freedom of the screen, just as you believe in the freedom of the press, won't you write to your Congressman, your State Representative and your Mayor and demand a free screen?"

A Boon to the People.

In speaking yesterday of the strange situation which now confronts the people of Pennsylvania, Mr. Seabury said:

"The people of the United States first

CANNOT KEEP OUT "BIRTH OF A NATION"

Orders Served Upon Omaha Acting Mayor and Chief of Police.

OMAHA, Neb., March 27.—Acting Mayor Butler, City Commissioner Kugel and Chief of Police Dunn were served with restraining orders against stopping "The Birth of a Nation" at a local theatre.

The Council received a protest from Rev. John Albert Williams, who contended that this motion picture production incites race hatred within the meaning of a recent city ordinance.

PENSY CENSORS MODIFY DECISION

(Continued From Page 1.)

of all demand entertainment, and that they are getting through motion pictures. The best brains and the best inventive genius of the United States are to-day centered on motion pictures.

"But there is one fact that stands out and that is this: The pre-publicity censorship of motion pictures is undemocratic and un-American, and is harking back to the days of 300 years ago, when the English speaking people decided that they would have no more of censorship of the press or of public speech.

"The principle remains the same to-day, and the Motion Picture Board of Trade of America, Inc., intends to see that the State of Pennsylvania will have no more pre-publicity censorship as administered by a State board of politicians and uplifters who arrogate to themselves the rights of acting as censors for the whole public of Pennsylvania.

"The police laws, the mothers and the fathers, are sufficient to take care of the situation. If any fly-by-night dollar snatching outfit attempts to put on dirty pictures in Philadelphia the remedy is simple. Have this man arrested and thrown into jail."

"THE ROSARY" STILL A POPULAR PICTURE

Draws Large Crowds in This Country and Abroad During Lenten Season.

The frequently quoted comparison, "Improves with age, like wine," seems to apply aptly to "The Rosary," the Selig feature starring Kathlyn Williams, released through the V. L. S. E. on June 28, 1915.

"The Rosary" was one of the first pictures put forth on the V. L. S. E. program, June 28, 1915, and from its initial showing met with instant success, continuing to draw large houses at every exhibition. Even at the present time the photo-play is in great demand, and its popularity was never made more manifest than within the past few weeks, when its religious appeal to patrons during the Lenten season resulted in heavy booking for this old-time Selig favorite all over the country.

Not only in this country, but abroad has "The Rosary" figured as a reliable box office magnet. British exhibitors in particular are enthusiastic in their praise of the way it has packed their houses.

It is an odd coincidence that not long after its release on this side of the water, a similar record-breaking mark was made by the drama at Bellingham, Washington, at the American Theatre. The population of Bellingham is 30,000. Of this number more than 20,000 saw "The Rosary" within a period of two weeks. There was a constant crowd waiting for seats at all performances, despite the fact that a 20-cent admission was charged.

A NEW ANGLE ON CENSOR PROBLEM

Violet Mersereau, the Universal Player, Brings Out Another Side of the Question.

SHE RELATES AN INCIDENT

"Miss Violet Mersereau," an interviewer asked recently, "do you believe in censorship?"

Dainty Violet poised her make-up rabbit's foot in close proximity to her eyebrows and turned her head toward her inquisitor.

"To a certain extent," she replied, "but what right have censors to say what the public shall or shall not see? Every one must be his or her own censor. One takes out of a theatre just what one brings in. If one enters with an evil mind the evil in the picture, even though not apparent to others, will linger in the mind after other impressions have faded. If one naturally loves the beautiful that which is good in the picture will exert its appeal.

People Get What They Want.

"Just remember that the people never have anything forced upon them. They get just what they demand. If people want good pictures they'll get them. And, in spite of censors, if they want evil ones they will get them. Happily, they want good pictures and the standard in picture making is steadily rising because of this demand for clean pictures. Producers and managers are keenly alive to the importance of pleasing the public and want to give them the thing that pleases them.

"Let me tell you of an incident, related to me by a close friend, that impressed me greatly and made me more determined to fight censorship.

"A certain woman of this friend's acquaintance was possessed of a violent temper. It was completely beyond her control and caused her husband and children much unhappiness. Upon the slightest pretext she would beat her children and they were growing to hate and fear her.

"She was giving a dinner party one night and my friend went to the dining room with her, to attend to the final details. A little tot, anxious to see the pretty table and unobserved by the mother, stood up tip-toe, clinging to the table cloth. Her brother tripped her, in passing, and she fell, jerking everything off the table. The mother, too angry to speak, sank weakly into a chair, lips set—hands clenched—deathly white and trembling.

"The friend, frightened, begged for the children, who huddled pitifully in a corner, and promised to replace everything at once. She refused to leave the room to bring the woman a drink, fearing to leave her alone with the children. When the mother could speak, she told her friend of the awful struggle she was making to control her temper. The thought that a blow struck in anger could kill had never occurred to her until she saw a photo-play in which it was depicted. She saw the awful remorse of the murderer, the sorrow and suffering that came as a direct result of uncontrolled temper.

"She had prayed constantly, since seeing the play, that God would help her; that He would not let her strike her children again. She was haunted by the thought that she might strike them in sudden anger, and, as in the play—kill them. She looked upon the picture as a lesson to herself. It showed her what punishment might be hers.

"She prayed—and—she won. A happier family cannot be found to-day. I went to see the picture that had caused this reformation. It was the cheapest kind of melodrama. Just the sort of thing that I, if a member of the National Board, would censor. It was, to me, rot. It showed murder and other deeds under the censorship ban. And yet—it did good!

"Now," continued Violet, "what right have I to say 'that picture shall not be shown?' How could I know that it would be the salvation of a family?"

PROVIDE FINE "STILLS"

New Irvin Cobb Story.

At a dinner one night recently Irvin S. Cobb told a story which has to do with "The Birth of a Nation." According to Cobb, the press agent of that picture was endeavoring to obtain testimonials from prominent citizens of Savannah, Ga. In this enterprise he approached Mrs. James Gordon, widow of General Gordon, who led one of the notable Confederate charges in the battle of Gettysburg.

"I really haven't seen the picture," replied Mrs. Gordon, "but my friends who have tell me that it is great. Also they say that it deals chiefly with the Civil War and is called 'The Birth of a Nation.' Now I lived through those four years of the Civil War, and if that was the birth of a nation it certainly wasn't any twilight sleep."

SENATE PASSES CENSORSHIP BILL

Cristman Measure for Appointment of Board Adopted by Vote of 34 to 5.

TO BE SUPERVISED BY REGENTS

(Special Dispatch to The Morning Telegraph.)

ALBANY, April 5.

By a vote of 34 to 5 the Senate today passed the Senator Cristman bill providing for the appointment of a board of motion picture censors by the board of regents of the University of the State of New York, to be composed of three members who are to receive an annual salary of $5,000 each.

The passage of the bill was opposed by Senators Josepha, Argetsinger, G. F. Thompson, Hefferman and Mullen. Senator Josephs said that he was in favor of censoring motion picture films, but was decidedly opposed to the censorship bill in the form as introduced by Senator Cristman. The tax to be imposed upon the film producers, he declared, was excessive and would amount to $700,000 a year, which he considered would present very serious problems to the motion picture industry, which would be overtaxed should this measure become a law. "Furthermore," added Senator Josepha, "I do not believe it would be physically possible for a board of three members to examine the vast number of films produced and make a just report to the board of regents."

Senator Argetsinger believed it unnecessary to establish a State board to censor motion pictures, and was in favor of each locality deciding what they wanted regarding the character of pictures to be displayed to the public.

Senator Cristman, in explaining his

SENATE PASSES CENSORSHIP BILL

(Continued From Page 1.)

bill, said if nothing but good and proper pictures were produced he would not have introduced this bill, but upon investigation he discovered that many of the pictures shown were obscene, immoral and had a bad effect upon the thousands of children who attended the picture shows daily, and in his opinion the tax was not excessive, but only a fair amount for the manufacturers to pay.

According to the provisions of the Cristman bill, the board of censors shall cause to be examined by its members, or agents, all motion picture films and report to the regents their approval of such films, or reels, as they find moral and proper and their disapproval of those t...

(Continued on Page 2, Column 1.)

K. M. Gatto, proprietor of the jewelry store on the first floor, he sent a call to Police Headquarters for help in finding $1,200,000 worth of jewelry stored in his safe. Detectives from the First, Second and Third Branch detective bureaus were rushed in automobiles to the building to protect the jewels from thieves.

Considerable excitement prevailed in the Hotel Buckingham at Fifteenth street

WOULD WAGE CONCERTED FIGHT ON FILM CENSORS

Paragon Film Company Suggests That the Motion Picture Industry Co-operate in Coast-to-Coast Demonstration.

A suggestion comes from the Paragon Films, which is furthering the crusade against certain abusive phases of film censorship.

Apply a return postcard plan to their dissemination of the abuses and general idiosyncrasies of the censorship evil, the Paragon has collected several thund signed judgments from as many review of the staged drama in this country, opposed to legal censorship of any kin of performance given on a stage or on screen, the contention of the correspond ents being, in the main, that the criminal statutes in police guide books regulating and defining indecencies and their punish ments, adequately cover the subject and furnish the only logical means of handling the situation.

The Paragon Company suggests a general canvass of all film industries in America, *with an invitation to each unit to* stand by a common movement against legal supervision of films by States, counties, cities, towns and villages, and a policy not of defense but of attack, aggressive and persistent against all censor boards where flagrant conditions of bigotry or graft obtain, until the boards are dissolved and the review of films in offending States is put back into the hands of the local police, where the Paragon's propaganda maintains the question exclusively belongs.

As an earnest of its campaign in the interest of the exhibitor the Paragon is fast establishing a representative in each State, whose business it will be to keep the Fort Lee corporation informed in detail of all prosecutions and all other manifests of censorship activity in his or her particular section.

Representatives thus commissioned are already aligned in Philadelphia, Baltimore, Washington, D. C.; Cincinnati, Columbus, Chicago, Milwaukee, Minneapolis, St. Paul, Cleveland, St. Louis and San Francisco.

The Paragon's plan includes conc deliberate action in each section the proselyting is going on agains sorship on the part of all exhibitors in that section, and unites all exhibitors in each zone in an agreement to move as one body in any common direction opposing film supervision. The movement further includes a massed anti-censorship action by delegates of this body at a date to be agreed upon, with public hearings on the same day in each city and State most affected, with newspaper publicity of censorship's evils the loud cry of the hearings.

One proposal of the Paragon crusade calls for the elimination of minors from all regular performances at film theatres, and the establishment of compulsory children's performances between regular shows.

The following letter accompanied the Paragon proposal:

"Editor Motion Picture Department,
"The Morning Telegraph, New York.

"Dear Sir—Inspired by the hope that after all State censorship of films may not be an ineradicable obstacle of the film art and the film industry, may we suggest that we, as a corporation, be among the active participants in a generally waged campaign against the censor injustice?

"As you will observe by some of the exhibits sent herewith, this corporation has been quietly gathering the opinions of a major part of the dramatic critics of the country, and we believe that if the bulk of filmdom would move as one compact body in some common movement the censorship evil could be swiftly and effectively eradicated from the list of hardships to which a new and struggling commerce is exposed.

"You will observe by even a cursory perusal of this correspondence submitted that almost without exception the dramatic critics of the regular stage of the country resent the legalized existence of any body of citizens empowered to decide the morality or immorality of films that must be submitted to its members before being permitted to be shown publicly in the State, city or town involved.

"You will notice that in the main the presence of these boards is regarded as suggestive of the Middle Ages, impossible of good, capable of much evil, ill balanced and bigoted by the very chance character of their composition, and tantamount to legalized outlawry.

"You will note one correspondent asks why it would not be as consistent to appoint censor boards in the same cities to pass upon the illustrations of semi-denuded men and women in department store advertisements in newspapers.

"The Paragon Company will give its best services toward supporting such concerted movement, give freely of its funds, and do everything in its power to aid in the final consummation of a comprehensive concerted attack upon legalized censorship. It is notorious that film manufacturers are beset at every angle by im-

portuni s of one sort and another, threatening their existence and making prosperity hazardous. It is notorious that no business of the country addressing so large a percentage of national consumers is so harassed and bled, almost without restriction.

"The Paragon Company believes that the concerted action proposed, culminating in a round-up of all the interests of the business, each agreed to a policy of aggressiveness until censor elimination is assured, would result in a speedy victory uncensored films.

(Signed) "Maurice Tourneur,
"Frank Crane,
"Albert Capellani,
"John Ince,
"Robert Thornby,
"Henry Bayard."

STATE CENSORSHIP MEASURE FAVORED

Committee on Education Reports on Cristman Bill Providing Board.

UNDER CONTROL OF REGENTS

(Special Correspondence The Morning Telegraph.)

ALBANY, March 31.

The Committee on Education yesterday favorably reported to the Senate the bill introduced by Senator Cristman, which provides for a motion picture censorship board under the supervision and control of the State Board of Regents. The Cristman bill is identical with the Wheeler bill, which is on the order of a second reading in the Assembly. The board is to be composed of three members at a salary of $4,000 per year. All films which they approve are to bear the words "Approved by the Board of Regents of the University of the State of New York." A fee of $5 is fixed for each 500 feet of film examined and $2.50 for each duplicate film.

Senator Cristman expects his bill to become a law. The sentiment in the Assembly, however, is that neither the Ahern nor the Wheeler bill will receive favorable consideration.

"CHUM"

NEW YORK HERALD

STATE SENATE FOR "MOVIE" CENSORSHIP

Passes the Cristman-Wheeler Bill for Appointment of Board by the Regents.

[SPECIAL DESPATCH TO THE HERALD.]

ALBANY, N. Y., Wednesday.—By a vote of 35 to 8, the Senate to-day passed the Cristman-Wheeler bill calling for the appointment of a board of censorship of the de ing pictures. In the Assembly the proval. A ure was advanced to order of final made wit ge, but it is not believed that it will by further.

Perhap proposed board would be composed moralist three members appointed by the Board Ahern b Regents for six year terms, at salaries ing a new 00. An examination fee of $5 is pro as any that for the examination of every five d feet of film.

fathered by Assemblyman Ahern ing for the appointment of a aim- d by the Governor was killed in bly, the vote was 49 to 45.

Approved by Motion Picture

SEND DELEGATES TO FIGHT CENSORS

Representatives of Manufacturing Companies Will Attend Protest Meeting in Pittsburg To-day.

WIDE INTEREST IN CAMPAIGN

(Special Dispatch to The Morning Telegraph.)

PITTSBURG, Pa., April 1.

Motion picture manufacturers are interested in the mass meeting which will be held at the Pitt Theatre to-morrow afternoon to protest against the censorship of the screen. It is expected that the meeting will be one of the largest ever held in the city and its chief object is to open a State-wide campaign for the repeal of the law creating the Pennsylvania Board of Motion Picture Censors, now headed by J. Louis Breitinger of Philadelphia.

P. A. Powers of the Universal Film Manufacturing Company will probably represent that interest at the meeting, while Essanay will send a representative from its Chicago office. The Fox Film Corporation will be represented by Clyde Eckhardt, manager of the office here, and Mr. Schwerin, also of the local office, will represent the World Film Corporation.

Mr. McKibben, local manager of the Triangle Film Corporation, will be on hand for his company, as will Manager Walter Kinson of the Mutual. Other film companies are keeping in close touch and will have the reports of the meeting from delegates.

Philadelphia motion picture men have promised definitely to send a delegation, while the local Motion Picture Exhibitors' League has officially advised the Screen Club that a delegation from that body will be present.

Binder in Pittsburg.

J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, Inc., arrived here to-day to attend the meeting. "If there is any person in Pittsburg who doesn't believe the motion picture interests of the United States are determined to rid the Pennsylvania statute books of the obnoxious law, I hope that person will attend the mass meeting

SEND DELEGATES TO FIGHT CENSORS

(Continued From Page 1.)

learn the truth," said Mr. Binder. "The acts of Mr. Breitinger and his associates are becoming day by day more astounding, arbitrary, nonsensical, hysterical, unAmerican, undemocratic and unjust—to use only a few of the adjectives which apply.

"It is not going beyond the actual facts to state that the foolish and unexplained rulings of this board since its creation have cost the motion picture interests not less than $100,000 in actual money and a million dollars in time and trouble. But that is not the big thing. The rights of the people of Pennsylvania have been set at naught. Prepublicity censorship belongs to the dark ages, and it is now being realized generally that it has no place in this Commonwealth, whether in relation to motion pictures, newspapers, or in the public rostrum."

Mr. Binder told of the strange and unbelievable action of Mr. Breitinger on the famous Macauley anti-censorship cartoon, first printed in The Morning Telegraph and issued by the Motion Picture Board of Trade of America and now being shown in this city.

Mr. Binder continued: "I understand that only yesterday the censors slashed to death a Morosco picture which is considered one of the best ever produced—clean, moral and by no stretch of the imagination sacrilegious. The picture shows some Mexican scenes which for political reasons Breitinger doesn't approve.

"In Pennsylvania not long ago the Board of Censors ruled against the production of a motion picture film which the police had O. K'd. In other cities in this State censors in some instances gave their official disapproval of certain films while in yet other cities the same pictures received the full approval of the local board of censors, as represented by certain city officials.

Shakespeare Censored.

"In Ohio the State Board of Censors would not permit motion pictures to show the love-making scene between Romeo and Juliet because it decided that these two famous characters of Shakespeare, that have delighted millions of spectators during the last hundreds of years, exchange too many kisses. Really, Russia could be no more arbitrary and unreasonable. Capriciousness could go no further.

"The fact is, and it is a patent one which every person must recognize is based on common sense, that no manufacturer or producer of motion pictures is likely to go out of his way to run the great risk of being proceeded against for violating the law by producing immoral pictures, and also the risk of what might be termed contumacious publicity, while there would be the added danger of heavy financial loss through the prohibition placed on the production of the questionable film.

"Let the manufacturer be required to accept the fullest degree of responsibility, under the law, not to transgress that law, and then let him stand or fall by its provisions. A manufacturer would quickly learn when he was sailing too close to the wind and that it would be to his business interests to steer a clear and safe course.

"When the people of Pennsylvania fully realize that Breitinger is making the whole State ridiculous, that he is making free speech a byword, I have no doubt that he and his political supporters will be censored and abolished forever."

Pittsburgh Press 4/13

CENSORSHIP OF MOVIES IS HARD HIT AT MEETING

The censorship of motion pictures was vigorously protested against by a number of prominent motion picture men at a mass meeting in the Pitt theater yesterday afternoon under the auspices of the Pittsburg Screen club. The speakers declared censorship as it exists in this state to be a nuisance, unnecessary, an institution of the feudal days, a menace to the fifth industry of the United States and wholly un-American. Jacob W. Binder, executive secretary of the Motion Picture board of trade of America, of New York, who was present at the meeting, said:

"The motion picture industry today is not alone an amusement, but an educator, a newspaper and a great public forum. What it will eventually become, the future only may determine, considering withal the immense development and rapidly rising standards of the producers. The President of the United States placed his stamp of approval on the industry when he warmly indorsed it at our recent national dinner in New York.

"These things being true, it is essentional that the motion picture screen be as free from political and religious prejudices as the press of today. In order to attain this freedom we are appealing to the American people throughout the country, just as we are appealing to you here today."

Frederick J. Harrington, national president of the Motion Picture Exhibitors' league of Pittsburg, predicted an early death to censorship.

"The censorship shall not and cannot exist in the 'movie' business," he said. "The citizens are the best censors and they are the only right and competent judges. Let them determine that at the next election. The powers behind the censors are afraid of the tremendous economic force of the screen and we hope to pale them into insignificance."

"The history of all English-speaking peoples has demonstrated the futility of censorship, and the freedom-loving people have forced the censors into the background," said W. Stephen Bush, editor of "The Moving Picture World" of New York. "Censorship is no new thing; on the contrary, it is centuries old as an institution, but it has been tried and has failed conspicuously.

"The only speaker to mention any specific remedy, beyond seeking the cooperation of the members of the state legislature to repeal the censor bill at the next session, was Assemblyman A. C. Stein, an honorary member of the Screen club.

"One of the principal reasons why the censorship must fail," he said, "is that it is a menace to this big industry. How can a board of three persons at Philadelphia hope to pass on the tastes and likes and dislikes of all the people of the state? What pleases one may not please another."

Mr. Stein closed the speaking and indorsed the action of the Screen club in seeking to eliminate the censor by urging the repeal of the present bill.

John McAteer, chairman of the campaign committee of the club, presided, and closed with the remark that "this mass meeting is only the opening gun of a well-planned campaign to eliminate censorship in Pennsylvania."

Post Gazette 4/3

CHRONICLE TELEGRAPH

MOTION PICTURE MEN PROTEST FILM CENSORS

Audience at Mass Meeting in the Pitt Urged to Fight for Repeal of Bill.

PROMINENT MEN SPEAK

Motion picture men yesterday were urged, in a mass meeting held in the Pitt Theater to protest moving picture censorship in any form, "to go out as missionaries to convince others of the injustice of censorship and to use influence with state legislators to repeal the motion picture censorship bill at the next session."

The meeting was addressed by several men prominent in the motion picture world. The growth of the "movie" industry in the last 10 years was told by the executive secretary of the Motion Picture Board of Trade of America, J. W. Binder, of New York City. Mr. Binder said the industry he represented had made a place for itself as fifth in the country's industries.

Mr. Binder said in part:

There are $500,000,000 tied up in the motion picture industry. Unestimated thousands of people are given employment. There are thousands of motion picture theaters in this country. Motion pictures are the workingman's amusement, but not only this they are being used more and more as an educator of the masses, as a public forum for the discussion of topics of the day, as a news source, and in hundreds of other ways that are as yet embryonic. The principle of censorship is un-American, unjust, unfair and oppressive and is a relic of the days of tyranny.

Would the suppression of the freedom of speech or the freedom of the press be tolerated? It can only be that the public has not awakened to the meaning of this censorship, which, once started, may end no one knows where.

I can say anything I want about you, I can write or print anything I want about you. If what I say is libelous, obscene, hurtful or untrue you have redress in the courts and I can be arrested by any constable on the street. But when a motion picture concern produces a moving picture it must be shown to an arbitrary board that will not tell you what may be produced, but will condemn your production costing thousands of dollars for any number of reasons, or for no reason at all. Pennsylvania, Kansas and Ohio are the only states in the Union where censorship is tolerated and it will soon die there.

F. J. Herrington, national president of the Motion Picture Exhibitors' League, spoke next. Mr. Herrington said in part:

All books are not good. All lectures are not good. All plays are not good. What do you do to people who produce the bad in these industries? Why not do the same thing to a man that produces or shows a bad motion picture, instead of trying to curtail the whole production? Motion picture censorship was born in iniquity, has lived in sin and will die in disgrace. The organization which I represent is unalterably opposed to any brand of censorship at all, whether federal, state, city, county or township. We do not want and will not have censorship in any form, except that which controls and safeguards other similar productions.

If Pennsylvania could have a board of censors, every state in the union could do the same thing and by the time a film had passed 48 individual boards there would be nothing left of a picture but the title, and maybe not that, said Attorney A. C. Stein, an honorary member of the Pittsburgh Screen Club.

Several films were shown between talks to illustrate points brought up by the speakers.

PICTURE MEN APPEAL TO MAYOR OF ROCHESTER

Ordinances Recently Jammed Through the City Council Will Be Protested at Public Hearing by Representatives of Film Industry.

(Special Dispatch to The Morning Telegraph.)

ROCHESTER, N. Y., April 5.

Mayor Hiram H. Edgerton of Rochester, N. Y., has granted the Motion Picture Board of Trade of America a hearing on the censorship ordinance jammed through the Common Council of that city, the hearing to take place at the City Hall next Friday morning at 11 o'clock. The Board of Trade will be represented by P. A. Powers, treasurer of the Universal Film Manufacturing Company; George A. Blair, of the Eastman Kodak Company. J. W. Binder, executive secretary, and others. The Motion Picture Operators Union will be represented by H. J. Smith of Rochester and the National Board of Review by Orrin G. Cocks, advisory secretary.

The Rochester ordinance is the first of its kind to be passed in New York State and, according to Willis C. Hubbard, secretary of the Rochester Motion Picture Exhibitors League, contains the worst features of the Pennsylvania, Ohio and Kansas State laws and various municipal enactments combined. The agitation for a censorship ordinance in Rochester was started some months ago by Philip Donnelly, an attorney representing the Diocesan Federation of Catholic Societies, in conjunction with the Rev. J. T. Cameron of the Spencer-Ripley Methodist Church, chairman of the moral reform committee of the Rochester Methodist Ministers Association. This agitation, it seems, was taken up by one of the Rochester newspapers for circulation purposes.

Before the Council.

In his statement before the Common Council, Walter H. Selye of the New Picadilly Theatre charged that in their campaign to sensationalize the motion picture the agitators had used every falsehood and canard developed in the United Staes within the last year in relation to the motion picture. "I deny that 50 per cent. of the pictures shown are shady," he said. "Managers are anxious to get the right sort. Who could censor the Scriptures? And yet there are chapters I would not read to my daughters. What we need is co-operation, something that does not quite so much resemble antagonism."

Lawyer Donnelly, in his address to the Council, made the flat statement that conditions in the motion picture business to-day were deplorable. Alderman Bradley Carroll, of the special committee, wanted something more definite than mere sweeping assertions that the films were bad. Mr. Donnelly could give him no such information, however. In fact, he admitted that he didn't go to see motion pictures because his eyes were weak. He knew they were bad because he had heard so.

Two Ordinances.

One of the Rochester ordinances is an administrative one, designating the Commissioner of Public Safety or any individual he may name as the censor, and the other is a penal ordinance making the same designation as to censorship and setting the penalty for violation of the ordinance at $150 or imprisonment for 150 days or both, or a penalty of not less than $5 or more than $500 to be recovered in a civil action. The administrative ordinance was drawn to stop any loophole of escape from censorship pending the final adoption of the penal ordinance, which must be advertised three times a week for two weeks in the official newspapers before it can become effective. That advertisement is in accordance with a charter provision.

The rush of certain elements in the administration to get the censorship ordinances through surprised a score of ministers, who said at the hearing that they had not made up their minds whether they favored any form of motion picture censorship. The point was made by the ministers that it might be exceedingly dangerous to delegate to any one man or body of men the power to decide for 250,000 people what they should or should not see. No attention was paid to the requests of the ministers for another hearing.

The motion picture theatre owners of Rochester denied absolutely that there was any public demand in Rochester for municipal pre publicity censorship.

Bradford (Pa.) Era 4/5

CENSORSHIP HARD HIT.

Monster Meeting of Movie Men Make Vigorous Protest at Pittsburgh.

There was a monster meeting in Pittsburgh this week of the motion picture men of the state for the purpose of completing arrangements for the campaign against state censorship of pictures. Every theatre manager has been asked to participate in this campaign, putting the issue squarely up to his patrons by means of films and slides.

The only speaker to mention any specific remedy, beyond seeking the co-operation of the members of the state legislature to repeal the censor bill at the next session, was Assemblyman A. S. [illegible], an honorary member of the Forum club.

"Onsed [illegible] the cause was principal reasons why [illegible] that [illegible] of [illegible] bill must fall," he said, "is [illegible] own [illegible] a menace to this big industry when prevalent [illegible] can a board of three [illegible] Philadelphia hope to pass judicial [illegible] tastes and likes and dislikes of [illegible] with [illegible] people of the state? What [illegible] pleases one may not please another.

"When the people of Pennsylvania fully realize that Breitinger is making the whole state ridiculous, that he is making free speech a byword, I have no doubt that he and his political supporters will be censored and abolished forever.

"The motion picture industry today is not alone an amusement, but an educator, a newspaper and a great public forum. What it will eventually become, the future only may determine, considering withal the immense development and rapidly rising standards of the producers. The President of the United States placed his stamp of approval on the industry when he warmly indorsed it at our recent national dinner in New York.

"These things being true it is essential that the motion picture screen be as free from political and religious prejudices as the press of today.

"The censorship shall not and cannot exist in the 'movie' business," he [redacted] sors and they are the only [illegible] competent judges. Let them determine t[illegible] the next election. The powers behind the censors are afraid of the tremendous economic force of the screen and we hope to pale them into insignificance."

N.Y. Post Post 4/8

No Censors Needed.

In passing the Cristman bill for a motion picture censorship the Senate has declared for two things—for a state control of films, to be handled by three employes of the Board of Regents, and for a tax on motion picture films under the guise of an examination fee. It is unlikely that any proposal to tax motion pictures would be made if the censorship feature were absent. That feature should be absent—so far absent as to be nonexistent.

Nothing could be stupider, as a matter of state policy, than to undertake to censor anything written, published or presented by pictures. And specifically there is now probably less real occasion for any interference with the commercial output of motion pictures, on the score of decency and morality, than there ever has been in the brief history of the industry. The manufacturers have learned that smut and suggestiveness don't pay.

It is instructive, in connection with this misguided measure, to recall the words used by the late Mayor Gaynor in vetoing an ordinance for a censorship engineered through the Board of Aldermen here by some well-meaning but unenlightened and ill-informed reformers. "There seem to be a few among us," wrote Mayor Gaynor, in his best controversial style, "who wish us to retrace our steps, and resort to censorships again in advance of publication, and make it a crime to publish anything not permitted in advance by the censor. Do they know what they are doing? Do they know anything of the history and literature of the subject? Do they know that the censorships of past ages did immeasurably more harm than good? Do they ever stop to think that such censorships now would do even more harm than they did in past ages, in comparison with what little good they might possibly do? I do not believe the people of this country are ready to permit any censor to decide in advance what may be published for them to read or what pictures may be exhibited to them. Our laws forbid the publication of any libellous, obscene, indecent, immoral or impure picture or reading matter. If any one does this he commits a criminal offence and may be punished therefor."

The people are no more ready for a censorship now than they were when Mayor Gaynor wrote his veto. In at least ten states recently bills proposing censorships have been killed as foolish, or useless, or both. The Cristman-Wheeler bill at Albany should encounter no kinder fate. The Assembly has already voted down the Ahern bill of similar purport. Such bills are dangerous in principle. If the authorities want to tax motion pictures, they may be able to justify that on economic lines. There is no possible justification for an attempt to set up a censorship over them in addition to what the law now provides.

3/20 CONNERSVILLE EVENING NEWS

COLORED PEOPLE LODGE A PROTEST

Against Appearance of "The Birth of a Nation"

NO INTERFERENCE

However, is Expected From the City Government—Attitude of the Protesting Group is Fully Appreciated.

A group of colored residents of Connersville, learning that the panoramic photo-production "The Birth of a Nation" was booked for presentation at the Auditorium next week, have approached Mayor Braun with formal protests against the appearance of this film in Connersville. How many persons of the race are actually in the group which makes the protest it was not learned, but it was believed that the action, at least insofar as it was an action, as distinguished from a sentiment merely, was not unanimous.

Hearing this protest the Mayor began making inquiries about the city, of those numerous citizens who have seen "The Birth of a Nation." Their opinion, in general, is that the pictures give no cause for serious objection to their appearance anywhere. There has not been any official decree in the matter as yet, but nothing is more sure than that the city administration will throw no barriers in the way of the showing of the films in the city.

It is to be said, in this connection, that the attitude of the colored residents who have made the protest is fully appreciated. They feel that the picture puts their race in a light which does it injustice. It is, however, the feeling here that the film is a recital of history, that it may be overdrawn in parts, and that, in any event, its appearance can have no detrimental effect upon the attitude of the one race toward the other race in Connersville.

The protest here is not a new move. Protests have been made against the appearance of this spectacle in almost every place in which it has appeared. At present "The Birth of a Nation" is forbidden to appear anywhere in the state of Ohio, but Ohio is the only state which has barred it.

3/30 Black

NEW YORK TIMES

Board of Censorship Changes Name.

The National Board of Censorship of Motion Pictures, which passes upon the pictures produced by a majority of the large producing companies, has changed its name to the National Board of Review of Motion Pictures, according to an announcement made yesterday. The change was made because "the word 'censorship' implies a type of official control and supervision that is deeply repugnant to the American ideal of free speech. It has come to the point," the statement continues, "where it would rather go out of existence than seem to stand for the kind of blue pencil that works in secret, and enforces its decisions on the public without ever giving the public a chance to decide for itself."

Motion Picture Section N.Y. Cor. Mail 3/25

PAGE 2

TWELVE THOUSAND A YEAR FOR CENSORS?

The Wheeler Bill Wants to Appoint Three at Four Thousand Each—Plus Clerks and Agents

At the request of the Motion Picture Board of Trade of America, the education committee of the Assembly at Albany has granted a hearing on the newest of the motion picture censorship bills yet introduced in the Legislature of the state of New York. This proposed measure is fathered by Heber R. Wheeler, of Ontario county, and first saw the light of day on March 15. The hearing will take place in the education committee room in the capitol at 2 o'clock on the afternoon of March 21 when the motion picture industry will be well represented.

The Wheeler bill is in a way welcome to the motion picture interests because of its foolish and impossible provisions. It undertakes to saddle the state Board of Regents with a censorship job. The state Board of Regents, being one of the most respected and useful organizations constituting the state government, the Wheeler bill will no doubt be killed through the influence of the regents themselves.

Board of Censors.

The state Board of Censors is hereby established, to consist of three members, to be known as moving picture censors. The members of such board shall be appointed by the Board of Regents of the University of the State of New York. The full term of office of any such censor shall be six years from the first day of January on which the term of his predecessor expires; except that the first appointment under this article shall be made for such terms and in such manner that the term of office of one censor shall expire on January 1, 1918; one on January 1, 1920, and one on January 1, 1922. Such Board of Regents shall have power to fill any vacancy in the membership of such Board of Censors for the unexpired term. The members of such board shall be persons having proper qualifications for performing its power and duties. The members of such board shall each receive an annual salary of $4,000. The Board of Regents shall employ a secretary and such clerks and agents for such board of censors as the Board of Regents may deem necessary or proper to carry out the provisions of this article, and fix their compensation.

Their Powers.

"Powers and duties of the board of censors. The Board of Censors shall examine all moving picture films or reels and report to the regents its approval of such films or reels as it shall find to be moral and proper, and its disapproval of such films or reels as it shall find to be sacrilegious, obscene, indecent or immoral or tending to debase or corrupt the morals. Each report submitted shall be accompanied with the film or reel to which it relates. The regents may adopt or reject any such report and approve or disapprove any such film or reel, without regard to the action taken by the board of censors. Upon each moving picture film or reel having the approval of the regents they shall cause to be placed the words "Approved by the Board of Regents of the University of the State of New York," accompanied with the date of approval and a serial number, to be assigned thereto by the regents and appended at the end of the film or reel. The regents may, in their discretion, by majority vote, revoke their approval of any such film or reel at any time.

"Examination fees. For each examination made by the board under this article the vender, lessor or proprietor of the film or reel examined shall pay to the secretary of the board a fee of five dollars for each five hundred feet of film, and for each major fraction thereof in excess of five hundred feet or of an exact multiple of five hundred feet, but the fee in any case shall be not less than five dollars. For the purpose of computing such fee all films and parts of films attached together upon one reel shall be deemed a single film. No film or reel shall be examined until such fee shall have been paid. If a duplicate of any approved film or reel be made by any such vender, lessor or proprietor and pictures be exhibited therewith, such vender, lessor or proprietor shall pay the secretary of the board an additional fee of five dollars for each duplicate thereof until all of the fees herein provided for shall have been paid. All fees collected under the provisions of this section shall be paid over monthly to the state treasurer as provided in the state finance law. The legislature shall appropriate annually the necessary moneys for paying salaries and expenses under this article.

"This act shall take effect immediately."

Shall it?

ENTS MAY BE FILM CENSORS

ent to Wheeler Bill Would Authority to Pass on Pic- With State Department.

UNDER EDUCATION HEAD

l Dispatch to The Morning Telegraph.)

ALBANY, N. Y., March 28.

ablyman Herbert Wheeler of On- day amended his motion picture hip bill, which was on the order d reading in the Assembly. The tion of the measure leads to the t will be well supported when it p again on to-morrow's calendar. Wheeler bill would provide for hip under the direction of the Board of Regents. The Regents appoint a board of three members censored pictures would bear the "Approved by the Regents of the sity of the State of New York." mendments offered by Mr. Wheeler were mainly technical and of a intended to make the measure te in every way.

Legislature already has before it introduced by Chairman Fred M. of the Codes Committee, and the ent of the backers of the Wheeler re against the Ahern bill is that tter is incomplete in many ways would not result in as satisfactory ctical application as the Wheeler

ne of the legislators feel that one e other of the censorship bills may this year, although others are not nguine.

e of the arguments put forward for Wheeler bill in preference to the n measure is that the former does create a new State department, the latter does. Under the Ahern the State Board of Censors would n entirely separate and distinct ch of the government, like the Ath- Commission, while under the Wheel- bill, it would be a part of the De- ment of Education. In each bill the ber of commissioners is the same, e; but the salary in the Ahern bill 5,000, compared with $4,000 in the eeler bill, for each commissioner.

Under the Wheeler bill there would no exemptions to the films to come er the State board of censors, all to exhibited in the State must be cen- ed. In the Ahern bill films need

EGENTS MAY BE FILM CENSORS

(Continued From Page 1.)

t be censored, which are now in use manufactured before the bill takes fect, or filed censored by the Federal urt before the bill takes effect. In a Wheeler bill a review by the Board Regents is provided in case of dis- tisfaction with the ruling of the cen- rs. A court review is provided in the hern bill.

One of the chief features to which upporters of the Wheeler bill point in upport of their contention that this easure is more complete and carefully rawn than the Ahern bill, is the pro- ision for a payment of examination fees y the film producers. In the Ahern bill he fee is $2.50 for each "reel," without ny specification as to length, and no rovision for duplicate reels. In the Wheeler bill the fee is $5.00 for each 00 feet of film examined, with a fee of 2.50 for each duplicate 500 feet used. Another smaller feature is pointed out n that the Ahern bill simply provides or the stamping of each examined reel ith the words "Approved by the New York State Board of Censors."

The Wheeler bill, it is pointed out, goes carefully into this and specifies that the stamp of approval must be exhibited for at least six seconds on the end of each film approved, and serial numbers must appear at the beginning and end of each reel. The serial numbers provide a means of rapid identification in case of complaints or other reference to specific films being exhibited. Mr. Wheeler said yesterday that he has been assured the Board of Regents is willing to assume the new responsibility if the Legislature wishes to give it to the board.

Motion Pictures
Section
(Nyack mail)
3/25

NATIONAL BOARD ALL AGAINST CENSORSHIP

Chairman Brenton Points Out Absurdity and Impossibility of Legalized Boards.

The National Board of Censorship has come out officially as against legalized state or national interference with its work. Cranston Brenton, chairman of the board, spoke on the question at the Wurlitzer hall during the showing of the Raver Film Company's "Driftwood" and "The Fortunate Youth." Mr. Brenton said:

"It will be clear to all thinking persons that the National Board, representing as far as possible the popular judgment on pictures, can do more work and do it more efficiently than any smaller boards scattered throughout the country. After a picture has been passed by us, it is evident that there is nothing in it which should be censored by others. While we do not intend to use standards fit only for children in forming our judgments, we are careful not to allow anything which, in the opinion of the board, is indecent or liable to influence in any way even the most susceptible.

"The National Board sees practically every foot of film made. There are in New York city alone over two hundred censors, all of whom are working purely for the public interest. No salaries are paid, and they have no legal standing. Over the country are scattered subsidiary boards, and the number of persons connected is about ten thousand. It is clear that any more complete censorship is not only impossible but unnecessary.

"The fact that legal boards cannot act fairly, but are inevitably drawn into politics has been shown in all the three states where this exists. We urge you to protest against legalized censorship."

PICTURE CENSORS OF PENNA. MODIFY CARTOON DECISION

Conclude Not to Take a Chance on the Suppression of the Macauley Satire Which Appeared Originally in The Morning Telegraph and Which Was Banned When Offered.

STILL OBJECT TO TITLE

The Board of Trade Is Not Satisfied With the Concession Made and Will Appeal in Order That the Courts May Determine How Far the Censors May Go.

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, March 28.

The Pennsylvania State Board of Motion Picture Censors, headed by J. Lewis Breitinger, at a meeting yesterday rescinded its action in regard to the Macauley anti-censorship cartoon and the sub-titles under the cartoon which had been barred from exhibition on the screens of Pennsylvania through the action of a single censor, believed to have been Mr. Breitinger himself.

The Macauley cartoon appeared first in the motion picture section of The Morning Telegraph of February 20, and at the time no attempt was made to suppress it. However, when the cartoon in animated form came before the member of the Pennsylvania board last Saturday he seemed to have no other idea than that the board had the perfect right to eliminate from a film anything that it wished. Since then the board has decided that it would not take a chance on the suppression of printed or animated criticism of its actions and arbitrary rulings.

However, the censors to-day decided to cut out the second sub-title of the cartoon which reads, "Approved by the Motion Picture Board of Trade of America, Inc." The Board of Trade in its membership represents 91 per cent. of the total industry in the United States. This industry gives well-paid and permanent employment to more than 450,000 persons.

Want It Anonymous.

The censor Board, it appears, could not see its way clear to permit the cartoon and its accompanying titles to go out before the motion picture public of Pennsylvania under the official approval of the Motion Picture Board of Trade. The censors do not suppress the cartoon or the "Demand a Free Screen" title, but they in any event want it to go out as an anonymous contribution toward the general propaganda against pre-publicity censorship of motion pictures.

T. M. Alexander, publication director of the Moving Picture Board of Trade of America, came to Philadelphia from New York yesterday and conferred with Stanley V. Mastbaum. Mr. Alexander declared that the practice of the Pennsylvania board in employing political censorship was a menace not only to the freedom of the screen, but to all of the fundamentals of a free government.

With Mr. Alexander was William W. Seabury of New York, general counsel for the Motion Picture Board of Trade. Roland C. Heisler, of the law firm of Gibb, Gibb & Heisler, of this city, was also engaged as counsel in the case.

Finding that the Pennsylvania Board, although it had reconsidered its decision to eliminate the title of the cartoon, still insisted upon deleting the second subtitle, Mr. Seabury decided to go ahead with the idea of bringing the arbitrary action of the censors before the courts of the State, and, if possible, into the Federal courts. It is desired to bring the case before the Supreme Court of the United States for a final ruling. Should the Supreme Court decide against the censors, the various boards of all the States where they now exist would become a thing of the past.

Based on Wording of Law.

The cast of the Motion Picture Board of Trade against the Pennsylvania censors will be based upon the wording of the law creating the Board of Censors, which reads in part as follows:

"The board shall examine or supervise the examinations of all films, reels or views to be exhibited or used in Pennsylvania; and shall approve such films, reels or views which are moral and proper; and shall disapprove such as are sacreligous, obscene, indecent or immoral, or such as tend, in the judgment of the board, to corrupt morals. This section does not apply to announcement or advertising slides."

It is maintained that the law provides that the board shall condemn pictures or parts of pictures only on moral grounds.

This is the second instance within a

PENNA CENSORS CHANGE DECISION

(Continued From Page 1.)

few weeks in which the Pennsylvania State Board of Censors has gone outside its jurisdiction and made political censorships, it is declared. In the William H. Durborough German war pictures, which were shown at the Chestnut Street Opera House, the board eliminated "close-up" pictures of the Kaiser and of General von Hindenburg. Search of the statue books reveals no legal authority for such action.

It was considered significant that recently the court has found occasion to overrule several of the censorship decisions of the State Board. Following is a partial list of pictures ordered out by the censors, the decisions being overruled by the courts:

"The Fool's Revenge."
"The Serpent."
"The Kreutzer Sonata."
"The Iron Cross."

The main subtitle, which it was the intention of the censors to eliminate, together with the statement: "Approved by the Motion Picture Board of Trade of America, Inc.," was a direct political appeal to the public for a free screen, and reads as follows:

"Political censorship of moving pictures is becoming so serious as to threaten the ruin of the whole industry. If you believe in the freedom of the screen, just as you believe in the freedom of the press, won't you write to your Congressman, your State Representative and your Mayor and demand a free screen?"

A Boon to the People.

In speaking yesterday of the strange situation which now confronts the people of Pennsylvania Mr. Seabury said:

"There are three means of human expression—the printed word, the newspaper which represents the Magna Charta of all human liberties—the public speaking platform, including the pulpit and the political rostrum. Then comes the motion picture, which is the newest and most wonderful means of human expression, because it reaches the uneducated, the plain people such as Lincoln described.

"It means, speaking broadly, the motion picture is the first great ray of sunshine, which has ever come into the lives of all the common people.

"The people of the United States first of all demand entertainment, and that they are getting through motion pictures. The best brains and the best inventive genius of the United States are to-day centered on motion pictures. What the development of the next month, the next three months or the next year will be the imagination of no man can carry.

"But there is one fact that stands out and that is this: The pre-publicity censorship of motion pictures is undemocratic and un-American, and is harking back to the days of 300 years ago when the English speaking people decided that they would have no more of censorship of the press or of public speech.

"The principle remains the same to-day, and the Motion Picture Board of Trade of America, Inc., intends to see that the State of Pennsylvania will have no more pre-publicity censorship as administered by a State board of politicians and unlifters who relegate to themselves the right of acting as censors for the whole public of Pennsylvania.

"The police laws, the mothers and the fathers, are sufficient to take care of the situation. If any fly-by-night dollar snatching outfit attempts to put on dirty pictures in Philadelphia the remedy is simple. Have this man arrested and thrown into jail."

FILM MEN DECRY CENSOR MENACE

Pittsburg Screen Club Holds Mass Meeting and Unanimously Applauds Film Industry.

"CENSORSHIP UN-AMERICAN"

(Special Correspondence The Morning Telegraph.)

PITTSBURG, April 2.

At a mass meeting held to-day at the Pitt Theatre under the auspices of the Screen Club, censorship was ridiculed as "conceived in iniquity, born in sin and dying in disgrace." It was declared that motion picture censorship is a nuisance, a menace to a gigantic industry, un-American, and certain to be shortlived.

"The motion picture industry is an educator, a newspaper and a public forum," said Jacob W. Binder of New York, executive secretary of the Motion Picture Board of Trade of America. "The President placed his stamp of approval on the industry at our recent national dinner in New York."

Frederick J. Harrington of Pittsburg, national president of the Motion Picture Exhibitors' League, said: "The citizens are the only right and competent judges."

"The history of English-speaking peoples has demonstrated the futility of censorship," declared W. Stephen Bush, of New York. "It is absurd to claim that the problem of the child may be solved by censors. More specializing in children's entertainments, rather than destructive work of the censor, is needed."

State Assemblyman A. C. Stein said: "How can three persons in Philadelphia pass on likes and dislikes of all the people of the State? This immense industry may be spoken of as interstate commerce and should be amenable to interstate commerce regulation."

ROCHESTER NOT TO HAVE CENSORS

Ordinance Provides Simply That Mayor and Commissioner Supervise Films.

PICTURE INTERESTS SATISFIED

Officials Explain That Measure Was Intended to Forestall Censorship Agitation.

(Special Dispatch to The Morning Telegraph.)

ROCHESTER, N. Y., April 8.

The atmosphere in regard to the censorship agitation here has been cleared away through the passage of the ordinance impowering the Mayor and Commissioner of Public Safety Andrew Hamilton to order the discontinuance of public exhibitions of films where, in their estimation, there is just cause for such action. When, a short time ago, a number of persons in the city aroused a clamor for censorship and suggested the formation of a board of censors in Rochester, the inadvisability of action of that kind became apparent to the Mayor and Commisioner. This resulted in the ordinance being passed. Motion picture interests, misinterpreting the exact purpose of the enactment, protested, but when, after a hearing in the Mayor's office Friday, they learned its real nature, and understood that it was simply a measure to forestall probable agitation for a censorship board, the objections were withdrawn.

It is not the purpose of the Mayor and Commisioner to examine all films prior to their release, but merely to note any flagrant violations that might possibly occur and to ask the co-operation of the exhibitors in removing them. Of course, in the event of refusal to co-operate, the officials will have the power to order the picture suppressed. The bulletins of the National Board of Review will be sent to the Mayor each week to aid in the supervision of films.

CENSORSHIP BILL PASSED BY SENATE

Cristman Measure Carries by Vote of 34 to 5—Provides for Board of Three.

HEAVY TAX ON FILM MAKERS

(Special Correspondence The Morning Telegraph.)

ALBANY, April 7.

Despite opposition by Senators Josephs, Argetsinger, G. F. Thompson, Heffernan and Mullen, the Cristman bill providing for the appointment of a board of motion picture censors by the board of regents of the University of the State of New York, was passed by the Senate Wednesday by a vote of 34 to 5. The board would consist of three members who are to receive an annual salary of $5,000 each.

The bill is now before the Assembly once more and a final vote will probably be taken to-morrow, when the measure will go to the Governor. The fact that an amendment to it was killed Friday gives reason to believe that the bill may be defeated altogether in the Assembly.

Senator Josephs in protesting against the passage of the bill in the Senate said he favored censorship, but not in the form provided for by the Christman measure.

The tax to be imposed upon the film producers, he declared, was excessive and would amount to $700,000 a year, which he considered would present very serious problems to the motion picture industry, which would be overtaxed should this measure become a law. "Furthermore," added Senator Josephs, "I do not belief it would be physically possible for a board of three members to examine the vast number of films produced and make a just report to the board of regents."

Senator Argetsinger believed it unnecessary to establish a State board to censor motion pictures, and was in favor of each locality deciding what they wanted regarding the character of pictures to be displayed to the public.

Senator Cristman defended his bill by saying that, if nothing but good and proper pictures were produced he would not have introduced this bill. He declared that, upon investigation, he had

CENSORSHIP BILL PASSED BY SENATE

(Continued From Page 1.)

discovered that many pictures shown were obscene, immoral and calculated to have a bad effect upon the thousands of children who attend the picture shows daily. He believed the tax was not excessive.

According to the provisions of the Cristman bill, the board of censors shall cause to be examined by its members, or agents, all motion picture films and report to the regents their approval of such films, or reels, as they find moral and proper and their disapproval of those they deem to be obscene, indecent, immoral or tending to corrupt the morals. Upon each film having the approval of the regents they shall cause to be placed the words, "Approved by the Board of Regents of the University of the State of New York."

For each examination made by the board under this proposed law the vendor, lessor or proprietor of the film shall pay a fee of $5 for each 500 feet of film examined. For a duplicate of an examined film the fee is $2.50.

The bill introduced by Assemblyman Ahern, which was also designed to create a board of censorship for pictures, to be appointed by the Governor, was defeated in the Assembly by a vote of 49 to 45.

Assemblyman Aranow spoke in favor of the bill and attacked the manner in which the National Board of Censors supervise films. He declared the board was supported by the men interested in producing films themselves and was ridiculous in its purposes and a fraud upon the public. He also called attention to some vicious films which had been passed favorably upon by the so-called Board of Censors. Assemblyman Ahern spoke in favor of his bill and was disappointed to see it defeated by such a decisive vote, as he believed it would be acted upon favorably by the Assembly.

APRIL 11 1916

Censorship of Movies.

To the Editor of the Evening Mail:

Much discussion has arisen lately about the censorship of the movies. This is not as important a question as its promoters would have it appear; yet if we do have censorship we should have efficient and not inefficient criticism. Undoubtedly there is no more important factor in the world to-day than that of the moving pictures for the formation of character in the modern youth.

But the censorship must be of an effective nature and not that of a prejudiced or political type. A place on the board of censorship should be awarded to men who are capable of deciding what parts should be allowed to remain. A man should not be given a place on this board by means of his friends or because of his influence; but a man should be elected who has the ability and the impartial point of view. If this can be accomplished, the censorship of the motion pictures will be effective and at the same time will have the advantage of being an immeasurable power for good.

CLARK B. PORTER.

New York, April 6.

4/15/16

MORNING TELEGRAPH

ASK $48,000 TO RUN CENSORSHIP

Senator Cristman Requests Appropriation to Cover Salaries and Expenses.

BOARD TO GET $12,000 YEARLY

(Special Dispatch to The Morning Telegraph.)

ALBANY, April 14.

Upon the assumption that Assemblyman Wheeler's bill providing for the appointment of a board of censors for motion picture films by the State Board of Regents, will become a law, Senator Christman to-day introduced in the Senate a bill for the purpose of appropriating $48,000 to meet the expenses of the proposed censorship board, the money to be available for the year beginning July 1, 1916. In submitting his bill Senator Christmas filed a memorandum with the Senate which read as follows:

"The moving picture business is said to have reached the position of fifth in magnitude of the industries of the United States and it is estimated that the moving picture censor bill, if passed, will bring in a net income to the State of New York of approximately one million dollars. This appropriation bill of approximately forty-eight thousand dollars is for salaries and expenses necessary to the proper administration of the censor bill. All appointments to positions under the censor bill are to be made by the Board of Regents."

Besides the three members of the board, at a salary of $4,000 each, there will be five agents at $2,000, two clerks at $1,500, three stenographers at $900 and for office, traveling expenses and maintenance $10,000 is asked.

OPPOSE FILM CENSORSHIP.

Thousands Sign Petition to Congress for Freedom of Moving Pictures.

(Special Dispatch to The Morning Telegraph.)

BOSTON, April 14.—Several thousand signatures have been secured to petitions to be forwarded to members of Congress in Washington representing this section, protesting the provisions of the Hughes bill giving the right of consideration to a board of censors of films. The petition further states, regarding films:

"It is important to free institutions that this new and wonderful medium of information and appeal should be as free from the control of arbitrary power as that speech and the press shall be free; because the moving picture is itself a super-press."

MOTION PICTURE WEEKLY

NEW YORK, SUNDAY, APRIL 16, 1916.

"NICE LIL' ARTHA!"

"YOU DIRTY BOY!"

FROM MORNING TELEGRAPH, MCH 19.

ARYLAND SENATE PASSES CENSOR BILL

pite Belief of Film Men to the Contrary Measure Reaches Governor's Hands.

(Special Correspondence The Morning Telegraph.)

ALTIMORE, Md., April 12.—The Sen- has passed the censorship bill recent- passed by the House of Delegates of Legislature of Maryland at Annapolis, ch now is in the Governor's hands for signature. The measure passed its l reading in the Senate by a vote of to 6.

p to practically the last moment it had n confidently believed that the bill ld die in the Senate committee room. en a tip reached President Guy L. nders of the Maryland branch of the ibitors' League, to the effect that the asure would be reported favorably, he tily organized a delegation of Balti- e film men and hurried to Annapolis. day was spent in working to defeat bill, but without success. It is un- ood that the Governor favored the which probably caused it to be put ough.

he censorship bill provides for three nors, each of whom is to receive $2,400 a year salary. The State is to appropriate $12,000 for equipping an office, projecting room and screen room for the viewing of the film. The salaries of the office and the expenses are to be met by fees charged on the film. There will be a charge of $2 per reel for each picture censored and $1 per reel for every reprint.

There are also charges of 25 cents each for posters and slides to be used in advertising film. Applications from a number of Baltimoreans have already been filed in the Governor's office asking for appointment to the board.

OPPOSE HUGHES BILL.

Thousands Sign Petition Against Federal Censorship Board.

(Special Dispatch to The Morning Telegraph.)

BOSTON, April 14.—Several thousand signatures have been obtained for petitions to be forwarded to members of Congress in Washington representing this section, protesting the provisions of the Hughes bill giving the right of confiscation to a board of censors of films. The petition further states, regarding films:

"It is important to free institutions that this new and wonderful medium of information and appeal should be as free from the control of arbitrary power as that speech and the press shall be free; because the moving picture is itself a super-press."

ANSWERS MARKS' CENSORSHIP STAND

Theodore Mitchell, D. W. Griffith's Representative, Points to Unfairness of Federal Bill.

IT HAMPERS THE PRODUCERS

Mitchel H. Mark's interview in favor of Federal censorship of motion pictures published recently in The Morning Telegraph has called forth an answer from Theodore Mitchell, the New York representative of David W. Griffith, one of the foremost in the fight against any legal supervision of the screen. In his reply Mr. Mitchell says:

"As a proponent of this censorship scheme, which is really a usurpation of American rights, Mr. Mark asks for 'always, always clean, moral pictures.' What vampires of the screen are preying on exhibitors' consciences and forcing them to show anything else? There is surely ample opportunity for them to secure the clean subjects they seek. It strikes me that Mr. Mark will find in the statutes here ample police laws and protection for his houses against plays that offend public morals or infringe on decency providing he doesn't bar them of his own free will.

"Hasn't Uncle Sam enough troubles without protecting these innocent moving picture exhibitors from their wicked selves? If the history of their business shows that decency and honesty pays, as Mr. Mark asserts—and may the sun never rise on the day when we will doubt this—why should the Federal Government [illegible] a parental charge to make [illegible] business men appreciate the first tenets of their calling?

"One of the fatuous arguments put forth for censorship is that a Federal board will do away with 'the petty local and State censorships.' Has the enactment of the Interstate Commerce Law abolished a single State railway commission? Have the national pure food laws interfered with the rights of any State to establish its own food standards or pure food commissions?

"The present movement is manifestly unfair and it is wholly and totally un-American. Our newspapers, books, magazines, art galleries and libraries have worried along a good many years without this parental supervision. Why pick out the motion picture for special legislation? If we are so irredeemably bad that we have to be censored by our lawmakers let us do a good job of it and take in the newspaper, the novel, the stage, the art works, the magazines and by all means some newspaper cartoons and let the free born American citizen realize just what censorship means.

"What about the hampering influence of a flat chested censorship on men like Griffith and D'Annunzio, who have lifted the 'movie' above the level of the ancient Punch and Judy show and made it a form of art that is alive with brilliant promise?"

V. L. S. E. FILM AT BENEFIT.

The City Union of King's Daughters of Bellefontaine, O., selected a V. L. S. E. production, Selig's "House of a Thousand Candles," for a benefit performance at the Grand Theatre in that city, recently. Matinee and evening performances were given. The King's Daughters, is a semi-religious organization working in the cause of charity. Membership is composed of leading church women of almost every city of consequence in the United States. "The House of a Thousand Candles" proved a winner for the organi[illegible]

J. A. BERST IN FAVOR OF FEDERAL CENSORSHIP

Although Wrong in Principle, National Supervision Would Prove Beneficial to Industry at Present, Declares Pathe General Manager.

The fact that J. A. Berst, general manager of the Pathe Company, favors Federal censorship, and his reasons for believing in Governmental supervision of screen portrayals, will be received with interest by the entire trade.

Mr. Berst, while yet a young man, is so much of a pioneer in the motion picture business that in this country he is older than the industry itself. He has analyzed every stage in the growth of the industry since its birth, and his views, therefore, of so big a question as Federal censorship are of particular importance at this critical time.

In an exclusive interview given to The Morning Telegraph, Mr. Berst said:

"I favor Federal censorship, not as a desirable or necessary measure, but as a purely commercial move that will tend to stem the tide of petty censorship."

"Of course the *formation of a Federal* Commission will not legally prevent the formation of local boards, but as a matter of habit and practice, I believe that Federal censorship will eventually result in the discontinuance of State censorship, just as State censorship has already caused the dissolution of municipal boards, by proving them unnecessary.

Better One Board Than Many.

"The censorship question can no longer be treated solely from the viewpoint of political freedom. There is a commercial side that must be taken into consideration, and I am an advocate of Federal supervision as a means to an end. I would rather have one board of censors than one hundred boards.

"I believe that in accepting Federal censorship the industry will be taking advantage of that natural law that has ever caused big things to crowd out little ones.

"I would rather have no censorship at all. It is neither just nor necessary, but as a matter of pure business policy I sincerely hope a Federal Board will be appointed at the earliest possible moment.

"Last Sunday," said Mr. Berst, "The Morning Telegraph had an interesting cartoon on its first page that very forcibly illustrates my point. In this cartoon the motion picture industry is represented by a cow being milked by State censorship to the entire satisfaction of a complacent politician. There are ten pails in which the milk is now going; would it not be better to have one pail? Of course, if there was no pail at all the cow would remain nice and fat, but as long as there must be milking, then I prefer one pail."

Mr. Berst says that reputable manufacturers will not be hampered, or the progress of the industry retarded in any way, by the broad viewpoint that must of necessity be held by a commission that supervises a production for the entire country. He says that while Federal censorship is just as wrong in principal as any other form, it is an evil that may ultimately do good.

"Like typhoid fever," he says, "it is an evil; but we have heard of typhoid doing a man good. It cleans the system.

"Also," he continued, "if we must have it, pre-publication is better than post-publication censorship, because a picture can more easily be changed while the performers and scenes are just available.

"No manufacturer can afford to make a different picture for each State and municipality that has a local board," he continued, "and to cut the films to meet the varying rules so mutilates the subjects that the reputations of the producers are imperiled. The question of fees is also to be considered. This item has already become one of importance.

"No manufacturer has yet approved State censorship, but several have already indorsed Federal censorship as the lesser evil, and if such a law is enacted it will deprive local agitators and advocates of censorship of their only argument. If the Government is guaranteeing the cleanliness of pictures there will be no excuse for the formation of local censorship bodies."

Asked if he did not believe that the matter could be effectively dealt with by a manufacturers' agreement not to ship film into those States insisting upon censorship, and so arouse the millions of picture patrons that repeal of the laws would be demanded, Mr. Berst said:

"We have no right to take such a course, and if we had had the right, we could gain nothing by doing it. By cutting off the theatres in a certain State, we would inflict untold loss on our customers, and even if the motion picture interests could stand this loss, it would be unfair to put the thousands of men and women they employ out of work. Every picture company has hundreds of employees in every State, and it would be unjust to throw them out of employment through no fault of their own. Besides, this course would entail the rebuilding of our entire organizations in the affected territory, after the experiment had been tried, and it is doubtful if many manufacturers would care to stand the cost of this reconstruction.

"The fact must not be lost sight of," he continued, "that if the manufacturers came to an agreement of this kind, there are thousands of feet of inferior film lying on the shelves of many small exchanges that would be immediately put on the market. Films could also be imported from Canada, and while the quality of the shows would not be as good, they would be good enough to eventually throw the entire cost of the campaign upon the shoulders of those manufacturers who stood by the agreement."

On the National Board.

Asked if he favored the present National Board of Censorship, Mr. Berst replied that the National Board has done a great deal to elevate the industry. "It has performed great work," he said, "yet unquestionably it was a mistake in the first place to use the word 'censorship.' This name probably suggested the thought that gave birth to the numerous boards now in existence. That the founders of the board admit this seems evident, owing to the fact that they have recently changed the name.

"It was originally intended that 'Approved by the National Board of Censorship' would be a stamp known to all the exhibitors as marking morally clean films. Exhibitors of the country have come to realize this, but unfortunately the public has not been educated to a full appreciation of what National Board of Censorship approval means. The public wants clean films, and the only reason that the advocates of censorship find willing listeners to their arguments is because the public is not fully alive to the fact that the reputable manufacturers and reputable exhibitors are guided by the rulings of the National Board of Censorship. In a way the board has done harm. It has weakened the position of opponents of censorship in that it makes them look silly when they appear in opposition to censorship measures, when it is known to the law makers that the motion picture trade has been for years financing a board of censors of their own.

"The influence and the work of the National Board has been noble and uplifting. Its only mistake has been in its name; for I cannot help but feel that the present agitation was started by the constant appearance on the screen of the National Board's trade-mark bossing the objection-

Royalty at "Birth of a Nation."

Long cabled accounts have reached New York of the performance at the Drury Lane, London, on Friday of "The Birth of a Nation" for the benefit of the Women War Workers Fund. Seats brought as much as £3 each, and the gross returns were approximately £3,000.

Olga Nethersole was partly responsible for promoting the event, and she received the co-operation of England's most distinguished men and women. For instance, present at the performance were Queen Mary, Queen Alexandra, Princess Victoria, Princess Mary, Prince Henry, Prince George, King Manuel and Queen Amelia of Portugal, Grand Duke Michael of Russia, Lloyd George, Premier Asquith, the Russian, Belgian and Japanese Ambassadors; ex-Prime Minister Balfour, Bonar Law, the Duchess of Marlborough, Duchess of Hamilton, Duchess of Beaufort, Duchess of Norfolk, Duchess of Somerset, Duchess of Sutherland, Duchess of Abercorn, Duchess of Buccleuch and the Duke of Newcastle.

Queen Mary and Queen Alexandra received the patrons at the royal entrance, and the Duchess of Marlborough, Lady Randolph Churchill and Lady Cowdrey acted as ladies-in-waiting.

Throughout all this pomp and ceremony William Burlock, the American representative of "The Birth of a Nation," was exceedingly active. Mr. Burlock, it was known in advance, had equipped himself with an outfit from Bond street especially designed for this affair. In his official capacity it was necessary for him to mingle with royalty, and his greeting to Queen Alexandra, according to reports that reached D. W. Griffith's office here, was, "How do you do, Lady."

When presented to the Duke of Newcastle, Mr. Burlock is said to have uttered a wheeze prepared by him in advance. As the Duke bowed in acknowledgement of the presentation, Burlock grinned and said, "Ah, old chap, I know better than to take coals to you."

SOON TO DECIDE ON CENSOR BILL

(Continued From Page 1.)

the examination of films for school and educational purposes. Mr. Wheeler objected to the Perlman amendment. Assemblyman Aranow contended that the manufacturer paid the fee for the examination of films and that there was no reason for such an amendment, it having been introduced only for the purpose of delaying the progress of the bill.

The Perlman amendment was adopted by a vote of 54 to 49. Assemblyman Wheeler offered an amendment to his own bill eliminating the word "Regents," it being understood the State Board of Regents objected to this feature of the measure. Upon their request it has been stricken out, so that where it previously appeared in the bill it will now read "Board of Censors."

Upon the assumption that Assemblyman Wheeler's bill providing for the appointment of a board of censors for motion picture films by the State Board of Regents will become a law, Senator Cristman has introduced in the Senate a bill for the purpose of appropriating $48,000 to meet the expenses of the proposed censorship board, the money to be available for the year beginning July 1, 1916. In submitting his bill, Senator Cristman filed a memorandum with the Senate which read as follows:

"The moving picture business is said to have reached the position of fifth in magnitude of the industries of the United States and it is estimated that the moving picture censor bill, if passed, will bring in a net income to the State of New York of approximately $1,000,000. This appropriation bill of approximately $48,000 is for salaries and expenses necessary to the proper administration of the censor bill. All appointments to positions under the censor bill are to be made by the Board of Regents."

Besides the three members of the board, at a salary of $4,000 each, there will be five agents at $2,000, two clerks at $1,500, three stenographers at $900, and for office, traveling expenses and maintenance $10,000 is asked.

(Special Correspondence The Morning Telegraph.)

CLEVELAND, April 12.

At a recent meeting of the Northeastern Ohio Motion Picture Exhibitors' League at the headquarters in this city, National President Fred J. Herrington was a visitor. With him he brought several cut-outs that had been ordered by the Pennsylvania censors. These showed a smiling baby, the proud father and the parents gazing at the baby in its cradle. Mr. Herrington said the censors had objected to these because they were liable to destroy the illusion concerning babies being brought by the stork. Those present greeted the statement with laughter.

Mr. Herrington wanted to know who would "censor the censors."

Replies to Divine.

The meeting was an open one, and the most important business was the official reply of Cleveland President Ben J. Sawyer to attacks that had been made on film men by Rev. George Hugh Birney, who was present. The latter was described by Attorney Sawyer as a "good man gone astray."

Among other things he said: "He has lost faith in the power of Christ to draw men to Him, and he wants to substitute his own power. He has lost faith in the law of God, and he wants to rewrite it. He wants to revise the letters of Paul to the Christians in the new-born century and bring them up to date."

Continuing, Mr. Sawyer said:

"Dr. Birney, your criticism is unsupported by facts. It is an exaggeration that casts reflection upon your brother, that should cause you to blush with shame. Not a single case of delinquency has ever been directly or indirectly traced to a motion picture.

"How can a man tell what is going on in a world he does not live in? The picture men live among the people. They are of them. They know each other. And they resent as false the conclusions of Dr. Birney. The picture men believe they have as good a right to exercise their moral judgment as has Dr. Birney. If they are mistaken they want it proven before a jury of their peers, so that all mankind may be benefited.

"In future, Dr. Birney, when you have anything to criticise, come to us. We are not criminals. We do not merit public pillories. We will be only too glad to lend you a receptive ear."

Dr. Birney said he was glad to hear the exhibitors' side of the controversy, but protested that his motives were misunderstood. He intimated that he would reply in a sermon later.

Censorship or Freedom Doomed.

Speaking of censorship in general, Attorney Sawyer said:

"Either censorship must die or freedom must die." He declared no form of censorship could live in this country.

Exhibitor Samuel Rullock declared that more immoral pictures had been seen in Ohio since the institution of censorship than before.

Kate Davis, president of the International Peoples' Aid Association was present at the session.

To Film Fairy Tales.

The Babyland Film Company has been started in this city and is financed by several Cleveland men interested in the

Morning Telegraph 4/16-16

SOON TO DECIDE ON CENSOR BILL

Amended Cristman-Wheeler Measure Before Assembly To-morrow for Final Action.

SMALL MACHINES EXEMPTED

(Special Correspondence The Morning Telegraph.)

ALBANY, April 14.

After a heated discussion, the Cristman-Wheeler bill, providing for a board of censorship of motion pictures, under the supervision of the State Board of Regents, was amended Thursday, when it came up in the Assembly for final consideration, which necessitated its being reprinted and placed on the members' desks for three legislative days. Further action on the measure, which has been passed by the Senate, will probably be taken Monday, when it will in all likelihood be disposed of finally.

Assemblyman Wheeler, in advocating the passage of his bill, declared he had received during the last ten days a great number of letters from individuals and organizations, approving the censorship of motion picture films and expressing their interest in the effort to have clean and morally good pictures presented to the public. Mr. Wheeler said film producers make pictures as near the border line as they can and "get away with it," and, as the matter now stands, there is no censorship in this State except that of the manufacturers of films themselves. The proposed law will, he thinks, give the subject character and high standing.

Assemblyman Perlman of New York objected to the proposed legislation for the reason that it would add a heavy fee to the pictures exhibited in schools and money would have to be appropriated to meet the additional expense. He explained he had just succeeded in passing a law exempting miniature motion picture apparatus from being classed with other film machines and believed they should not be included in this bill.

He proposed to offer an amendment which would exempt the minature motion picture machines and not exact a fee for

(Continued on Page 5.)

4/16-16

LET THE INDUSTRY DECIDE ON FORM OF CENSORSHIP

Marguerite Bertsch Suggests Congress of Big Producers to Choose System of Supervision Best Suited to Industry.

Marguerite Bertsch, author-producer of big features for the Vitagraph Company, states logically and convincingly her simple solution to the disturbing question of Government censorship. For five years editor-in-chief of the Vitagraph Company, and thus keenly alive to the problem of censorship, both through the guarding of the Vitagraph output in this repect and through the necessary association during that time with the National Board of Censorship, Miss Bertsch goes on to say:

"With all its difficulties of decision, with all its arguments pro and con, there is rarely a question of such momentous importance as that of Government censorship for moving pictures, that presents so simple a solution.

"To insure to fatherless children a most reliable protection, we have turned them over to their natural guardians, their mothers, in the Widowed Mothers' Pension bill. To insure to any business the most painstaking and most faithful management, we entrust it to its owners. We make this choice without a moment's thought, and then sink back with relief, knowing that the work will be well done. Why? For the simple reason that it is in the care of those most interested in its welfare. Somewhere there is always someone who is more interested than any one else, financially or otherwise, in the advancing of any one cause that may present itself. Find this one person or persons, turn the same loose on the baffling entanglement that so vitally concerns them, and you have your battle more than half won at the start. Why suggest the appointment by the State or nation of a censoring body which may, or may not, have at heart the moral well being of the public, when we have in the very heart of the industry men who must observe—who dare not for the very safety of their capital involved, be indifferent to—the moral tone of their productions.

Government Censorship and Graft.

"Far be it from any of us to cast reflections on a Government-appointed censoring body; but all of us know that we might politically appoint a censoring body to inspect the moral status of photo-plays, a second body to inspect the first; a third to inspect the second and a fourth to inspect the third, and so on ad infinitum and yet we could not thereby insure an even justice without fear or favor. We might create a chain of political censorship which would reach clear around the world—which chain would be no stronger than its weakest link. Everywhere along the line, there would be openings for that most shameful of all vices of the day—graft! We are living to-day in a money-mad age, here are so many who would corrupt public morals for [illegible] consideration, and so many who would do the same for a very little. There is only one type of person of whom the human mind cannot conceive, and that is the sane individual who would refuse to do right, even for money.

"There are men who are being paid today to do right by the public morally, paid more than graft could ever yield them, and these men are the photo-play manufacturers.

"Only those who are on the inside of this great industry and art, can realize how fatal to the success of a production financially is an indecent tone. The few degenerate individuals who might be drawn to such a picture through morbid curiosity, are swept into oblivion by the great masses who would turn from it, and from their allegiance to that company which produced this thing, so offensive to their wholesome sense of decency. It is these wholesome-minded masses that the manufacturer must please in order to survive in the tight struggle for existence.

Let the Producers Decide.

"Now and then a producer arises who misjudges the public mind—who feels they want the unclean, the immoral. He pays the price in failure. Just as an immoral tone is fatal to the individual production, so an unwholesome spirit through pictures in general, would be the death of the industry. There is no one, therefore, who is so sincerely, so intensely eager for stringent censorship, as is the photo-play manufacturer. These are the men who can best establish that system of censorship which will protect the interests of the picture public and of themselves—which interests are so closely intertwined. Let these men assemble—the heads of this great industry—such men as Commodore J. Stuart Blackton and Mr. Albert E. Smith of the Vitagraph Company, as Mr. Lubin, Mr. Selig, Mr. Lasky, Mr. Frohman and all the other heads that crown this great field; and whatever system of censorship these men decide upon, may be trusted to be watertight; for they alone know the devious paths within the industry, whereby a weaker member might try to evade their law to the detriment of the profession. Such a congress would be ideal toward the speedy settlement of the disturbing question of censorship. So often those who have the knowledge and the power to serve a worthy cause, are guided by self-interest into other channels. So often those who mean well, blunder through insufficient knowledge of their province. It is very rarely indeed that knowledge and power are on the same side with an inevitable determination to serve the public interests. Where such is the case, why not seize on what a kindly Providence has given us? Why not arrive at the solution of our difficulty through the only men who can meet it satisfactorily? Let their decision as to the most efficient censorship be presented for public approval, and our problem is solved."

APRIL 20

CREATING 4/20 M CENSORS IN STATE, IS PASSED

mbly Concurs in Amendents to Cristman-Wheeler easure and Approves It by ote of 31 to 13—Board of egents Will Appoint Officials, t Is Provided.

POSITION PLAN FAILED

erstanding Among Members Not to Concur Goes Wild When Ballots Are Polled—Revenue Will Be About $2,000,000 Yearly, It Is Said—Senator Argetsinger Against Legislation.

(Special Dispatch to The Morning Telegraph.)

ALBANY, April 19.

By a vote of 31 to 13 the Senate tonight concurred in the amendments to Cristman-Wheeler bill, which purses to establish a State board of moa picture censors to be appointed by State Board of Regents.

The bill was passed in the Assembly 1 o'clock this morning, and it now es to the Governor for his consideraon.

There was an understanding, it is unrstood, among the members of the nate not to concur in the amendments opted in the Assembly, but through me arrangement the plan failed and e Senators came out strongly in its vor.

Senator Argetsinger in a speech opsed the measure, saying as now drawn is a bad bill, and in his opinion the nendment which exempts a certain ass of machine and films made it a l piece of legislation for the reason t no fees will be charged for the exination of films manufactured by a rtain motion picture concern.

"Which to my mind," said the Senator, a great injustice to other motion cture producing firms."

Senator Walters also objected to the ll as now drawn, saying that a great ght had dawned upon him and he could w see why the Perlman amendment d been incorporated in the bill.

Senator Brown, leader of the majority, vored the bill and characterized it a od one for the State. The revenue is id to be about $2,000,000 a year.

In the discussion on the measure Mr. Wheeler took the floor first. He roceeded to explain the merits of his roposed legislation for a State Board of ensors to be apointed by the State oard of Regents. He declared that the tate examiners as provided for in his ill would not in the least interfere with he cities' powers regarding the censor f motion picture films. Local authorities ould be deprived of nothing as far as his bill would affect their jurisdiction n the subject. He read a letter from . W. Binder, of the Motion Picture Board of Trade in which the latter conceded that the fee for the examination f films as provided in the bill was not xcessive.

To Popularize Censorship.

"It is all nonsense," said Mr. Wheeler, "that the proposed board cannot effectually do the work. The motion picture industry is the fifth in the State and can well afford to pay the tax, and it will prove only a slight burden upon them."

He quoted from a letter received from Mr. McCarty, who is connected with Mr. Griffith in the production of "The Birth of a Nation," indorsing the ibll. In the letter he said that "we are aiming too high, and the proposed measure will have the effect of popularizing censorship, and every State will soon follow us in establishing a high-class censorship board."

In conclusion, Mr. Wheeler declared that neither Senator Cristman nor himself had an axe to grind, their only desire being to have clean, wholesome and proper class pictures displayed throughout the State.

Assemblyman Powers admitted that motion pictures should be censored, but that the Cristman-Wheeler bill he believed to be unworkable, and that the Board of Regents would not appoint an efficient board to adequately examine all the films produced or exhibited in this State. And furthermore, each city should censor its own pictures as does the city of Rochester, which involves no expense, this duty being under the Department of Public Safety.

Assemblyman Taylor of Brooklyn spoke against the bill, saying that he was opposed to the State Department of Education having any further control in additional positions. He thought they were sufficiently taken care of in that respect already.

MOVIE CENSOR BILL PASSED

Assembly Votes Measure, 87 to 37, After Bitter Fight.

ALBANY, April 19.—The Assembly by a vote of 87 to 37 passed the Cristman-Wheeler bill this morning providing for a State board of motion picture censors. The board is to be under the direction of the State Board of Regents.

My Telegraph 4/23-16

PARAGON STILL FIGHTS CENSORS

Wants 100,000 Names to Petition Asking Governor Whitman to Veto Cristman Measure.

WOULD AWAKEN PUBLIC

Copies of Request Will Be Circulated in Motion Picture Houses Throughout New York State.

Although the Cristman-Wheeler censor bill passed the State Assembly at Albany by 49 votes more than the bill's champion needed, the Paragon Films will strenuously try to make the Assembly's action innocuous.

Through the medium of petitions, circulated primarily by the Paragon Corporation's playing, technical and executive staffs, the film company, with headquarters at Fort Lee, hopes to influence Governor Whitman to veto the bill.

The Paragon declares it will have not less than 100,000 names requesting the veto to present to the Governor within ten days. Already it has several thousand signatures representative of the best film elements.

The Paragon's stand against the bill is based upon its contention that "the measure is pernicious in effect and impossible of practice intelligently." The Paragon further states in its plea against the legislation that "the added charges to a business already sorely taxed must inevitably be paid by the moving picture patron."

It is the moving picture patron that the Paragon counts on for the bulk of its 100,000 names. To secure these, copies of the petition, with blanks for signatures, are being circulated among all the motion picture houses in Greater New York.

Taxes Prohibitive.

The Paragon points out to the Governor that the "tax of five dollars per 500 feet of film, provided for by the proposed measure, is absurdly prohibitive, entirely without even comparative precedent by any other State, and means in the final collection that the fifty dollars on a feature picture must, because of the small margin of profit now obtaining between the cost of production and rate of rental, be added to the rental rate by the manufacturer or his exchanges, and that the exhibitor or lessee of a motion picture playhouse must, in sheer self-defence shift this added cost to the consumer or motion picture patron; that this condition imperatively means that the admission rate to motion picture theatres must be increased to meet the increased operating charges.

The petition further goes on to say that the signers hope "Governor Whitman will not endorse this measure, which will add an extra cost to a commodity of almost universal consumption by the people of the State of New York."

House Peters, Originator.

The petition idea originated with House Peters, Paragon film star, who says:

"I hope the industry will take hold of this petition and not relax until the last name is secured. We who have followed the growing interests of filmdom for any lengthy period know what a struggle it has been for the manufacturers. It seems a pity that this new burden must be added to their lot. Of course, as the petition states, in the end the ridiculous fees charged by the bill for film examinations must come from the public; but before that end is consummated the manufacturer must go through the hardships of the friction with exhibitors that must ensue before the exhibitors tax the consumer.

"If the motion picture manufacturers will interest the consumer—the patron—in the present fight, the bill will never become a law."

FILM BOARD OPENS CENSORSHIP FIGHT

War on Cristman-Wheeler Bill Will Be Carried on Throughout the State.

ASK VETO BY THE GOVERNOR

The National Board of Review of Motion Pictures to-morrow will fire its first broadside in a vigorous campaign to bring about the vetoing by Governor Whitman of the Cristman-Wheeler Motion Picture Censorship bill. Anti-censorship propaganda will be distributed throughout the State, but it is obvious that most of the protest will be aired in this city.

The principal arguments upon which the motion picture producers will base their objection to the Cristman-Wheeler measure will be the failure of the legal censorship established in Ohio and Pennsylvania and the inevitable rise in admission prices because of the increase in production cost due to prohibitive assessments for the maintenance of the board.

The Board of Review yesterday issued the following statement summing up its stand in the controversy:

"The National Board of Review of Motion Pictures has arranged for a series of public protests against the signing of the Cristman-Wheeler bill, providing for legal censorship of motion pictures in the State of New York. The first of these protests will be made at the Forty-fourth Street Theatre on Monday evening, when Cranston Brenton, chairman of the National Board, will present facts showing the vagaries of legal censorship as indicated by the decisions of the State boards of Pennsylvania and Ohio, and will show the dangers which the motion picture as a great public entertainment would be subjected to in the State of New York should Governor Whitman sign the bill.

"The motion picture is to be considered at the convention of the Drama League of America at St. Louis, with a view to listing feature pictures with the drama on the bulletins of the Drama League. A State-wide movement is on foot among the leaders of public opinion to urge Governor Whitman to veto the bill.

"It is estimated that the tax levied through this bill on motion pictures will amount to more than half a million dollars a year, which will raise the price of admission to motion picture theatres to a prohibitive figure as far as the masses of the people are concerned.

"The National Board of Review has arranged for protests against this infringement of what has come to be the theatre of the people, to take place immediately at other theatres, pending the decision of the Governor."

State Assemblyman Wheeler, sponsor for the censorship measure, yesterday issued a denial of the report that in urging its passage he had told the house that J. W. Binder, executive secretary of the Motion Picture Board of Trade, approved the passage of the bill. Assemblyman Wheeler was said to have urged the passage of the bill on the ground that Binder's figures proved it would not affect the industry.

The legislator's statement follows:

"The minutes of the House will prove that I did not quote from the Binder letter in claiming censorship fees would not prove excessive. I did, however, quote his figures giving fees in other States and showing proceeds would exceed the cost of examination.

(Signed) "Heber E. Wheeler."

My Telegraph 4/23-16

TO GRANT HEARING ON CENSOR BILL

Governor Signifies Intention of Permitting Discussion of Cristman-Wheeler Measure Within Next Thirty Days.

IS DELUGED WITH PROTESTS

Board of Regents Denies Having Had Anything to Do With the Act Passed by Both Houses of the Legislature During Week.

(Special Dispatch to The Morning Telegraph.)

ALBANY, April 22.

The Cristman-Wheeler censorship bill having been passed by both the Senate and Assembly, Governor Whitman has received within the last few days something like 10,000 written and telegraphed protests against the signing of the measure which would provide a board of three to censor all motion pictures prior to their release in New York State.

In fact, so voluminous has this correspondence become that Franklin B. Lord, Counsel to the Governor, has caused a printed form of reply to be prepared.

In the message to J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, sent to-day, the Governor signified his intention of granting a hearing, or a series of hearings, on the censorship measure within the next thirty days.

The letter received from Mr. Binder, upon which the Governor's assurance to give full consideration was based, reads:

April 21, 1916.

My dear Governor:

The attached telegram will confirm one sent you yesterday in connection with a hearing on the so-called Cristman-Wheeler bill creating pre-publicity censorship of motion pictures.

I sincerely trust that before acting upon this bill you will accede to this request. There are many reasons why this bill should not become a law entirely aside from the viewpoint of the motion picture people. You should know these. Very truly yours,

J. W. Binder,
Executive Secretary.

Hon. Charles S. Whitman,
Executive Mansion, Albany, N. Y.

Regents' Stand Important.

Perhaps the most important development in connection with the bill, however, is the fact that the State Board of Regents absolutely denied Friday that any of its members had had anything to do with the Cristman-Wheeler bill. Thomas E. Finegan, Deputy State Commissioner of Education, on this point sent J. W. Binder the following letter:

"The University of the State of New York, the State Department of Education, Albany.

"Thomas E. Finegan, Deputy Commissioner of Education and Assistant Commissioner for Elementary Education.

"April 21, 1916.

"Mr. J. W. Binder, Executive Secretary, Motion Picture Board of Trade of America, Inc., 18 East Forty-first street, New York City:

"Dear Sir—Your letter of April 15 addressed to Dr. Finley and copies of your telegrams to Chancellor Sexton and Regent Nottingham were duly received. I am directed by Dr. Finley to advise you that the legislation referred to was not proposed by the Education Department, nor was it proposed by the Board of Regents. The Board of Regents took no action what-

(Continued on Page 8.)

E. My American 4/23

Virginia Pearson's Views on Censorship

By VIRGINIA PEARSON.

WHEN Bernhardt, Nethersole, Mme. Kalich and women of their artistic and emotional capacity picture the Camilles, the Fedoras, the Saphos and other shady personages invariably there is loud outcry made against them.

For one, I recognize the personal opinion that is embodied in theatrical and picture criticism and do not take offense at these frankly expressed critical views when they are not in harmony with my own.

But I think that there are a great many persons who are too ready to denounce a play that depicts life and contains ideas, and also too many persons ready to denounce an actress unless she depicts soft and toneless characters.

Why do people go to see the plays they so heatedly denounce?

Having read all of these people know just what they are going to see in a play or a picture. And when they do go are they not just as open to denunciation as the actors who play in them? Do they not go in an attitude of "looking for trouble," and is not their complaint more frequently because they have not found things as broad as they hoped to find them, rather than that it was worse than they expected?

Remember this always about the theatres and the pictures. They are what their patrons make them—no more, no less. If there are faults in pictures and on the stage the fault must be found with the listener in the orchestra chairs.

Can you have any respect for those smug people who go to see plays or pictures that they know in advance are dealing with risky subjects and come away to pronounce them scandalous or indecent?

As a matter of fact, such plays and pictures are not dreadful, as so many of you are made to believe.

None of us condemn a newspaper as immoral that gives us the news. Should we be horrified by screen or stage that is quite as careful as the great newspapers of all the American cities and towns which print such news each day, of all kinds, as cannot be ignored?

Every day in our favorite newspaper are to be found stories of man's inhumanity to man—and to woman. These are rarely ever stories of the so-called "happy ending." They are stories of life as it is. But the screen and the stage, as real and actual as they try to be, dare not go as far as life itself goes hundreds and thousands of times each day. The dominant note in pictures is the happy ending—but that is not the dominant note in life, or in the news of the day.

I firmly believe it is the part of every newspaper to take sides firmly with the screen producers of America. The newspapers possess freedom guaranteed by the Constitution of the United States. As long as that Constitutional right is upheld, as long as it is sacredly regarded, there can be no abridgment of newspaper power

VIRGINIA PEARSON

and no curtailment of newspaper usefulness.

There is the very closest kinship between newspapers and the motion picture screen. In many parts of the country efforts are being made to curb and hamper the makers of pictures. Seemingly, in places, this industry has incurred the enmity and opposition of bigots. Being a part of the life of the screen in America, a permanently employed figure in the activities of this silent stage, I make the definite prediction that if the narrow opponents of motion pictures succeed in abridging and restricting them the next attack that will be made will be on the liberties of the newspapers of this country.

Great movements in America start from small beginnings.

Time was when no one dreamed that the liquor traffic could be so curbed and abridged.

The fight for pure foods began on an infinitesimally small basis.

The fight on narcotics and the labeling of drugs grew overnight and largely accomplished its purposes.

These examples are just examples, nothing more. There is no similarity between them and newspaper freedom or motion picture freedom. But these small and widely separated fights being made here and there against screen liberty of expression, these small storms that blow up occasionally to threaten new curbs for newspapers, are quite liable to be unified and merged some day and spread ruin and destruction in the ranks of our influential publications and among our screen producers.

Nothing could be more senseless or silly or dangerous.

As a close reader of newspapers and one familiar with nearly every influential newspaper in America, I am glad to have this opportunity to call the attention of editors to a peril that should not be ignored or overlooked

BOOK ON CENSOR MENACE PUBLISHED BY GRIFFITH

"The Rise and Fall of Free Speech in America" Shows Dangers of Legalized Censorship.

David Wark Griffith, the noted producer, offers a powerful argument against the censorship of motion pictures in his book, "The Rise and Fall of Free Speech in America," just issued from Los Angeles, Cal. Censorship is attacked by the writer as a violation of the freedom of publication guaranteed by the Constitution of the country and of the States, showing that it springs from intolerance and that the press may be next in line for the muzzle.

The purport of censorship, he points out, is to forbid the portrayal of vice in any form, and, he intimates, that this piece of sophistry and injustice if enforced would preclude the possibility of showing any pictures of value, because the conflict between vice and virtue is the basis of all drama that seeks to portray life.

Included in the book, on alternate pages, are short, incisive arguments against the menace of censorship, illustrated by satiric drawings, showing the absurdity and hypocrisy of the censorious attitude of mind. The late Mayor Gaynor's veto of the New York censorship ordinance, and editorial expressions from newspapers, are quoted.

4-3-16

April 22, 1916

THE NEW YORK PRESS.

FILM HEAD ISSUES DENIAL.

D. W. Griffith Contradicts Assemblyman, Attacks Censor Bill.

D. W. Griffith last night issued a statement denying J. J. McCarthy, general representative of the Griffith interests in New York, ever said he favored the Censorship bill, which the Legislature passed in its closing hours, and added that McCarthy never wrote a letter to Assemblyman Wheeler on any subject. This was his reply to Wheeler's reported assertion on the floor of the Assembly that McCarthy favored the measure.

The producer says the proposed tax of $10 on each thousand feet of film examined and $5 for every duplicate is prohibitive. Pennsylvania having found $2.50 so excessive the rate was cut to $1. He asserts also that the Board of Regents, if it acts as a court of appeal from censors' decisions, will have to spend twenty-four hours a week on the work, to the neglect of its proper function.

EMMA GOLDMAN IN JAIL.

TO GRANT HEARING ON C...

My Telegraph

(Continued From Page 1.)

ever the relation to the legislation to which your letter relates. As you know, the bill has passed the Legislature and is now with the Governor. If the bill is approved by the Governor, the Board of Regents will, of course, meet such responsibility as the statute places upon it.

"Very truly yours,

"Thos. E. Finegan."

Letter to Dr. Finley.

The Board of Trade's letter to Dr. J. H. Finley read:

"April 15, 1916.

"Dear Sir—We have this day telegraphed the Hon. Pliny T. Sexton, chancellor of the university, and the Hon. William Nottingham, chairman of the regents' committee on legislation, urgently requesting on behalf of the motion picture industry that they accord the Board of Trade a hearing by the Board of Regents with reference to the enactment of the so-called Cristman-Wheeler motion picture censorship bill.

"The purpose of the hearing which we respectfully request is to inform the board of the character of the duties which would devolve upon its members in the event that the bill in question became a law, in the hope of inducing the board to see that the new duties which the act would impose upon the board are wholly foreign to the purposes for which the Board of Regents was organized and now exists.

"Not being familiar with the procedure usually followed in such matters, we took occasion to communicate not only with you, but with the gentlemen named. We beg to inclose for your information copies of the telegram which we have sent both Mr. Sexton and Mr. Nottingham.

"We respectfully request you to urge the Board of Regents to accord the hearing we have asked for. Very truly yours,

"J. W. Binder,

"Executive Secretary.

"Hon. John H. Finley, President of the University and Commissioner of Education, Albany, N. Y."

The Cristman-Wheeler censorship bill, after various amendments, was finally passed by the Assembly on April 19. It was rumored that there was an understanding among the members of the Senate not to concur in the amendments adopted in the Assembly, but through some arrangement the plan failed and the Senators came out strongly in its favor.

Says It Is a Bad Bill.

Senator Argetsinger in a speech opposed the measure, saying as now drawn it is a bad bill, and in his opinion the amendment which exempts a certain class of machine and films made it a bad piece of legislation for the reason that no fees will be charged for the examination of films manufactured by a certain motion picture concern.

"Which to my mind," said the Senator, "is a great injustice to other motion picture producing firms."

Senator Walters also objected to the bill as now drawn, saying that a great light had dawned upon him and he could now see why the Perlman amendment had been incorporated in the bill.

Senator Brown, leader of the majority, favored the bill and characterized it a good one for the State. The revenue is said to be about $2,000,000 a year.

Wheeler Defends Measure.

In the discussion on the measure Mr. Wheeler took the floor first. He proceeded to explain the merits of his proposed legislation for a State Board of C... appointed by the State ...

Mr. Wheeler was ... a letter from J. W. ... Picture Board of Trade ... ter conceded that the fee for the ... tion of films as provided in the ... not excessive.

Mr. Binder denied ... letter, and in a letter ... Wheeler said, in part:

"As you well know, I never ... such letter and never ... any such statement. In ... through the iniquitous Cristman ... censorship bill at the last ... that, if the newspapers ... resorted to misrepresentation and ... falsehood."

Thinks Bill Unworkable.

Assemblyman Powers admitted ... tion pictures should be censored, but ... the Cristman-Wheeler bill ... be unworkable, and that the Board of Regents would not appoint an efficient ... to adequately examine all the ... duced or exhibited in this State ... furthermore, each city should ... own pictures as does the city of ... ter, which involves no expense, ... being under the Department of ... Safety.

Assemblyman Taylor of Brooklyn ... against the bill, saying that he ... posed to the State Department of ... tion having any further control ... tional positions.

Assemblyman Bush said: "The bill ... good in some respects but ... some of its provisions."

Pass Salary Bill.

Following the passage of the bill ... both branches of the Legislature ... passed Senator Cristman's bill ... ing $48,000 to pay salaries and ... of the State Board of Motion Picture ... sors, as provided for in the Cristman-Wheeler bill. The board, which is ... prise three members, to be appointed ... the State Board of Regents ... a salary of $4,000 each. They ... lect three agents at $3,000 each ... stenographers at $900. The ... lars is to be used for other expenses ... Board of Censors.

Film Men Indignant.

Film men throughout the State ... been stirred to indignation ... the terms of the bill ... termed "unfair methods employed ... ing it through the General Assembly.

According to the terms of the ... tax of $10 will be levied ... sand feet of film examined by the ... posed board and an additional ... for every duplicate of the original ... that is so examined. The bill also ... vides that in cases of an appeal ... decision of the Board of Censors ... Board of Regents shall act as ... last resort.

Statements attributed to ... Wheeler to the contrary notwithstanding ... the various heads of the motion ... industry were among the first ... a unit, almost, that they ... pressing their approval of the ... slides J. W. Binder's denial ... who produced "The Birth of a ... and J. M. McCarthy, manager ... ture, entered indignant protests.

J. M. McCarthy, general manager ... W. Griffith, denies that he wrote ... Assemblyman Wheeler favoring ... ship bill just passed.

Wheeler was quoted in the press ... Thursday as saying he had ... a letter.

Mr. McCarthy is indignant over ... representation and has sent a ... which the following is a part, ... Whitman:

"Hon. Charles S. Whitman,

Albany, N. Y.:

"Sir,—In the proceedings ... in the Assembly and Senate ... Cristman-Wheeler bill, ... State Board of Censors for motion ... productions, I note that ... Wheeler, in his speech ... passage of the bill and ... before the General Assembly, ... an alleged letter from me ... represented to the Assembly ... in favor of the bill. I wish ... that neither personally nor in ... capacity as representative of ... Griffith, have I written ... nature to Mr. Wheeler. ... met Mr. Wheeler in the ... there informed him ... Griffith and myself, I would ... that we were opposed to ... motion picture on the same ... lican grounds that we were ... sorship of the press, the stage, ... or any of the arts.

"I make this statement ... evidence of the unfair methods ... employed to rush the bill ... Assembly and Senate at the ...

Big Job for Regents.

"The most important point in the ... lating to the provisions that ...

LESS CENSORSHIP NOW FOR CHICAGO

Corporation Counsel Ettelson Declares Chief of Police Healey Is Censor Under Existing Law.

MEANS LIBERAL POLICY

(Special Correspondence The Morning Telegraph.)

CHICAGO, April 21.

The moving picture producers, theatre owners and the general public are rejoicing here to-day over the lifting of the strict censorship of films that has been in force in the city for many months.

The submission by Corporation Counsel Ettelson of an opinion to Mayor Thompson, in which it was held that Chief of Police Charles C. Healey and not Major M. L. C. Funkhouser, second deputy superintendent of police, has the full authority to pass on motion picture plays under the prevailing city ordinances, was the cause of the rejoicing. The opinion means that censorship in the future will be more liberal.

It was pointed out to-day by a city official that the new order of censorship does not mean that the bars are to be let down utterly, or that any sort of a play may be shown. It does mean, however, that more discrimination in the ordering of "cut out" will be displayed, and that every little incident in a filmed drama that involves the use of firearms or depictions of crimes will not be ordered cut out, as at present.

W YORK AMERICAN—
RIDAY, APRIL 21, 1916

LM LEADERS RGE VETO OF ENSOR BILL

ristman-Wheeler Measure Is Called Compromise with Falsehood and Political Chicanery

f Governor Whitman signs the ristman-Wheeler bill providing for tate censorship of motion picture s he will be making a compromise ich Binder declared the fee charged reason of the tactics of Assembly- n Wheeler."

This statement was made last night J. W. Binder, executive secretary the Motion Picture Board of Trade America.

In dispatches from Albany, Assemyman Wheeler was quoted as read- g a letter from J. W. Binder, in hich Binedr declared the fee charged the State for examination of films as not too large.

INDER'S CHALLENGE.

Mr. Binder sent a letter to Assemyman Wheeler yesterday declaring never wrote such a letter, and that has been biterly opposed to the nsorship bill.

"I make the broad statement, and hallenge contradiction, that fourths of the people of the State of ew York are opposed to pre-publicity nsorship of motion pictures by a oard of politicians, such as Senator hristman and Assemblyman Wheeler ave in mind."

D. W. Griffith also issued a statenent last night denying that his genral manager, J. J. McCarthy, had poken in favor of the censorship neasure, as Assemblyman Wheeler is uoted. Mr. Griffith said:

"This bill is as unfair to the prolucing managers of motion pictures s were the methods employed in ushing it through the Senate and Assembly.

"It provides for a tax of $10 for very thousand feet of film examined y the censors, and $5 fee for every uplicate of the original film.

CALLS TAX PROHIBITIVE.

"This charge is unquestionably proibitive. In Pennsylvania the State Board charged $2.50 for each thousand feet, but soon found this charge excessive, and it was reduced to $1.

"This bill is now before Governor Whitman for final action. It is un-American, and prohibitive in the charge placed on the manufacture of films. We appeal to the press to represent the facts to the people."

E. A. McManus, general manager of the International Film Service, said:

"The status of the film is analogous to that of the newspapers or magazines. No one has the right to say in advance what should be censored or passed.

"We have a free press, and as the motion picture is analogous with the newspapers we should not have a censorship."

Evening Telegraph
NEW YORK, FRIDAY,
APRIL 21, 1916

FILM MEN DIDN'T LAUD CENSOR BILL

Leading Men of Motion Picture Industry Indignant at Legislator's Alleged Statement.

E IS A BURDEN, SAYS BINDER

Statements attributed to Assemblyman Wheeler to the contrary notwithstanding, the various heads of the motion picture organizations of the State united yesterday in declaring they did not send letters to that legislator expressing their approval of the censors bill, which was passed on Wednesday night at Albany. Leading exponents of the film industry, including J. W. Binder, executive secretary of the Motion Picture Board of Trade; D. W. Griffith, who produced "The Birth of a Nation," and J. M. McCarthy, manager of that screen enterprise, were among those who issued indignant denials yesterday that they had written Mr. Wheeler or any other legislators commending the bill.

Mr. Binder sent the following letter to Assemblyman Wheeler last night:

"Hon. Heber R. Wheeler, Assembly Chamber, Albany, N. Y.

"Dear Sir—In the Albany dispatches to-day you are reported as reading a 'letter from J. W. Binder of the Motion Picture Board of Trade, in which the latter conceded that the fee for the examination of films as provided in the bill was not excessive.'

"As you well know, I never wrote any such letter and never thought of making any such statement. In your effort to jam through the iniquitous Cristman-Wheeler censorship bill at the last moment, it seems that, if the newspapers report truly, you resorted to misrepresentation and absolute falsehood. Yours truly,

"J. W. Binder."

Later in the evening Mr. Binder amplified his views on the censors bill, which now only needs the signature of Governor Whitman to become a law.

"If Governor Whitman signs the Cristman-Wheeler bill," Mr. Binder said, "he will be making a compromise with falsehood and political chicanery, by reason of the tactics of Assemblyman Wheeler. The bill, it is figured, will cost the motion picture industry of the State $300,000 a year directly; it will cost the people much more in loss of wholesome entertainment and the right to govern themselves. The tax on the young industry is overwhelmingly unjust and in-

(Continued on Page 2, Col. 1.)

THE SUN, FRIDAY,
APRIL 21, 1916.

FILM MAKERS WILL FIGHT CENSOR LAW

Unfair Means Alleged in Rushing the Measure Through the Legislature.

WHITMAN'S VETO ASKED

The Cristman-Wheeler bill enacted by the Legislature, establishing a State board of moving picture censors, to be appointed by the Board of Regents, has stirred film men throughout the State to indignation, not alone over the terms of the bill but what is called the "unfair methods employed in rushing it through the General Assembly."

According to the terms of the bill a tax of $10 will be levied for every thousand feet of film examined by the proposed board and an additional fee of $5 for every duplicate of the original film that is so examined. The bill also provides that in cases of an appeal from the decision of the Board of Censors, the Board of Regents shall act as the court of last resort.

As a result of such terms, which the picture manufacturers and directors maintain are beyond all reason, petitions are pouring in upon Gov. Whitman demanding that he veto the bill. The fight here is being led by William A. Brady, D. W. Griffith and other large film producers.

"The prohibitive nature of the fees to be charged as provided in the proposed new law," said Mr. Griffith yesterday, "would mean that the manufacturers, to meet the increased cost, would have to charge the exhibitors a higher price. The exhibitor, in turn, would be forced to raise the prices of admission to motion picture theatres.

"The bill is now before the Governor for final action. It is un-American, prohibitive in the charge placed upon the manufacturer of films and unfair in its thrusting on an honorable body like the Board of Regents the responsiblity of deciding appeals from the decision of censors, of which there would be many. The Board of Regents has neither the time nor the inclination to cope with such an undertaking."

Other motion picture men took a similar attitude. William A. Brady was of the opinion that pictures do not need censorship, asserting that the American public in the long run would refuse to accept pictures of questionable morality or inferior manufacture. The Motion Picture Board of Trade and other organizations which have fought against the passage of the bill are using every method to prevent it becoming a law.

Dep. Apl. 21

HE EVENING POST:

W. GRIFFITH ISSUES DENIAL.

s He Was Not in Favor of Motion Picture Bill.

. W. Griffith issued to-day a formal lial that either he or J. J. McCarthy, eral manager of his interests, speakfor him, had eevr favored the stman-Wheeler bill, providing for cenship of motion-picture films, which, ording to Mr. Griffith, has been "jamd through the Legislature at Albany." wo reasons which Mr. Griffith gives opposing the bill are that it provides a tax on films, which is "unquesably prohibitive," and that it places the Board of Regents duties and rensibilities which that Board has not time to assume.

LICE LIEUTENANTS PROMOTED.

Journal Ham 23
Rec'd Apl 21 Mailer
4/21/16

D. W. Griffith announced last night that the statement made by Assemblyman Wheeler, quoting J. J. McCarthy, Mr. Griffith's general manager, as favoring the censorship bill, was false and unfair. Mr. Griffith and his entire organization are opposed to the bill, which they consider unfair and un-American.

FEATURES OF STAPLE MARKETS

April 24-1916

THE MORNING TELEGRAPH, MONDAY,

MANY WILL ASK VETO ON FILM CENSORSHIP BILL

Moving Picture Theatre Audiences Requested to Sign Petition to Governor—100,000 Signatures Desired and Expected.

A good part of Greater New York's moving picture houses yesterday, through screen slide and oral announcements urged their patrons to sign a petition to Governor Whitman that was circulated among the audiences asking him not to sign the Cristman-Wheeler film censor bill that last Wednesday, after winning the indorsement of the State Senate, was passed by the Assembly by a vote of 87 to 37.

The petition is anti-censor propaganda of the Paragon Films (Inc.), which is released through the World Film Corporation, of which William A. Brady is president. Many thousands of signatures were appended to the Brady protest yesterday. By the end of the week it is confidently asserted at least 100,000 names will be lined up for presentation to the Governor.

Next Wednesday a group of Paragon film stars, led by Doris Keynon, will visit Albany and formally present to the Governor the signatures obtained by that time, and tender the assurance of the full 100,000 within the ensuing ten days.

The Paragon-Brady protest is, in part, as follows:

"Believing that the Cristman-Wheeler moving picture censor bill, which passed the Assembly, can serve no good purpose and that its establishment as a law through virtue of your signature would work ultimately to the injury of every moving picture patron in the State of New York, every player engaged in film presentation throughout the United States and elsewhere, every manufacturer of films, every producer of photo-plays, and every person whose livelihood is dependent upon the reasonable profit of an industry that ranks fourth among the commodities, we earnestly request that you veto said Cristman-Wheeler measure for the following reasons."

Among the reasons enumerated are these:

That the censorship aimed at is covered in effect by the penal code statutes governing regular theatrical performances;

That the five-dollar tax on 500 feet of film is without precedent and exorbitant to a degree not even remotely approached by the censor tariffs of other States; and that the margin of profit for producers of motion picture plays is now so small because of many and complex conditions that the measure must resolve into a great added hardship.

The signers were: Wm. A. Brady, Maurice Tourneur, Frank Hall Crane, Albert Capellani, Robert Thornby, Kitty Gordon, Alice Brady, House Peters, Mollie King, Doris Kenyon, Gail Kane, June Elvidge, Barbara Tennant, George Cowl, Edward Corbett, W. G. Bellew, Albert Dorris, Francois Doublier, J. Bezeul, Harry Haskin, A. G. Honey, C. L. Brown, John Van den Broek, Edmund Mortimer, Sol Polito, Lucien Andriot, John O'Mara, George Ingleton, Mrs. George Ingleton, Ben Carre and Barry Conzelman.

PROTESTS AGAINST OVER-CENSORSHIP

The follow letter on film censorship is self-explanatory:

Editor The Morning Telegraph:

We note the article published in the press recently quoting the views of Theodore Mitchel, New York representative of D. W. Griffith, on censorship, as against the attitude of the Mark Strand Theatre Company on this subject.

We have watched with keen interest for years the career and work of David W. Griffith in his chosen field. To him, more than any other man, the motion picture industry owes a lasting debt of gratitude. Too much cannot be said in praise of Griffith's elevating influence. He is to the producing end of the business what the Strand Theatre of New York is to the exhibiting end.

We therefore view with surprise his attitude on Federal censorship, as no one has less to fear from intelligent censorship than David W. Griffith. We do not recollect any work from this source that would not stand the test of strictest censorship. "The Birth of a Nation" had its troubles in some sections of the country for entirely different reasons.

Would Censor Press.

We hear much and read much of usurpation of American rights; striking the very roots of the principles of the foundation of our Government, free this, free that, free everything, and a great deal more twaddle along similar lines. If it were possible for a newspaper or magazine to illustrate to the life a brutal murder, or vicious or immoral act, how long would it be before rigid censorship would be applied to the newspaper or magazine, or anything else that tends to demoralize or degrade that portion of the public that is susceptible to such influences?

To our minds the main pressure we must bring to bear is to regulate censorship as censorship regulates us. In other words, we are now in process of being over-censored. If a form of entertainment must pass through the gamut of different boards of censors in the forty-eight States of the Union, which now seems imminent, we are likely to have forty-eight different versions of the same production. Therefore, does it not, on the face of it, look reasonable that the best friend we have to turn to is a Board of Federal Censorship, made up of the material referred to in our former article on this subject.

Producers to Blame.

We repeat, most of the producers are themselves to blame for the present unhappy situation. It is a mistake to think that the business cannot thrive unless fed with immoral and so-called vampire subjects. A few producers and some of their special productions have given the worst offense.

Follow the methods of Griffith and D'Annunzio and censor boards will not be the bugaboo that looms up before us. They will have naught but art to feed on, and art does not fill an empty stomach. Correct the present abuses, and in course of time the activities of censor boards will be curbed and should die of inanition.

The Mark-Strand Theatre Company,
By Mitchel H. Mark, President.
New York, April 23, 1916.

April 24. 1916

NEW YORK TIMES.

TO FIGHT MOVIE CENSORS.

Actress Will Present a Petition to the Governor.

Motion picture interests opposed to the Cristman-Wheeler bill to establish a State Board of Censors for motion pictures passed by the Legislature and awaiting the signature of Governor Whitman are organizing protests against the affixing of the Governor's signature. In the Forty-fourth Street Theatre tonight Cranston Brenton, Chairman of the National Board of Review of Motion Pictures, will explain some of the vagaries of the workings of separate State boards. Doris Kenyon, a picture actress, will go to Albany Wednesday with a petition asking the Governor to withhold his signature. The petition has already been signed by many men prominent in the industry, and it is asserted by Miss Kenyon that she will have 100,000 signatures when she presents her petition. This sets forth that the cost of censorship will eventually be paid by the movie patron.

Mitchell Mark, President of the Strand Theatre Company, issued a statement yesterday, in which he expressed himself in favor of Federal censorship as opposed to that by State boards. Mr. Mark said the solution of the problem rested with the producers, who could make any kind of censorship superfluous. He characterized as twaddle the assertion of some opponents that censorship of films was a usurpation of rights.

GREEN ROOM CLUB'S SHOW.

April 24-16

TO BEG WHITMAN TO VETO THE MOVIE TAX

Motion Picture Actors and Actresses Will Carry a Big Petition to the Governor.

A delegation of motion picture actors and actresses will carry to Albany Wednesday a petition asking Gov. Whitman to veto the Cristman-Wheeler bill providing for a State Board of Motion Picture Censors and taxing each 500 feet of film $5.

Miss Doris Kenyon hopes to present the petition to Gov. Whitman in person. The list of signatures is headed by that of William A. Brady, part owner of the Paragon Films, Inc.

Copies of the petition were circulated in 700 picture theatres in Greater New York Saturday and 100,000 signatures are hoped for. According to the movie men the public will have to pay the tax through increased rates of admission.

The National Board of Review of Motion Pictures (formerly the National Board of Censorship) will begin a series of meetings to protest against the bill this evening at the Forty-fourth Street Theatre, with Chairman Cranston Brenton the principal speaker. The board estimates the tax would amount to $500,000 a year and would raise the price of admission to movie houses to a "prohibitive figure."

Morning Telegraph
Apr 26

WHITMAN TO HEAR FILM MEN MAY 11

Governor Sets Date for Public Protest Against Cristman-Wheeler Censorship Bill.

REGENTS OPPOSE MEASURE

(Special Dispatch to The Morning Telegraph.)

ALBANY, April 25.

Governor Whitman to-night announced that he had decided upon Thursday, May 11, as the day when he will hold in the Executive Chamber a public hearing upon the Cristman-Wheeler motion picture censorship bill, which is before him either to be signed or vetoed.

All the large motion picture producing concerns have filed with the Governor their objections to this bill and desire to appear before him for the purpose of making their position known plainly before he takes final action.

It is said that the Governor has expressed the opinion that this bill, providing for a State Board of Motion Picture Censors, is not a good one, inasmuch as a million dollars may be collected annually by the Board of Censors to be selected by the Board of Regents, and that the Department of Education should not have charge of a revenue measure.

Also there is no more reason, he believes, why a censorship should involve the motion picture theatre than any other theatre. Another reason is said to be that the Governor ought to have the responsibility of appointing the Board of Censors instead of the Board of Regents.

The State Board of Regents will hold a meeting here on Thursday, when the matter of the appointment of a State Board of Censors will be taken up and thoroughly discussed. A representative of the board will attend the hearing arranged by Governor Whitman and may request the Governor not to sign the Cristman-Wheeler measure. The hearing will be held at 2:30 o'clock in the afternoon.

It is said that the Board of Regents finds in the bill several features which are likely to involve their board in complications, which would be decidedly objectionable. One of these is that they would be drawn into legal controversy through court actions to decide what constitutes objectionable films. There are still other provisions of the bill which meet with the disfavor of the Board of Regents.

It is said the Regents were not consulted by the members of the Legislature or the advocates of the bill.

Telegraph
Apr 26

Post & Sentinel
Gettysburg
Washington Post
Times

CITY RULERS CAN'T BAR "NATION'S BIRTH"

Commissioners Answer All Protests Against Film, Saying They Have No Power to Act

That they are without authority to act is the statement made by the Commissioners today in answer to protests recently filed by colored residents against the presentation in Washington of the photoplay, "The Birth of a Nation."

A similar answer, it was said, will be given a committee of twenty-five appointed at a meeting of colored citizens in the Metropolitan Baptist Church last night to petition the board for a hearing. The Commissioners' stand is based on an opinion of the Corporation Counsel.

Resolutions adopted at the meeting last night set forth that the play "is bound to prove hurtful in its effect upon the morals of the community and is sure to engender strife and ill-will between the white and colored peoples of this city."

The Commissioners are asked, in the event such action is deemed necessary, to seek immediate legislation from Congress conferring on them authority to keep out of the District "public exhibitions of every character which seek to misrepresent or belittle any race or class of citizens, or which shall tend to stir up strife and ill will between races or classes of persons in this country."

It was decided to send copies to President Wilson, the Commissioners, and members of Congress. The committee of twenty-five appointed to present the resolutions to the Commissioners consists of Revs. H. Powell, M. W. Norman, W. D. Jarvis, Frank Washington, Joseph H. Lee, W. B. Johnson, B. H. Steptoe, E. E. Wiseman, J. Milton Waldron, and James F. Gregory, together with Dr. G. H. Cabaniss, Dr. W. H. Jackson, F. B. Moore, John W. Lewis, J. F. Wilson, E. B. Powell, Prof. Jesse Lawson, S. P. Walker, G. H. Oliver, W. O. Blackburn, Joseph Manning, F. P. Lee, and A. K. Harris.

The Rev. J. Milton Waldron presided. Addresses were made by the Rev. M. W. Norman, S. L. Corrothers, W. H. Jernogin, W. W. McCray, and Prof. Jesse Lawson.

—:o:—

CONDEMNS PICTURE PLAY AS UNFAIR TO NORTH

Virginian Voices Positive Disapproval of "The Birth of a Nation" in Letter to Gettysburg Friend

The subject appropriateness of the appearance of the picture play "The Birth of a Nation" in a Gettysburg playhouse, now provoking much comment in the town, is enlightened by the views of a representative man of the south who has seen the picture and who is broad enough to measure its value. Mr. W. P. Campbell, of Roanoke, Va., has been a frequent visitor to Gettysburg and has formed a number of acquaintances here. He is an intelligent man and on occasion of his last visit last fall engaged in conversation with a town man on general topics, during which this picture play was discussed. Following his return to his home, in a letter to his friend dated Dec. 18, 1915, Mr. Campbell referred to the subject as follows:

"I notice "The Birth of a Nation", which was here some time ago, is to appear during the Holidays. I must confess, while a part of the scenery is beautiful, that I do not approve of the entire play scene. It is out of place—out of date. Neither do I think it a proper treatment of the North. I know one thing: Suppose "Uncle Tom's Cabin" were sent down South; we would go into convulsions. So, then, do not send something North, that we would condemn as a partisan play if sent here. Do unto the other section as we would have that section do unto us."

Sounds like a positive indictment of the show from a fair-minded man.

EVENING JOURNAL
NEW YORK, APRIL 29, 1916

EDITORIAL PAGE OF THE

THE CRISTMAN BILL—WHAT IT IS

This bill which is before the Governor of the State is called a censorship bill.

It is in reality a graft bill and a blackmail bill.

It is a bill that selects a certain body of citizens engaged in important, legitimate EDUCATIONAL WORK, AND MARKS THEM OUT AS MEN ESPECIALLY TO BE WATCHED AND MISTRUSTED.

This Cristman bill professes to aim at pure morals.

The moving picture industry is one of the most important industries, and one of the most important and useful professions in the country. The fact that it is new is not a good excuse for harassing it with restrictions, limitations and suspicions that do not apply to other business.

Every enterprise can be conducted in two ways—good and bad.

It is not usual or reasonable to assume that a certain body of men are so prone to evil as to make it necessary for each to prove in every instance, before making a move, that his intentions are not vicious.

An artist is not required to take his painting before a special committee and get approval before exhibiting the painting. We take it for granted that the average artist is a self-respecting human being and allow him to proceed according to law—punishing him when he violates the law.

What reason is there for treating otherwise a man who has millions invested in moving pictures, who is giving employment to hundreds, entertainment to hundreds of thousands?

An immoral book is infinitely more dangerous than an immoral picture, because it can be read in secret, distributed secretly, free from observation.

Yet men are allowed to use the printing press, allowed to write and print in books and in newspapers what they choose—subject to punishment if they violate the law or publish harmful matter to morals.

The man who intends to write a book must not first go before a number of "censors" and ask permission to print what is written.

The law says to him, "You know what is right and what the law is. Obey the law, or be punished when we learn that you have broken it."

What good reason is there for treating otherwise men engaged in the motion picture industry?

There is no single reason—unless it be based upon the desire for graft, extortion or the exercise of favoritism—to be advanced in favor of this so-called "Cristman bill."

The bill would give to a few men the opportunity to discriminate against certain enterprising citizens in favor of others.

It would give to a few the opportunity to collect blackmail. For the censorship could utterly ruin a man without apparent discrimination against him, merely keeping him waiting in doubt. And thus it could compel a man to pay any price for fair treatment.

In one important direction, the censorship would utterly destroy the value—and perhaps the highest value—of the moving pictures.

It would prevent the use of the moving pictures in connection with ACTUAL NEWS.

News is news no more after it is a few hours old.

With a board of censors busy—out of town, down late and home early—it would not be possible to secure approval of news pictures in time to give them any value.

They would be news no longer, utterly worthless after the slow processes of censorship red tape.

Last, and most serious of all, as was pointed out by the editor of this newspaper at a public gathering some time since, CENSORSHIP WOULD PROTECT DISHONEST POLITICIANS FROM THE MOST POWERFUL WEAPON THAT THREATENS THEM.

The moving picture will be the great political weapon used by the people.

More vividly than any speech, any editorial, any cartoon, the moving picture will present conditions to the minds of the people.

The overworked factory girl, working on the screen, and then the owner of the factory and the politician whom he owns, riding home together in an automobile, paid for by the public—that kind of a picture will figure in campaigns to come.

This Cristman bill if it became a law would make it necessary for politicians, controlled by some other bigger politician, to give their sweet approval to political moving pictures before they could be shown.

What chance would the public have, if speeches, editorials, news articles and cartoons in political campaigns had to be "censored" by some man in office before being issued to the public?

This system would be pleasing to many politicians. Many a man trying to be RE-ELECTED would dislike to see his first term on a moving picture screen.

We take it for granted that Governor Whitman will not sign the Cristman bill for the reasons we repeat.

It opens a new field of graft and blackmail.

It assumes evil intentions on the part of one particular class of citizens, and is therefore shameful class legislation.

It is an interference against free expression of thought and ideas, and free dissemination of news.

It is undemocratic.

THE MORNING
GRAPH, SATURDAY, APRIL 29, 1916.

OX LETTER TO GOVERNOR ONTAINS GOOD ARGUMENTS

lm Magnate Asks Gov. Whitman to Consider the Facts Contained Before He Signs the Cristman-Wheeler Censorship Bill.

By GORDON TRENT.

he following letter, which speaks for ffi was sent to Governor Whitman William Fox:

orable Charles S. Whitman,
overnor,
State of New York, Albany N. Y.

ear Sir—There is now before your llency a legislative enactment pop- ly known as the Cristman-Wheeler sorship Bill.

owner of twenty-two picture thea- and president of a large motion pic- producing corporation, I petition Excellency not to sign this measure. t is a most serious burden and ace not only to the great film indus- of this State, but to the thousands property owners who have their ey invested in motion picture thea-

s a motion picture exhibitor, it has my experience that the public itself he most effective censor of motion ures. Those exhibitors in the past have been foolish enough to por- offensive pictures, have learned to sorrow that pictures of that char- r are ruinous to their business.

he motion picture is a new vehicle expression—alike in character to e other recognized mediums of ex- sion—the press and speech. The two er mediums are free from pre-pub- y. In other words one may say thing one likes; one may print or e printed anything one likes. Then, course, one is responsible after utter- e or publication. If what one says prints is libelous or indecent or ob- ne, he or she is amenable to the law. may be punished provided the charge proven in a court of law.

This new vehicle of expression—the tion picture—if subjected to pre-pub- y censorship, as called for in the stman-Wheeler bill, is the victim of rimination. If subjected to pre-pub- y. In other words, one may say s should be equally subjected to pre- licity censorship—for the three are e, fundamentally.

There are voluminous arguments inst State censorship, and I will not den you with enumerating them all. e, and perhaps the most important wever, aside from that which I have erred to above, is that the protection the morals of the public is a function tinctly of communities—cities and wns—rather than the legitimate func- n of the State itself.

The State, of course, has a certain po- power that it can exert in particular es. Censorship for motion pictures, wever, is not one of those functions. e protection of the morals of a com- nity is provided for already in the con- tution and character of every munici- lity in New York State.

Another argument against State cen- ship which has doubtless occurred to r Excellency is the danger of political trol of such censorship board In er words State censorship may open way to and encourage graft.

The motion picture is now recognized a medium of propaganda. "The Bat- Cry of Peace" is a frank argument national preparedness. Should State sorship prevail there might be the nger of a State censor board disap- ving the doctrine of preparedness. In t event it is not illogical to suppose t the State censor board would pre- t the showing of such a picture, al- ugh there were nothing immoral or in cent or obscene in the production.

If there must be official censorship er than that of the public itself, it is earnest belief that the most effective m of such official censorship would a Federal measure, making uniform standard of motion picture censor- p throughout the nation.

The present tendency toward State sorship imposes a manifold financia rden upon the motion picture pro- cers. The censorship fee that is pro ed by the Cristman-Wheeler bill wil pose a ruinous hardship upon an in stry already heavily taxed. This pro ed fee of $10 per 1,000-foot reel, fo ch original, and $5 per 1,000-foot re r each duplicate will result in drivin any motion picture production com nies out of New York State, as they uld not possibly exist under such a inous tax.

I trust that your Excellency will give reful consideration to the censorship asure that is now before you, and that u will take into consideration the facts at are enumerated above. Very truly ours, (Signed) William Fox,
President Fox Film Corporation.

future of the Lasky and Famous Players interests, which the Lasky head emphatically negatives.

"I have read the stories in the newspapers,' said Mr. Goldfish, "and wish to say that the Lasky Company has no intention of releasing its productions through any other concern than the Paramount Pictures Corporation. The merger in which the Lasky Company is concerned is one of production only, and the marketing of its films will not be affected in any way."

4/29-16

PICTURE PLAY HAS NO APPEAL TO VETERANS

(Contributed).

Why is a moving picture show now being extensively advertised to appear in Gettysburg on May 1st, called "The Birth of a Nation"? When all sane men, both North and South, know full well that if the 'Lost Cause', (lost because it was born in the regions of the lost), had won out it would have been death to this glorious nation? We have been told by those who witnessed this show that all the scenes thrown on the screen laud, honor and magnify those who conspired against the life of this Nation, and hold up to the gaze of the public the men who fought under a bastard flag in an unhallowed cause, as the most gallant and patriotic specimens of mankind. And those who stood faithfully and loyally for one country and one flag, as utterly dissolute and depraved, and those of us who fought victoriously for an everlasting Union and for Universal Freedom, as the very lowest types of men, with only the instincts of brutish beasts, whereas, this army in blue which fought under Old Glory, as a class, were the most intelligent, moral, clean-heartmen who ever formed battle lines on this globe.

If you are a descendent or in any way connected with any one of the 3200 splendid young men who responded to the call of our Country in her hour of sorest need from this little county of ours, do not patronize a show so false to history.

"Our thin and tottering line of the Grand Army, are calling on all patriotic organizations and all of our loyal hearted people, men, women and children to help to decorate the graves of those who gave all they had and were for the salvation of our Republic and keep the 30th day of May sacred as a National Sabbath day in memory of our heroic dead. And for this reason do not dishonor their memory by adding your presence to those who are entire strangers to a single patriotic heart throb."

Still true to my oath taken under the dear old flag,

MONDAY, MAY 1, 1916.
NEW YORK HERALD.

"Movie" Actress as Goddess to Oppose Censorship Bill

Miss Evelyn Mansfield to Appear in Mythological Role at Motion Picture Exposition.

Prometheus bound was a myth, but Mettuccep manacled will be a real personage at the Grand Central Palace this week, beginning this afternoon, when a motion picture exposition will be opened there. What Prometheus might have done to the Cristman-Wheeler Censorship bill were he a live god and unbound, Mettuccep, who is to represent a composite incarnation of nine Grecian feminine divinities, hopes to do.

Mettuccep, by the way, in everyday life is Miss Evelyn Mansfield, of No. 10 West Sixty-fifth street, a motion picture actress. She was selected yesterday from a group of young women as the most likely personification of Melpomene, Terpsichore, Thalia and a half dozen other young women of the social register of mythology.

At the exhibition Miss Mansfield will be encumbered by a papier-maché ball and chain, handcuff and manicles. A make-believe State Board of Censors will hold the other ends of the chains binding the "movie" muse. Its members will be made up to represent Bigotry, Intolerance and Cruelty. Miss Mansfield will not be gagged, for her mission will be to obtain signatures to a petition to Governor Whitman requesting him to veto the Cristman-Wheeler bill passed by the State Senate and Assembly.

Mettuccep will have a court of minor goddesses, consisting of Misses Grace McEntee, Belle Parnell, Pearl Brown, Margaret Friscella, Hazel Boone, Daisy Egan, Françoise Miersoir, Alice Kelly, Ethel Lesney and Ruth Healey.

MISS EVELYN MANSFIELD. PHOTO BY HALL STUDIO

Times 5/1-16

THIRD MOVIE EXPOSITION.

Fight on the Censorship Bill Will Be Pushed at It.

The third motion-picture exposition under the auspices of the Exhibitors' League will begin this afternoon at 2 o'clock in Grand Central Palace. A special program will launch the exposition, the feature being music by the Strand Orchestra. A part of each day's receipts will be given to some charity. The British War Relief Association will be today's beneficiary.

The fight of the picture interests against the Cristman-Wheeler censorship bill will be pushed through the medium of the exposition. A beautiful young woman has been engaged to enroll the names of visitors to the fair who are opposed to the passage of the bill. An attempt is being made to have 100,000 signatures to the petition to forward to Governor Whitman by May 11.

A second exposition to be given under the auspices of the Motion Picture Board of Trade will be opened next Saturday at Madison Square Garden.

May 7-16

ASK CENSORSHIP VOTE.

100,000 Ballots Against Measure Expected at Exposition.

The International Film Service, Inc., is maintaining at its booth at the exposition of the Exhibitors' League, a ballot box into which visitors are requested to drop their votes upon the subject of censorship. These will be collected at the conclusion of the affair and sent to Governor Whitman in one lot.

It is expected that 100,000 votes will be registered in that time, which will form a powerful argument against censorship, for it is assumed that the majority will be opposed to the Cristman-Wheeler measure now in the hands of the Governor for his signature.

WEDNESDAY MORNING, MAY 3, 1916.
PUBLIC OPINION, CHAMBERSBURG, PA.

ABOUT ITS CREATOR

David Wark Griffith who startled the world with his wonderful combination of film and operatic drama called "The Birth of a Nation" is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied Grand Opera and developed a splendid baritone voice. He became interested in pictures as a scenario writer, but the technical side of the work fascinated him. In less than three years from his first entrance into a motion picture studio he was a promising figure of American directors. His numerous inventions and his wonderful judgment soon placed him at the forefront of the ranks. He is recognized as the greatest director of motion picture productions in the world today. He has gained this eminence in seven years and commands the largest salary ever paid a director of any amusement enterprise in this country.

SATURDAY, MAY 6, 1916
MORNING TELEGRAPH,

TO DEFER CENSOR BILL.

Federal Measure Not to Be Introduced Until Next Week.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, D. C., May 5.—Representative Hughes of Georgia, chairman of the House Committee on Education, informed The Morning Telegraph correspondent to-night that the Federal Motion Picture Censorship bill, in its modified form, will not be introduced in the House of Representatives until Monday. It will be referred to the Educational Committee, which has already voted to favorably report the bill to the House.

"It will take me several days to draft the report to be submitted to the House recommending passage of the bills," said Chairman Hughes. "The bill will probably be reported Tuesday or Wednesday."

The bill, when reported, will take its place on the calendar, and will not be reached for consideration by the House for several months, unless a special rule is reported.

U.S. CENSORSHIP BILL PLEASES FILM MEN

Famous Players' Attorneys Suggest Two Important Changes in Congressman Hughes's Measure.

The first definite step toward bringing Congress and the film industry together on the question of Federal regulation of motion pictures was taken yesterday by Dudley M. Hughes, chairman of the House Committee on Education and sponsor of the bill which bears his name, when he submitted a copy of the bill in its present form to the attorneys for the Famous Players Film Company with the request that they suggest any changes in the text which they thought advisable.

The bill already has been referred to the Committee on Education and will be favorably reported back to Congress by Mr. Hughes on Wednesday.

One serious objection to the proposed Hughes bill has been cited by the Famous Players attorneys. It is in the section which provides for the same licensing of films which are to be exported as those which are to be exhibited in the United States. It is pointed out that it is unfair to force American producers to compete with foreign films, where pictures of a more highly colored type are at an actual premium.

Another dangerous provision in the minds of the film representatives is that which states that the Federal commission shall distinguish between films that shall be shown to adults only and those which shall be exhibited to adults and children. It is argued that this practice has been established in Chicago, where a white permit is issued for pictures considered suitable for children and a pink permit for those deemed too risque for the juvenile mind. As a result the Chicago exhibitors are putting a premium on the "pink" pictures, thus defeating the very purpose of censorship.

Telegraph May 6

FILM CENSOR BILL IS STILL UNSIGNED

Governor Has Only Until Saturday to Approve Cristman-Wheeler Motion Picture Measure.

UNCONSTITUTIONAL, SAYS CULLEN

(Special Dispatch to The Morning Telegraph.)

ALBANY, N. Y., May 15.

Governor Whitman has taken no action on the Cristman-Wheeler motion picture bill, which is one of the thirty-day measures now in his hands for final action. The thirty-day period will expire Saturday, and if the Governor does not conclude either to sign or veto the bill before that time it will automatically be killed.

When the Governor was asked tonight what he intended to do regarding the bill, he said: "I have not decided yet." The Governor has been in consultation with Deputy Attorney-General Hinman regarding some of the provisions of the bill providing for a State Board of censors of motion picture films. It is believed the arguments presented by Former Chief Justice Cullen of the Court of Appeals relative to the unconstitutionality of the Cristman-Wheeler bill have received important consideration by the Governor, and that it has been necessary to obtain the opinion of the Attorney-General on this point of law.

Judge Cullen in his opinion called attention to the provision of the bill which states that the Board of Regents may in their discretion revoke the approval of the pictures at any time.

"The regents are thus authorized," said Judge Cullen," to revoke the license at any time and the revocation becomes complete on the service of a notice. There is no provision in the bill giving the proprietor of an exhibition of motion picture films any notice or a hearing, and his property may be destroyed without his ever having had an opportunity to be heard in its defense. This is plainly unconstitutional, for no man can be deprived of his property without a hearing."

Great Bear Spring Water. Fifty cents per case of 6 Glass Stoppered bottles.—Advertisement.

LOOKS BLACK FOR CENSORSHIP BILL

General Opinion Seems to Be That Governor Whitman Will Veto Measure.

BIG HEARING ON MAY 11

(Special Correspondence The Morning Telegraph.)

ALBANY, April 28.

That the hearing which Governor Whitman has granted on May 11, at which the merits of the Cristman-Wheeler censorship bill will be threshed out, will be effectual in dooming the measure to oblivion is the confident belief of a majority of those in the film industry who have followed the agitation from its inception.

Practically every part of the State will send representatives to oppose the bill, which would provide a board of three under the jurisdiction of the State Regents to censor all pictures before they are released.

Exhibitors' Meeting.

A meeting held Thursday night by the New York State Motion Picture Exhibitors' Association at Keeler's Hotel was attended by more than 200 exhibitors from the larger cities of the State. At this session Lee A. Ochs, president of the New York branch of the Exhibitors' League of America, and W. Stephen Bush spoke, the latter explaining the necessity of co-operation among exhibitors to protect their interests.

Resolutions were adopted protesting to the Governor against the signing of the Cristman Wheeler bill, now in his hands for that purpose, and representatives of the organization will be on hand to oppose it on May 11.

Mr. Ochs spoke of the harmonious basis upon which all matters concerning the New York State Exhibitors had been placed through the persistent efforts and concerted action of the league.

Following the business meeting a banquet was enjoyed.

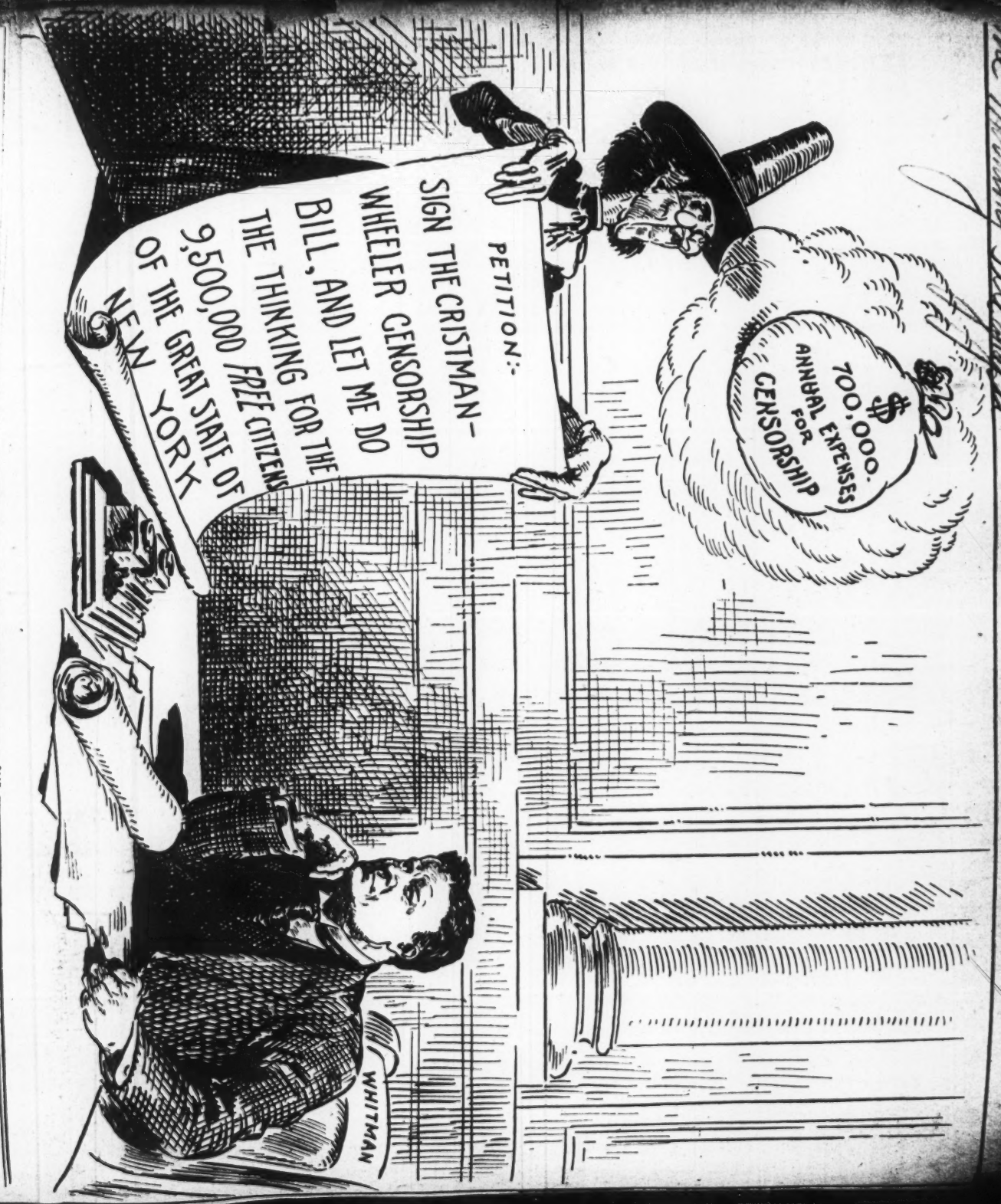
Regents Not Enthusiastic.

Perhaps one of the most significant things in connection with the censorship bill is that the Board of Regents, under whose control the censorship would be placed if the measure is signed, is not, according to report, at all favorably inclined, believing that it would entail a lot of needless and objectionable complications. One of these is that they would be drawn into legal controversy through court actions to decide what constitutes objectionable films. There are still other provisions of the bill which meet with the disfavor of the Board of Regents.

It is said the Regents were not consulted by the members of the Legislature or the advocates of the bill.

All the large [illegible]

Telegraph May 6



The Morning Telegraph

May 7-1916

J. A. BERST PICKS FLAWS IN FEDERAL CENSOR BILL

Gives Dudley M. Hughes Strong Arguments in Keen Analysis of National Measure.

In connection with the Federal censorship bill now before the House Committee on Education at Washington, J. A. Berst, vice president and general manager of the Pathe Exchange, Inc., has written the Hon. Dudley M. Hughes, chairman of the committee, a letter subjecting the bill to a keen analysis. Mr. Berst's reputation as a broad-gauged, deep-thinking business man is well known, and as he has made a very careful study of the bill his views will have a very decided interest to every one in the film business. Certain defects in the bill, which have heretofore escaped notice, are dealt with by him briefly and to the point. The letter follows:

May 4th, 1916.

Hon. D. M. Hughes,
Chairman Committee of Education,
House of Representatives,
Washington, D. C.

My Dear Sir—I have read with great interest the notice that you sent me containing briefs and statements of the Federal Motion Picture Convention.

There are several matters which I would like to point out, and with your permission I will do so as briefly as possible.

I notice that the bill calls for the appointment of five commissioners to be located in different cities, and that these commissioners shall have the power to appoint deputy commissioners. I think this is wrong. For instance, if the appointed commissioner of New York be a clergyman, he might select for deputy commissioners all, or nearly all, clergymen, and that would be a very poor representation to censor motion picture films. I believe that the board should be composed of a certain fixed number of censors, and that a picture should not be rejected by the vote of one person only. This is important, as to-day the majority of the pictures are five-reel features, which cost an average of $20,000 each.

I believe also that the Board of Appeal should be composed of a fixed number of censors. All this is necessary in order that our industry obtain fair treatment.

The salary of commissioners and deputy commissioners should not exceed $5,000 and $3,000, respectively.

During the showing of the pictures to the censors, no one except the censors should be admitted in the room. Our experience has proven that in the past motion picture companies who sent a representative with forceful, persuasive ways, succeeded nearly all the time in having their films passed, while films of the same character of other companies were condemned. It is absolutely certain that a board can be influenced by persuasive talk and, therefore, in order that the board can act more freely it should have no relations with representatives of motion picture concerns.

Section 8 of the bill excludes bullfights and prizefights. This should be taken out of the bill. There is a real demand for prizefights and bullfights in certain States. Bullfights, for instance, are in good taste and wanted in New Mexico, Texas and Southern California. Prizefight films are in demand and make money in any State they are exhibited. It is easy for the censors to exclude from these films any part that might be offensive.

Section 9 requires the manufacturer to file a statement under oath that parts condemned together with the corresponding negatives have been destroyed. All manufacturers will be very much opposed to destroying negatives, as they have use for these negatives in foreign countries. It is a well-known fact that the wants of Americans is entirely different from that of the Spanish or Slavish countries, and it cannot be the intention of the Federal Board of Censors to pass judgment on films which are to be shown in Europe and South America.

Under Section 10, it is not quite clear if films can be transported through the several States for the purpose of export. I suggest that at the end of this section be added the words, "in the United States."

It would be quite necessary that topical films which have to be shown to the public immediately and very often on the same day they happen, be exempted from review by the censors. This would necessitate the modification of Section 11.

Under Section 12, the fees are fixed at $2 per reel. The fees are too small and will not cover the expenses of the commissioners. It should be $4 instead of $2.

In the appendix I notice that Section 9 provides that no copyright shall be issued for a film not licensed. This would be very injurious. For instance, many producers make films for releasing companies offering them for sale to several companies until they have found a purchaser. It is always up to the purchaser to attend to the censoring, as the film has to be reconstructed and retitled to meet his particular requirements. Therefore, it would work a hardship for the producer to have to attend to the censoring, as under this condition, he would place himself under the danger of having his production pirated, if he could not have it copyrighted.

Also, if an American manufacturer should want to make special films for foreign countries, which films would not be adaptable for the United States, this would prevent him from copyrighting his films.

Under Section 10, a manufacturer could not export his films unless they had been licensed. He could not even have his cameraman in all parts of the country shipping the film to him, and he could not transport exposed (but not developed) positives or negatives. This would practically put the motion picture news film out of business.

Section 12 would place a prohibitive fee on the whole industry. All manufacturers and exhibitors will be very much against paying a fee for each duplicate copy. This is superfluous, as the commission is not spending any time in looking into duplicate copies.

In the revised Smith-Hughes Bulletin, submitted by Dr. Crafts, I notice several things which are also objectionable.

In Section 5, I call your attention to the provision requiring condemned parts of films to be left in the custody of the commission. This should be eliminated, as these parts can be used for export by manufacturers. They cost money and should not be confiscated when they are submitted to a board for approval or refusal.

Section 7 provides that films can be licensed only on presenting the scenario. This is certainly wrong, as the scenario by no means gives an absolutely true reproduction of the motion picture.

Section 7 also provides for a tag to be attached to each container. This would be very troublesome, as the motion picture films do not remain all the time in the hands of the same individuals, but pass from hand to hand practically every day. It would be a hardship to impose this provision on the exchanges, because of this and also the carelessness of exhibitors in not returning the containers the tag on which corresponded with the motion picture within.

Believe me, Very truly yours,
Pathe Exchange, Inc.,
J. A. Berst,
Vice President & General Manager.

Readers Condemn "The Birth Of a Nation." Belasco's Plans for New Production.

5/7-16

By JULIA CHANDLER.

I dig my way to you this week out of an avalanche of anathemas born of the perfect sincerity of scores of deplorably prejudiced readers who would have me hanged without a quiver of conscience for what one protester is pleased to term my "fulsome praise" of "The Birth of a Nation."

The exactions of my work make a personal reply to each of some two hundred letters on my desk an impossibility, so that I am forced to take this medium of publicly commending the frankness of opinions which have been expressed to me whether they praise or damn me for my belief that in his great film, now on view at the New National Theater, D. W. Griffith has lifted the motion picture art to an artistic level deemed at its inception impossible for it, picturing the stress and storm which gripped the South after Abraham Lincoln's untimely death, not merely with fine dramatic sense but with an admirable faithfulness to history.

Expressing to me his "feelings of disappointment and amazement" born of my attitude toward the Griffith film, Mr. James C. Waters, jr., attorney at law in this city, protests "distorted episodes" and "propagandist features so hideously insidious in their character that if any racial group within the nation except the negroes were made the victim of their reflections, the house which dared to present the film would be dynamited," adding reproachfully to me:

"'And you, too, Brutus?' You who have taken such high ground heretofore? I am led by your writings on this film to believe more firmly than ever before that there come times when a man must catch a new grip upon himself lest he lose faith in humanity."

To the accusation against Mr. Griffith of "distorted episodes" it can but be said that with the selection of Thomas Dixon's graphic story of reconstruction in the South following the civil war for film production the sponsor for "The Birth of a Nation" entered upon a primary work of research stupendous in its character, for the very purpose of establishing the historical truth of its narrative. A half dozen professors of history from as many universities worked for three months in compiling for Mr. Griffith historical data that he might be spared the slightest inaccuracy in the presentation of his theme. These professors examined no less than 5,000 volumes of history and innumerable official records to secure the facts. Not satisfied with this Mr. Griffith visited the locale of the country which gave birth to the Ku Klux Klan and heard from men and women of the highest integrity the story of their personal experiences through the darkest hours of Southern history. Fortunately for the depiction of the period the years which followed the civil struggle are not so far distant but that innumerable eye-witnesses can be found today still living in that portion of the South which was saved from negro rule and supremacy by the Ku Klux riders.

Because history does not always tell a beautiful story there is no reason that it should be suppressed, or told only in such part as it coincides with individual ideas of things as they should be, or might have been, but were not.

Nor should a man who has spent a fortune in his effort to achieve accuracy in a production be maligned and condemned because he has the temerity to offer the world the result of his expensive investigation, specially when this man happens to be one of high artistic gifts who has the ability and the will to clothe his presentation in such raiment as D. W. Griffith has given "The Birth of a Nation."

That he sensed in Thomas Dixon's description of conditions confronting the South with Lincoln's death, and the power that saved the flower of its people from an unspeakably hideous fate, a subject of tremendous dramatic appeal and unparalleled possibilities for action in a film production is nothing to Mr. Griffith's discredit, nor aught of proof against the sincerity, honesty and dramatic beauty of his depiction.

Contention aside, the fact remains that "The Birth of a Nation" is a dramatic offering. As one of the many approving letters I have received states the matter:

"The Griffith picture is in the theater like any other production; advertised like any drama, without pretense or deception. Seeing it is compulsory to no one, so let he who is afraid to be told the truth in a beautiful and impressive manner stay home and nurse his weazened prejudices."

Which, in my estimation, is admirable advice succinctly given.

WILLIAM FOX IS AGAINST CENSORS

Governor Whitman Protest- in Matter of Cristman-Wheeler Bill.

WILL INJURE THE INDUSTRY

A letter of protest has been written to Governor Whitman at Albany by William Fox, President of the Fox Film Corporation, against the enactment of the Cristman-Wheeler Censorship Bill into a law.

Mr. Fox takes the broad ground that the motion picture is as much a vehicle of expression as the newspaper or actual speech. Neither of them is subjected to pre-publicity. He holds that if what one sees or prints is indecent, libelous or obscene, that person is amenable to the law and may be punished if the charge is proven.

"The protection of the morals of a community is already provided for," Mr. Fox wrote the Governor, "in the Constitution and charter of every municipality in the State of New York.

"Another argument against State censorship is the danger of political control of such a censorship board. In other words, State censorship may open the way to, and encourage, graft.

"If there must be official censorship, higher than that of the public itself, it is my earnest belief that the most effective form would be a Federal measure, making uniform, throughout the nation, the standard of motion picture censorship."

Mr. Fox concludes his letter with the statement that the inspection fee proposed of $10 per thousand-foot reel for each original and $5 per thousand-foot reel for each duplicate, will result in driving the motion picture industry out of New York, the fee being a ruinous tax.

5/7-16

EPOCH COMPANY SUES FOR REVIEW OF ORDER

Ohio Censors Charged With Unreasonable Action in Regard to "Birth of a Nation."

(Special Correspondence The Morning Telegraph.)

CINCINNATI, May 4.

The Epoch Producing Company of New York, owners of "The Birth of a Nation," has just filed suit in the Ohio Supreme Court for a review of the alleged unlawful and unreasonable order of the Ohio State Motion Picture Censors barring the production. Action was brought on the strength of the ruling of Federal Judge John E. Sater of Columbus, Ohio, that the legal remedy in the State courts should be exhausted.

The Industrial Commission and the censors are named as defendants and will be represented by Attorney General Edward C. Turner. The Ohio State Supreme Court judges may be asked to see the picture to decide the questions that will be raised in the petition, which was filed by Attorneys Joseph Heintzman and J. L. Sagmeister of this city. It is set out that the production has been attended by disturbances in only two centers and that these were instigated by enemies of the production, who conspired to prevent it from being produced.

It is generally believed in motion picture circles that this test of the power of the Ohio State Board of Censors will do much to destroy the alleged czarism existing in the censorship of films, not only in Ohio but throughout the country. The present action is receiving much attention in the newspapers. It also is set out that it was shown at a private performance of 2,000 men in a music hall on February 20.

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U. S. CENSORSHIP BILL PLEASES FILM MEN

Famous Players' Attorneys Suggest Two Important Changes in Congressman Hughes's Measure.

The first definite step toward bringing Congress and the film industry together on the question of Federal regulation of motion pictures was taken yesterday by Dudley M. Hughes, chairman of the House Committee on Education and sponsor of the bill which bears his name, when he submitted a copy of the bill in its present form to the attorneys for the Famous Players Film Company with the request that they suggest any changes in the text which they thought advisable.

The bill already has been referred to the Committee on Education and will be favorably reported back to Congress by Mr. Hughes on Wednesday.

One serious objection to the proposed Hughes bill has been cited by the Famous Players attorneys. It is in the section which provides for the same licensing of films which are to be exported as those which are to be exhibited in the United States. It is pointed out that it is unfair to force American producers to compete with foreign films, where pictures of a more highly colored type are at an actual premium.

Another dangerous provision in the minds of the film representatives is that which states that the Federal commission shall distinguish between films that shall be shown to adults only and those which shall be exhibited to adults and children. It is argued that this practice has been established in Chicago, where a white permit is issued for pictures considered suitable for children and a pink permit for those deemed too risque for the juvenile mind. As a result the Chicago exhibitors are putting a premium on the "pink" pictures, thus defeating the very purpose of censorship.

Telegraph 5/6

FILM CENSOR BILL IS STILL UNSIGNED

Governor Has Only Until Saturday to Approve Cristman-Wheeler Motion Picture Measure.

UNCONSTITUTIONAL, SAYS CULLEN

(Special Dispatch to The Morning Telegraph.)

ALBANY, N. Y., May 15.

Governor Whitman has taken no action on the Cristman-Wheeler motion picture bill, which is one of the thirty-day measures now in his hands for final action. The thirty-day period will expire Saturday, and if the Governor does not conclude either to sign or veto the bill before that time it will automatically be killed.

When the Governor was asked tonight what he intended to do regarding the bill, he said: "I have not decided yet." The Governor has been in consultation with Deputy Attorney-General Hinman regarding some of the provisions of the bill providing for a State Board of censors of motion picture films. It is believed the arguments presented by Former Chief Justice Cullen of the Court of Appeals relative to the unconstitutionality of the Cristman-Wheeler bill have received important consideration by the Governor, and that it has been necessary to obtain the opinion of the Attorney-General on this point of law.

Judge Cullen in his opinion called attention to the provision of the bill which states that the Board of Regents may in their discretion revoke the approval of the pictures at any time.

"The regents are thus authorized," said Judge Cullen," to revoke the license at any time and the revocation becomes complete on the service of a notice. There is no provision in the bill giving the proprietor of an exhibition of motion picture films any notice or a hearing, and his property may be destroyed without his ever having had an opportunity to be heard in its defense. This is plainly unconstitutional, for no man can be deprived of his property without a hearing."

Great Bear Spring Water. Fifty cents per case of 6 Glass Stoppered bottles.—Advertisement.

Telegraph May 6.

LOOKS BLACK FOR CENSORSHIP BILL

General Opinion Seems to Be That Governor Whitman Will Veto Measure.

BIG HEARING ON MAY 11

(Special Correspondence The Morning Telegraph.)

ALBANY, April 28.

That the hearing which Governor Whitman has granted on May 11, at which the merits of the Cristman-Wheeler censorship bill will be threshed out, will be effectual in dooming the measure to oblivion is the confident belief of a majority of those in the film industry who have followed the agitation from its inception.

Practically every part of the State will send representatives to oppose the bill, which would provide a board of three under the jurisdiction of the State Regents to censor all pictures before they are released.

Exhibitors' Meeting.

A meeting held Thursday night by the New York State Motion Picture Exhibitors' Association at Keeler's Hotel was attended by more than 200 exhibitors from the larger cities of the State. At this session Lee A. Ochs, president of the New York branch of the Exhibitors' League of America, and W. Stephen Bush spoke, the latter explaining the necessity of co-operation among exhibitors to protect their interests.

Resolutions were adopted protesting to the Governor against the signing of the Cristman-Wheeler bill, now in his hands for that purpose, and representatives of the organization will be on hand to oppose it on May 11.

Mr. Ochs spoke of the harmonious basis upon which all matters concerning the New York State Exhibitors had been placed through the persistent efforts and concerted action of the league.

Following the business meeting a banquet was enjoyed.

Regents Not Enthusiastic.

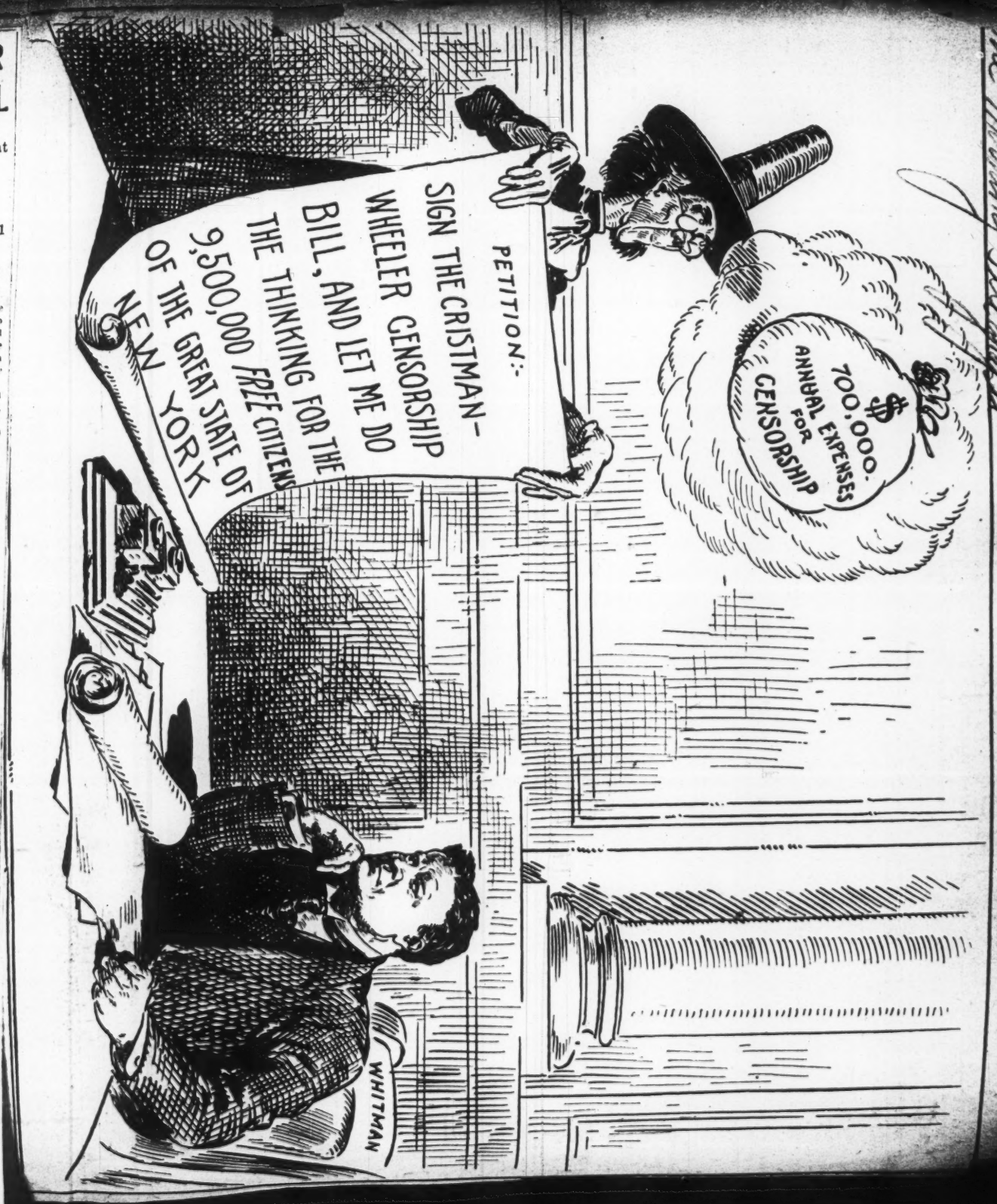
Perhaps one of the most significant things in connection with the censorship bill is that the Board of Regents, under whose control the censorship would be placed if the measure is signed, is not, according to report, at all favorably inclined, believing that it would entail a lot of needless and objectionable complications. One of these is that they would be drawn into legal controversy through court actions to decide what constitutes objectionable films. There are still other provisions of the bill which meet with the disfavor of the Board of Regents.

It is said the Regents were not consulted by the members of the Legislature or the advocates of the bill.

All the large producing concerns have filed with the Governor their objections to the bill and have signified their desire to appear before him to make their position plain in the matter before he takes final action.

It is said that the Governor has expressed the opinion that this bill, providing for a State Board of Motion Picture Censors, is not a good one, inasmuch as a million dollars may be collected annually by the Board of Censors to be selected by the Board of Regents, and that the Department of Education should not have charge of a revenue measure.

Also there is no more reason, he believes, why a censorship should involve the motion picture theatre than any other theatre. Another reason is said to be that the Governor ought to have the responsibility of appointing the Board of Censors instead of the Board of Regents.



The Morning Telegraph

THE UNSELFISH REFORMER.

NEW YORK, SUN DAY, MAY 30, 1915.

May 7-1916

J. A. BERST PICKS FLAWS IN FEDERAL CENSOR BILL

Gives Dudley M. Hughes Strong Arguments in Keen Analysis of National Measure.

In connection with the Federal censorship bill now before the House Committee on Education at Washington, J. A. Berst, vice president and general manager of the Pathe Exchange, Inc., has written the Hon. Dudley M. Hughes, chairman of the committee, a letter subjecting the bill to a keen analysis. Mr. Berst's reputation as a broad-gauged, deep-thinking business man is well known, and as he has made a very careful study of the bill his views will have a very decided interest to every one in the film business. Certain defects in the bill, which have heretofore escaped notice, are dealt with by him briefly and to the point. The letter follows:

May 4th, 1916.

Hon. D. M. Hughes,
Chairman Committee of Education,
House of Representatives,
Washington, D. C.

My Dear Sir—I have read with great interest the notice that you sent me containing briefs and statements of the Federal Motion Picture Convention.

There are several matters which I would like to point out, and with your permission I will do so as briefly as possible.

I notice that the bill calls for the appointment of five commissioners to be located in different cities, and that these commissioners shall have the power to appoint deputy commissioners. I think this is wrong. For instance, if the appointed commissioner of New York be a clergyman, he might select for deputy commissioners all, or nearly all, clergymen, and it would be a very poor representation to censor motion picture films. I believe that the board should be composed of a certain fixed number of censors, and that no picture should not be rejected by the vote of one person only. This is important, as to-day the majority of the pictures are five-reel features, which cost an average of $20,000 each.

I believe also that the Board of Appeal should be composed of a fixed number of censors. All this is necessary in order that our industry obtain fair treatment. The salary of commissioners and deputy commissioners should not exceed $5,000 and $3,000, respectively.

During the showing of the pictures to the censors, no one except the censors should be admitted in the room. Our experience has proven that in the past motion picture companies who sent a representative with forceful, persuasive ways, succeeded nearly all the time in having their films passed, while films of the same character of other companies were condemned. It is absolutely certain that the board can be influenced by persuasive talk and, therefore, in order that the board can act more freely it should have no relations with representatives of motion picture concerns.

Section 8 of the bill excludes bullfights and prizefights. This should be taken out of the bill. There is a real demand for prizefights and bullfights in certain states. Bullfights, for instance, are in good taste and wanted in New Mexico, Texas and Southern California. Prizefight films are in demand and make money in any State they are exhibited. It is easy for the censors to exclude from these films any part that might be offensive.

Section 9 requires the manufacturer to make a statement under oath that parts [illegible] together with the correspondence [illegible] been destroyed. All this is much opposed by exhibitors and others in expressing their aversion to the bill.

It is well known that the Mutual Film Corporation, New York, appealed before Governor Whitman for the purpose of filing with him a petition containing the names of 100,000 persons requesting the Governor not to attach his signature to the Cristman-Wheeler motion picture censorship bill. Due to the fact that the Westchester Country Board of Supervisors, in the large reception room, where more than 1,000 people had assembled, he received Miss Keuyon in his private office. The actress briefly explained her reasons for opposing the various features of the bill.

Governor Whitman said that he would give the matter his attention and that it would be considered fully at the hearing arranged on the Cristman-Wheeler bill before him on May 11.

In the petition submitted to the Governor it is stated that the censorship aimed at is covered in effect by the penal code statutes governing regular theatrical performances; that the five-dollar tax on 600 feet of film is without precedent and [illegible] amount to a degree not even remotely [illegible]

tries, and it cannot be the intention of the Federal Board of Censors to pass judgment on films which are to be shown in Europe and South America.

Under Section 10, it is not quite clear if films can be transported through the several States for the purpose of export. I suggest that at the end of this section be added the words, "in the United States."

It would be quite necessary that topical films which have to be shown to the public immediately and very often on the same day they happen, be exempted from review by the censors. This would necessitate the modification of Section 11.

Under Section 12, the fees are fixed at $2 per reel. The fees are too small and will not cover the expenses of the commissioners. It should be $4 instead of $2.

In the appendix I notice that Section 9 provides that no copyright shall be issued for a film not licensed. This would be very injurious. For instance, many producers make films for releasing companies offering them for sale to several companies until they have found a purchaser. It is always up to the purchaser to attend to the censoring, as the film has to be reconstructed and retitled to meet his particular requirements. Therefore, it would work a hardship for the producer to have to attend to the censoring, as under this condition, he would place himself under the danger of having his production pirated, if he could not have it copyrighted.

Also, if an American manufacturer should want to make special films for foreign countries, which films would not be adaptable for the United States, this would prevent him from copyrighting his films.

Under Section 10, a manufacturer could not export his films unless they had been licensed. He could not even have his cameraman in all parts of the country shipping the film to him, and he could not transport exposed (but not developed) positives or negatives. This would practically put the motion picture news film out of business.

Section 12 would place a prohibitive fee on the whole industry. All manufacturers and exhibitors will be very much against paying a fee for each duplicate copy. This is superfluous, as the commission is not spending any time in looking into duplicate copies.

In the revised Smith-Hughes Bulletin, submitted by Dr. Crafts, I notice several things which are also objectionable.

In Section 5, I call your attention to the provision requiring condemned parts of films to be left in the custody of the commission. This should be eliminated, as these parts can be used for export by manufacturers. They cost money and should not be confiscated when they are submitted to a board for approval or refusal.

Section 7 provides that films can be licensed only on presenting the scenario. This is certainly wrong, as the scenario by no means gives an absolutely true reproduction of the motion picture.

Section 7 also provides for a tag to be attached to each container. This would be very troublesome, as the motion picture films do not remain all the time in the hands of the same individuals, but pass from hand to hand practically every day. It would be a hardship to impose this provision on the exchanges, because of this and also the carelessness of exhibitors in not returning the containers the tags on which corresponded with the motion picture within.

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5/7-16

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WANTS PRODUCERS TO APPOINT OWN CENSORS

Reputable Manufacturers Can Be Trusted to Regulate Moral Tone of Motion Picture Productions, Declares Edgar Lewis.

By EDGAR LEWIS

V. L. S. E. Director.

Censorship is causing more discussion at the present time than any other subject that has to do with this remarkable new art. So much has been said and written by men who have a more facile pen than I, that I fear the subject, as far as the public is concerned, has, like many scenarios I have read, become very, very trite.

It is only at the insistence of many who have done me the honor to say they would like to hear my views, that I have determined to write as briefly as the subject will permit, what may, or may not be, a new angle or two to this menace.

First, we must understand that there are two classes of manufacturers, both of whom are affected by censorship. The first of these classes are they, who, at the beginning, spent their days and nights, their brains, their vitality and what little money they have, trying, with their every effort, to make this new industry a commercial success. To these men—all glory! If it had not been for their persistence and perseverance, their indomitable energy and undaunted faith in the future of the motion pictures, this new art would never have reached the high plane it has to-day. That they made many mistakes goes without saying. That a few of them pandered to the baser elements in our natures is a known fact. But these men were few. The great majority of the pioneers, like pioneers in every walk of life, fought their battles along the lines of decency, honesty and modesty. You cannot cite an instance of any of the old firms, whose trademarks became household words, whose watchword was not "cleanliness." The Vitagraph, Biograph, Lubin, Kalem, I. M. P., Reliance, Pathe, Thanhouser and others were in this group. They did not at all times make good pictures from a technical point of view, but they were always clean, wholesome and untainted.

Financiers Interested.

After a time, when they had earned a share of hard earned success, various large moneyed interests began to take notice. Many of these old firms brought in new partners—men with money, who they felt would help them expand and grow to still greater heights. Most of these new men were as clean of brain and as jealous of their ideals as were our friends, the pioneers.

So these affiliations, instead of hurting the morals of the motion picture as some ill-advised persons prophesied at the time, had had the reverse effect of broadening and lifting it.

"Small—But Dangerous."

Now comes the second class—small, but dangerous. They are the vultures, the jackals, the scavengers of the trade, who live on filth and the offal that has been ignored or cast aside as unfit by the healthy souled man. These are the ones who, seeing the golden harvest that has been reaped by hard, but honest endeavor, try to make capital off of the public that has placed well earned confidence in the legitimate manufacturers; the men who, with a few thousands of dollars, "produce" a picture under a high sounding title, engage more or less competent actors to play the parts, put it on in record breaking and art defying time, herald it in posters of many colors, spend money lavishly in spectacular advertising, market it, to unscrupulous men, who, in turn, rent it to the unwary exhibitor at what he considers a remarkably low price, and before the unsuspecting public has recovered from the shock, he has scavenged enough currency of the realm to pay him many times over for the comparatively small amount of his investment and has enough money left over to make two or three other "features."

This is the class of manufacturers who are continually casting a blight on the motion picture. They are the germ, the bacilli, the microbes of the healthy picture manufacturer, the same as microbes of disease are to healthy human beings.

This, at first sight, is a long preamble, but, to my mind, it is absolutely necessary to first make a distinction between the classes of manufacturers before we can touch the censorship question.

It is not within my knowledge to say positively whether the various boards of censorship are strictly honest in their rulings or not. If they are sincere in what they do they, by their own actions, plead ignorance of the world, or human nature, of what the public want, or what is best or worst for the picture lovers to see.

If they are dishonest and are influenced by honeyed words or honeyed shekels in their rulings then there is but one thing for them, expulsion from the board and court proceedings against them.

Most Pictures Are Clean.

Keeping in mind what I have said about manufacturers the deduction must be that the majority of motion pictures are more or less worth while, while there is a very small minority that are inferior in moral tone. The champions of censorship will say that as long as this is an admitted fact that censorship is necessary to eliminate the unwholesome few to protect the good.

Perhaps this is theoretically true, but it is not practicable. It would be all right if the boards were composed of high-minded men and women who were intimately acquainted with the motion picture industry and openly connected in some capacity or other with one of the reputable firms. Such a board would have to be made up of one person from each producing establishment, and the above qualifications would be absolutely essential. A board like this would take mighty good care that pictures were of a high standard. If one firm chanced to turn out a picture of questionable morals you may be sure that the whole board—with the exception of the member connected with that firm—would instantly put their ban on it and—good-by picture and all the time and money expended on it. It seems to me the only form of censorship that would be absolutely impartial, and it would of necessity tend to the uplift of the silent drama. It would mean a good salary added to the expense of every manufacturer; high grade men do not come cheap, and none but those who could in every way qualify would be tolerated. The smaller manufacturer, who could not afford this, could stake his all that fair and unprejudiced treatment would be given him by such a board.

All other censorship arrangements, whether municipal, State or Federal, are out of the question. While I am an optimist in every sense of the word and a believer in the good intentions of mankind in general, I am also an observer, and whatever common sense I may have tells me that boards composed of men and women who are not vitally interested in this form of education and entertainment either cannot, or will not be absolutely just. This is no reflection on the intention of these particular boards as a whole, but it would be as much of a physical impossibility for a body of men or women or both to judge of an art of which they know nothing, as it would be for me to explain the melody, or lack of melody, in Chinese music. It cannot be fair.

Censoring Art.

A self-appointed or politically appointed body of men have the same right to go into the New York Museum of Natural History, or New York Museum of Art, and destroy the nude statues there on the ground that they are indecent, as they have to eliminate some of the beautiful scenes which I know have been ruled out of some highly artistic and moral pictures I have seen.

They might as well condemn any newspaper for printing the story of a murder and a theft as to take it upon themselves to ruin another man's product by cutting out of his picture without his consent perhaps some of the most interesting and essential scenes in the story.

The same can be said of famous paintings, poems, works of fiction and sculpture. Why have not censor boards been appointed to rule on these?

Why is it that if a ballet or a number of beautiful young women dressed in abbreviated skirts are shown in a picture it immediately causes the ire to rise within the censor board's honest heart? But should a circus come to town they will gather the family together and visit "the grandest, most magnificent pageant on earth," and go wild with delight at the tumblers, the trapeze performers and the bareback riders, where every man, woman and child appears in skin tights that show every curve of the body.

The answer to it all is that it is simply a matter of individual taste for the elders and the parents' judgment for the children. Surely no self-respecting parent is going to allow his small children to patronize a motion picture theatre where obscene or indecent pictures are shown and no exhibitor with an ounce of common sense would be foolish enough to insist on cramming such pictures down the throats of patrons who don't want them. He knows it would spell business suicide.

As I have intimated before, the exceptional and occasional bad picture will creep in, but the exhibitor is probably just as much ashamed of it as our saintly censor boards, and each time he gets burned with one of this brand he is just so much more careful in the future.

"Am I my brother's keeper?" A big question truly. Evidently the censors' answer would be in the affirmative, and I might agree with them if they could furnish proof that they were better qualified than the "brothers" they want to keep.

FEDERAL CENSOR BILL IS REVIVED

Two Measures Sponsored by Crafts Faction Appear Simultaneously in House and Senate.

BOTH ARE OBJECTIONABLE

(Special Correspondence The Morning Telegraph.)

WASHINGTON, May 5.

Despite the fact that the Rev. Wilber Crafts has seemingly let the matter of federal censorship drop, after the strong resistance offered by the motion picture industry, the reverse is the case, as shown by the almost simultaneous introduction at Washington of two new censorship measures, almost identical in content. One of these bills has already been brought to the attention of the Senate by Hoke Smith, Senator from Georgia, while the other is at present in the hands of the House Committee on Education.

On Thursday the House Committee on Education by a divided vote agreed to report what is apparently a modified version of the Smith-Hughes bill. There are fifteen members of the committee, of whom eight, all Democrats, voted to report the bill. Chairman Hughes to-day informed The Morning Telegraph correspondent that the bill, in its modified form, will not be introduced in the House of Representatives until Monday. It will be referred to the Educational Committee, which has already voted to favorably report the bill to the House.

"It will take me several days to draft the report to be submitted to the House recommending passage," said Chairman Hughes. "The bill will probably be reported Tuesday or Wednesday."

The bill when reported, will take its place on the calendar, and will not be reached for consideration by the House for several months, unless a special rule is reported.

Objectionable Measure.

The Smith-Hughes bill is just as broad and drastic, although modified in form, as was the original bill, and will undoubtedly be just as objectionable to the

(Continued on Page 13.)

FEDERAL CENSOR BILL IS REVIVED

(Continued From Page 1.)

Motion Picture Board of Trade, because it provides for pre-publicity censorship by a commission.

Rev. Wilber F. Crafts, Treasurer of the International Reform Bureau, who favors the new bill, has started on a long tour of the Western States to drum up the sentiment in his propaganda for this legislation.

The bill agreed upon proposes to create a Federal motion picture commission of five members, to be appointed by the President, with the consent of the Senate, at salaries of $8,000 for the chairman and $7,500 for the other censors. The commission is to be stationed in Washington, but is to have branch offices in New York, Chicago, Los Angeles and other places, where films may be submitted for censorship.

All films except those dealing with current news would have to be submitted to censors before they could be released. Special permits would be provided for the temporary release of news films, subject to recall in case the board decided they were improper. Shippers of improper films would be subject to fines ranging upward to $1,000.

A fee of $2 on each original film and 50 cents on each reprint would be assessed against the producers, but provision is made for lowering this fee if it is found that the running expenses of the Board can be met at a smaller cost than the total revenue that would be produced from this levy. It is estimated that the total annual revenue from all sources at the proposed rate under present conditions would be about $130,000.

The Senate Measure.

While in outward appearance Senator Hoke Smith is the fostering parent of the measure brought before the Senate, he disclaimed all responsibility by saying in his introductory speech:

"I introduce what I understand is a bill which has been agreed upon by the friends, who are in favor of the regulation of motion pictures and a large number of the manufacturers of films. I introduce it, however, by request, and ask that it be referred to the Committee on Education and Labor."

The new measure, known as S 5671, proposes to "create a new division of the Bureau of Education, to be known as the Federal Motion Picture Commission, for the regulation of motion pictures intended for interstate and foreign commerce, and defining its powers and duties."

The law is not to constitute a money-making scheme, although there does not seem to be anything within its provisions to enjoin strict economy. And the commission is to collect from each applicant for a license or permit, except in the case of films previously exhibited, a license fee of $2 for each 1,000 feet or fraction thereof of film and 25 cents for each additional copy thereof licensed by the commission. It is provided, however, that upon the expiration of six months from the date of approval of the bill, and from time to time thereafter as circumstances warrant, the commission shall revise and fix the fees at such sums as will probably produce no larger income than is necessary to support the work of the commission, including salaries and all other expenses.

Probable Increase in Fees.

But anyone who knows anything about the work of the Government smiles at this clause and advances the thought that luxurious offices, little regard for the use of supplies and mileage, and a horde of employees, may require the fee to be advanced rather than decreased. Ninety thousand dollars is to be appropriated to put the law into effect. All fees received are to be paid monthly into the treasury of the United States. The revocation or cancellation of any license or permit issued shall not entitle the grantee to the return of the fee paid, although the same is to be credited upon the amount otherwise due for any subsequent license fee for the same film.

The Senate measure is very similar in its provisions to the bill being introduced by the House Committee on Education, but differs in one important respect. The House bill provides for the exemption of current news pictures, whereas the bill brought forward by Senator Smith carefully refrains from making any mention of news pictorials.

ALL READY FOR CENSORSHIP DRIVE

Big Guns Are Trained on Cristman-Wheeler Bill—Hearing Set for May 11.

SPECIAL TRAIN FOR FILM MEN

(Special Correspondence The Morning Telegraph.)

ALBANY, May 5.

All is in readiness for the big hearing before Governor Whitman next Thursday on the Cristman-Wheeler motion picture censorship measure, and from present indications it promises to be the most thoroughly concerted action ever recorded against a bill for State legislation.

Representatives of some of the largest and most influential film companies in the State will be on hand to voice powerful protests against the signing of the bill and there is every prospect that the Governor will veto it.

Arrangements are completed for a special train to carry a delegation of motion picture men to Albany.

Representatives of the Famous Players, Metro, Lasky, World, Mutual, Universal, Fox and other companies will make the journey to Albany. Jesse L. Lasky, who was one of the leaders in the fight against censorship in California, arrived from the Coast, and will be one of the principal speakers at the hearing.

Senator Files Brief.

Contending that the Cristman-Wheeler bill, which is now in the hands of Governor Whitman, would have the effect of giving the Board of Regents police powers, Senator George F. Argetsinger of Rochester, who bitterly opposed the bill on the floor of the Senate, has filed a brief with the Governor condemning the proposed law and urging the chief executive to veto the bill.

"Can the Legislature delegate its authority to the Adjutant of the State Department of Education in advancing this measure, and maintains that the Board of Regents was established to care for the educational system of the State and should not be given the powers to regulate public entertainments.

He also points out that the only kind of motion picture censorship that has been successful in the State is that authorized by local authorities. Senator Argetsinger also says:

"Can the Board of Regents create an organization of censors and place them in official positions, disregarding the educational system? Educators for years have been demanding that the administrations of schools shall be kept separate from other departments of government.

Out of Their Line.

"It is now proposed to require the educational department to perform duties in no way connected with education and to employ large numbers of men who will have nothing to do with educational matters. The Board of Regents was created and it has been maintained for the purpose of developing and fostering an educational system in this State.

"It is now sought to place upon it duties

(Continued on Page 13.)

Lasky Here for Censor Fight.

In order to appear personally next week before Governor Whitman at Albany at a hearing on the Cristman-Wheeler motion picture censorship bill,

Telegraph May 7

CENSOR BILL HEARING SHORTLY

(Continued From Page 1.)

entirely foreign to the purposes for which it was created and has been maintained.

"It is intended to require it to supervise and regulate entertainment and amusements. A portion of the police powers of the State is to be delegated to it, and the educational branch of the Government is to be required to build up and maintain an organization and exercising police powers.

"The censoring of motion picture films can be upheld only by the police powers of the State, but the bill in question does not stop here. It provides that the Board of Censors, under the supervision of the Board of Regents, shall supervise and regulate the display of motion picture films or reels.

"That this power of supervision and regulation is not confined to censorship alone, is shown by the sentence following it, which states that such power and authority shall include the power to inquire into and investigate moving picture films or reels intended to be displayed.

"Unquestionably power to regulate gives authority to license, and refers to the Board of Censors power to license all places in which moving pictures are displayed, takes away from local authorities the powers now invested in them of licensing moving picture theatres.

"The various municipalities of the State have controlled theatres for many years by the granting and revocation of licenses. The ordinances of different cities contain many regulations for the conduct of other places of amusement. Those ordinances will be nullified by the proposed act, and the entire power of regulation will be placed in the Board of Censors, subject to the supervision and control of the Board of Regents."

NING TELEGRAPH
DAY, MAY 8, 1916

FER BILL FOR EDERAL CENSORS

n Picture Commission to Be thed With Great Power Over Production and Projection.

MEASURE HAS OPPOSITION

n Industry Will Have to Bear pense of Government if Proposition Becomes Law.

cial Dispatch to The Morning Telegraph.)

WASHINGTON, May 7.

proposed new bill for the creation Federal motion picture commission d with far-reaching powers of pre- ity censorship has been agreed up- the House Committee on Educa- and Chairman Dudley M. Hughes t committee will introduce the bill he House to-morrow. It will be re- to the Education Committee as a r of form, and should be reported House by Wednesday. The Re- an minority members of the com- will file a report in opposition.

new proposed measure differs from the original Hughes-Smith that it has been much amended der to make it less objectionable to lm industry. It is essentially a blicity measure, however, and will posed by a majority of the film as well as by the Motion Picture of Trade. The new bill proposes ke the Federal censorship commit- n independent body like the Inter- Commerce Commission. It also des for five members to be appointed he President, subject to acceptance ejection by the Senate. Central will be in Washington, but deputy missioners and branch offices may be ed at the option of the commis-

Film Trade to Pay Expense.

he cost of Federal censorship is to orne by the film industry. The bill oses an initial appropriation by Con- of $90,000 to pay the cost of Fed- censorship. But the commission is ollect fees from applicants for li- es at the rate of $2 for each 1,000 of film licensed, and 50 cents for additional copy of films. This money be turned into the Treasury. After expiration of six months the commis- may revise the fees so that they produce no larger income than is essary to support the censorship com- sion.

The commission would have no au- rity over films not shipped in inter- te or foreign commerce except those be exhibited in the District of Colum- the Federal territories, and places der the local police power of the Fed- l Government. In these places no s are to be exhibited without licenses the commission, even if the films e not been shipped in interstate com- rce.

With respect to the States, the com- ssion has no power to prevent the hibition of films and is only given wer to reach such films by compell- them to be submitted for censorship intended to be shipped in interstate mmerce. But this is a very broad wer, since it means that no film made New York, or California, may be ex- bited in any other State or Territory thout the approval of the commission, cause such films would necessarily ter interstate commerce.

How to Get a License.

All films intended for interstate or reign commerce must be submitted approval or disapproval of the com- ssion. If the commission considers em obscene, indecent, immoral, inhu- an, or finds that the films reproduce tual bullfights or prizefights, or be- ves that they would corrupt morals incite to crime, the Federal censors ust refuse to license such films for hipment in interstate or foreign com- erce. The film may only be trans- orted from one State to another if censed by the commission. Any per- on, firm or corporation transporting an nlicensed film across State lines would e liable to a fine of $1,000, imprison- ent not more than a year, or both, nd the unlicensed film so transported ould be liable to confiscation.

Realizing that it would take years or the commission to censor films al- eady in existence, and also as a sop to he motion picture industry in an effort o obtain its support for the proposed lan of Federal censorship, the new ill proposes to allow all such films to nter interstate commerce without being nspected by the Federal censors. But ven with regard to such films the bill rovides that application must be made or a "permit" for them to enter inter- tate and foreign commerce.

Applications for these permits for in- erstate shipment of existing films must e made within sixty days after the bill oes into effect as law. There are cer- ain other exceptions. Films portraying urrent events may receive permits for nterstate shipment without inspection, nd films of a strictly scientific charac- r intended for use only by the learned rofessions must be allowed interstate hipment without inspection by the com- ission upon a sworn statement that the lm is not to be publicly exhibited.

May 6/16

THE MOTION PICTURE DAILY TRADE SHOW BULLETIN,

IT IS UP TO THE PEOPLE

By SIEGMUND LUBIN.

Censorship is an epidemic in its early stages. It will run its course and disappear ,as has the pastime of burning witches at the stake and the legend of the stork.

The world grows wiser every day. The once popular belief that the best cure for rheumatism was to carry a horse chestnut in your pocket is subsiding. Most people are now agreed that the moon is not made out of green cheese.

No robber baron lurks around the corner to set fire to your garage and slaughter your vassals. The curfew bell has stopped ringing and you no longer build stockades to keep Indians out of your front yard.

But, although there are moments when to prove it requires argument, you will find if you take the trouble to investigate that the constitution on which this democracy was founded is still in existence. It contains the antidote to state censorship and any other inheritance of monarchial tyranny that seeks to take root in this republic.

The men and women who, by their presence, give endorsement to the manufacture of life motion piceures have not yet awakened to a realization of the principle of censorship. They have not yet considered that they are permitted to see only that which a censor, whose qualification is frequently the color of his vote, decides they may see. It will be when they learn that they are taxed for the support of a plain human being like themselves who is to inform them that this is a bad and this is not and that they are not to be trusted to decide for themselves ;it is then that their voices in indignant protest will reach the ears of the legislators. And the legislator who has profited by the experience of ages is aware th when vox populi begins to buzz with indiznation it is time listen and respond soothingly.

If the feudal system of state censorship may endure in this de ocracy ,and that it can is conceivable, it is logical to anticipate extension into the forging of other shackles. Ingenious applicati of the theory would doubtless spare us the perplexity of selecti our own meals in public restaurants. A censored sermon from pulpit would also figure as a possibility.

Calling censors harsh names is not going to help. The reme is in the understanding of the men and women of the Republic. A some time it is going to be applied. It would be soon, were enlig enment to proceed from a source eminently qualified for the t but which appears to be peculiarly apathetic to an imposition wit principle so threatening.

The newspapers have not yet evidenced a full comprehension the issue to which they seem strangely indifferent. This, too, a condition that will remedy itself. The opening blast would sounded violently were a censor permitted to stroll at midni into the editorial rooms of a certain Kentucky journal and, giv the proofs the once-over, instruct Col. Henry Watterson to eli inate several columns before the morning's issue could be officia "passed."

Meanwhile, and finally, it is up to the people. Keep the lig before them.

4D

Movie Tickets to Stay Up, Pictures Will Be Improved, National Exhibitors' View

BY JAMES D. KILGALLEN

CHICAGO, Jan. 12.—(United News) —Mr. Main Street movie proprietor believes that he will not have to cut the price of admission if he can get the right kind of pictures.

Mr. Broadway producer thinks prices are not too high. Considering that Uncle Sam is still charging war-tax, and he doesn't want prices to drop.

A heart-to-heart talk was held here Tuesday by both of these gentlemen. The occasion was the annual conference of the First National Exhibitors Circuit, at which theater men from all over the country were present.

A. P. Brentinger, general manager of five theaters in Indiana said the people aren't complaining about the prices, the kick is against the pictures.

"The people are 'shopping,'" he said. "Too many stars have been featured in bad plays. A star cannot, as a rule, carry a picture alone. There has been too much production and not enough discrimination.

"All of us agree the industry needs attention," said Robert Lieber, of New York. "We have all been squandering. We must tighten up. It has been the same way in other businesses.

"Will the salaries of your stars be cut," Lieber was asked.

"The salary of the star will, as always, depend upon ability to attract," was the answer. "No star who can amuse or entertain the people will suffer any reduction."

The small town managers said that 50 cents was their admission price limit.

It was the concensus that the day of the "adults only" movie vamp and blood and thunder pictures is passing, if it has not already passed, and that, instead, what the country wants and will gladly pay for, is good "human appeal" pictures and rich, natural comedy.

BETTER MOVIES AT PRESENT PRICES, PRODUCER'S PLAN

NEW YORK, Jan. 12.—(By United News.)—"Better movies at the same prices" is the answer of the leading film producers in the East to the question; will the elimination of overpaid stars and directors from filmdom means a return to the old five and ten cent admissions to the shows?

The dollar and two dollar a seat movie is here to stay, say the producers and, as explained by officials of the leading houses here Tuesday, the reason is this.

"We are cutting off many so-called stars and many over-rated directors, but we are bunching our stars on fewer films, which means that these films must bring in the money that more but poorer and less expensive films brought in before. There will be more half million dollar productions but vastly fewer $25,000 affairs. We believe that we can put these out without raising movie theatre prices, but certainly we can't put them out and reduce prices generally."

Nevertheless, there are some price reductions for movies in certain localities. But these have resulted from inability of the people to maintain the former prices, not to reductions in the cost of making the films.

Detroit was cited as an example. Theatre tickets have been reduced somewhat there as a result of so many men being out-of work following lay-offs in the motor industry. Similar conditions in other cities have produced like action.

Generally speaking, however, present prices for movies will stand indefinitely, say the producers.

GRIFFITH OUTLINES PLANS TO REVOLUTIONIZE FILMS

MAMARONECK, N. Y., Jan. 12.—(By U. P.)—The entire movie industry is in the process of a thorough reorganization which will place it on the strongest basis it has ever known, from the standpoint of both the producer and the public, David Wark Griffith declared in an interview today.

According to the famous producer, the apparent slump in the motion picture business is due to three factors.

First, complete readjustments affecting everyone from the high salaried stars to the unskilled laborers.

Second, manufacture of bigger pictures to run several weeks, replacing the "one night stands."

Third, creation of a surplus of pictures following the years of underproduction that resulted from the war.

Griffith emphasized, that there had been no appreciable falling off in attendance at movie theatres and that increased cost of production had been more than offset by greater receipts.

"One picture alone has had a gross income of $3,500,000," Griffith said.

Griffith was asked what he thought about reports that the one-candlepower movie star" is on the wane.

"I cannot qualify as an expert on celluloid astronomy because I never went in for it," he replied. "But I do know that with the rapid improvement of the quality of motion pictures the individuality of the actor is becoming submerged, as in the case of the greatest stage productions, and I can apply Shakespeare's words to the films: 'The play's the thing.'"

"Of course, there are a few real film stars whose personality never could be dimmed. I refer to Chaplin, Fairbanks, Mary Pickford, Charles Ray, Lillian Gish, Norma Talmadge and Nazimova.

'In the past it has been the custom of some producers to sieze upon some curly haired boy or bl geyed ingenue and feature them to death just because they are good to look at. Naturally, there will always be some demand for that type of pictures—the matinee idol has never wholly lost his popularity. Discriminating people, however, are demanding well written, produced and acted pictures, regardless of whether or not the cast is as full of stars as the milky way.

"I predict that within ten years, possibly half that time, people will be paying $5 each to see one motion picture, running two and a half or three hours, as they now do for the best stage plays. The smaller pictures will occupy a position analyogous to vaudeville.

"To illustrate the confidence that real financiers have in the future of the industry, I may say that a group of big men is planning to spend $2,250,000 in making one picture, the book rights alone to cost $600,000."

THE MORNING TELEGRAPH MAY 9, 1916.

EMINENT JURIST OPPOSES CRISTMAN-WHEELER BILL

Former Chief Justice Edgar M. Cullen Prepares Opinion Condemning Censorship Bill as "a Piece of Outrageous Legislation."

It was announced at a luncheon given at Delmonico's yesterday by Lee Ochs, President of the New York State Exhibitors' League, to representatives of the foremost film manufacturing concerns and exhibitors in the United States, that Edgar M. Cullen, former Chief Justice of the New York Court of Appeals, is drawing up an opinion, to be presented to Governor Whitman next Thursday, declaring the Cristman-Wheeler censorship bill unconstitutional to the extent of being "a piece of outrageous legislation."

[illegible]ests of the luncheon comprised a [illegible]phalanx of motion picture interests [illegible]ared to oppose to the last ditch this [illegible]asure, which has already passed both [illegible]ouses of the Legislature, and are hopeful of demonstrating to Governor Whitman in a special hearing at Albany on that day that it is unworthy of his signature.

Film manufacturers and exhibitors have had differences among themselves in the past over the reasonableness and desirability of Federal censorship. On that question they have been hopelessly split into many coteries. But regarding the Cristman-Wheeler bill, which creates a board of censors to be appointed by the Regents there is unanimity of disapproval, which is both bitter and vigorous.

Cost $500,000 a Year.

If this bill should become a law its estimated cost to motion picture manufacturers and producers would be in round figures not less than half a million dollars a year.

J. Robert Rubin, general counsel for the New York State Exhibitors' League, explained the serious character of the bill. He showed, as a sample of the methods pursued by its backers, a large postal card, which is being sent broadcast through the mails by the New York Society for the Prevention of Crime, urging citizens to subscribe themselves in favor of this scheme of State censorship.

Misrepresentations and false statements are set forth on this card, Mr. Rubin said, for the purpose of leading uninformed persons to believe that many film corporations are in favor of the proposed law. On the contrary, they are all unalterably opposed to it.

Among the speakers yesterday were T. J. Harrington, president of the National Exhibitors' League, who came on from Pittsburg; J. Stuart Blackton, president of the Vitagraph Company; W. W. Irwin, general manager of the V. L. S. E.; Walter N. Feligsberg, counsel of the Triangle; Arthur Friend, counsel of the Lasky Photo-play Company; Cordon Meyer, representing the Paramount Picture Corporation; Edwin M. Thanhouser, of the Thanhouser Film Company; E. M. Seabury, counsel of the Motion Picture Board of Trade, and Mr. Harrington, already mentioned.

Rubin Named as Chairman.

On a motion put by Arthur Friend, Mr. Rubin was selected as chairman of a committee to represent the united opposition to the bill. He at once named the following members of the league to assist him in making the proper presentment to the Governor next Thursday: Edwin Thanhouser, Lee Ochs, E. M. Seabury, Arthur Friend and William A. Brady. They will meet to-day to talk over the situation.

L. J. O'Reilly, secretary to William Randolph Hearst, announced the engagement of a special train to carry the delegation to Albany, leaving Grand Central Station at 8.45 P. M. and arriving at the capital at noon. Speakers for the opposition in the hearing before the Governor will be Martin W. Littleton, Bainbridge Colby, W. W. Irwin, President Brenton of the National Board of Review and several others representing educational and sociological bodies.

Arthur James of the Metro Pictures Corporation expressed the appreciation of the league members for the hospitality and spirit of steadfastness extended by their host, Mr. Ocns.

Among others present were President Berst of the Pathe Company, E. A. McManus of the International Film Corporation, Joseph Blumenthal, treasurer of the State Exhibitors' League; Richard A. Rowland, president of the Metro Pictures Corporation; Messrs. Busch and Rosenthal of the World Film Corporation, Samuel Goldfish and Jesse L. Lasky of the Lasky Photo-play Company and Adolph Zukor, president of the Famous Players Film Company.

THE MORNING TELEGRAPH TUESDAY, MAY 9, 1916.

THOUSANDS URGE FILM BILL VETO

Samuel Gompers Tells Governor Whitman He Is Opposed to Censorship Measure.

PUBLIC HEARING THURSDAY

(Special Dispatch to The Morning Telegraph.)

ALBANY, May 8.

Thousands of letters, telegrams, postcards and petitions have been received by Governor Whitman protesting against the Cristman-Wheeler motion picture censorship bill, which is scheduled for a hearing before the Governor on Thursday.

Samuel Gompers, president of the American Federation of Labor, is among those who recently filed with the Governor a long letter in which he earnestly opposed the signing of the bill providing for a State Board of Censors on motion pictures. Among others appealing to the Executive to veto this proposed law are the united theatrical enterprises of Buffalo, the National Board of Review of New York, Vitagraph-Lubin-Essanay, Inc., Eastman Kodak Company of Rochester, and George J. Smith, of the Board of Examiners of the Department of Education of the City of New York.

Seth Moyles, of the lodge of Elks of Los Angeles, Cal., in a telegram to Governor Whitman yesterday, said: "As a New York business man and consistent supporter of your policies, and on the behalf of two hundred distinguished authors for whom I have acted as a literary agent, such as Rex Beach, Gilbert Parks, Conan Doyle, Rupert Hughes, Emerson Hough and many others who cannot register timely protests, I respectfully urge your veto of the New York State censorship bill passed By the Legislature.

"My operations in sixteen years have exceeded $5,000,000 and I feel warranted in stating that this bill will displease the public and prove injurious to the producers, exhibitors and contributors alike."

DENIES RAILS' INJUNCTION

THE WORLD: TUESDAY, MAY 9, 1916

MOVIE CHIEFS PLAN TO FIGHT CENSORS' BILL

Eminent Lawyers Will Speak for Them at Whitman Hearing Thursday.

A meeting of motion picture executives was held in Delmonico's yesterday to formulate plans for a protest to Gov. Whitman against the proposed Cristman-Wheeler bill for a State Board of Censors.

That the industry is practically united in a fight against the bill is shown by the list of those at the meeting. They were Jesse L. Lasky of the Lasky Feature Play Company, J. Stuart Blackton of the Vitagraph, W. W. Irwin of the Vitagraph-Lubin-Essanay, Lee Ochs of the Exhibitors' League, Edwin Thanhouser of the Thanhouser Company, Arthur James of the Metro, William M. Seabury of the Motion Picture Board of Trade, J. A. Berst of Pathe, Adolph Zukor of the Famous Players, J. C. Myers of the Paramount, William A. Brady of the World Film, and Mr. Seligsberg of the Triangle.

J. Robert Rubin was appointed as chief legal advocate for the movies at the public hearing before Gov. Whitman in Albany, Thursday. Bainbridge Colby and Martin Littleton will also represent the motion picture men, and an opinion on the law by former Chief Judge Cullen of the Court of Appeals will be read.

THE NEW YORK TIMES TUESDAY, MAY 9, 1916.

UNITE AGAINST CENSORSHIP

Movie Men Plan a General Protest Against the Bill.

A meeting of moving picture manufacturers and distributors was held yesterday at Delmonico's to discuss means of offering united opposition to the Cristman-Wheeler Censorship bill, which has been passed by both branches of the Legislature and is awaiting the Governor's signature. The meeting was one of the most representative in the history of the industry, as the manufacturers are practically unanimously against the bill. Representatives of the Lasky, Metro, Vitagraph, Pathé, Famous Players, Thanhouser, International, World, Triangle, Arrow, Paramount, and V. L. S. E. companies were present.

J. Robert Rubin was appointed to present the general protest and Bainbridge Colby and Martin W. Littleton will be among those who will speak for the picture interests. The bill will come up for hearing Thursday and representatives of the companies opposing it will go to Albany by special train to attend the hearing.

W YORK AMERICAN—WEDNESDAY, MAY 10, 1916

hy Cristman Censorship Bill Should Be Disapproved

By Bainbridge Colby

only does the Cristman-Wheeler bill give to the censors the *arbitrary* power to suppress a film they (or any agent) do not deem r," but even their approval, once may be revoked. No power could e arbitrary, subjecting, as it does, able product of creative art and al skill to the continuing hazards individual opinion, which, if hon- quite as likely to be capricious any event, not above the plane lligence of the inferior political holders who will constitute the

Burke alone but the Supreme of the United States has expressed in terms of strong repugnance to power as this. The late Justice ews, in a leading case, speaking r highest court, said:

hen we consider the nature and heory of our institutions of gov- ent, the principles upon which are supposed to rest, and review history of their development, we constrained to conclude that they ot mean to leave room for the and action of purely personal and rary power. * * * For the idea that one man may be com- d to hold his life, or the means ving, or any material right essen- to the enjoyment of life, at the e will of another, seems to be in- able in any country where free- prevails, as being the essence of ery itself."

RBITRARY POWER ILLEGAL.

another case of high authority, the yland Court of Appeals, discussing arbitrary power which a certain nance committed to the unrestrained of a single public officer, said:

"When we remember that this ac- or non-action may proceed from mity or prejudice, from partisan l or animosity, from favoritism and her improper influences and motives, y of concealment and difficult to detected and exposed, it becomes necessary to suggest or to comment n the injustice capable of being ought under cover of such a power, that becomes apparent to every- e who gives the subject a moment's nsideration. In fact, an ordinance hich clothes a single individual with ch power hardly falls within the main of law, and we are constrained pronounce it inoperative and void."

Abounding in similar expressions are reported cases and the leading com- ntaries far too numerous for me to .

A serious defect in the Cristman bill, d one that aggravates the arbitrary aracter of the power which the censors ill wield, is the absence of a provision r an appeal to the courts. The vic- ms of the arbitrary power lodged in e Board of Censors are thus doubly ronged in being deprived of the right a judicial review, where the undefined and fantastic powers of the board are exercised with prejudice or absurdity, as will frequently occur.

TENDS TO CORRUPTION.

Another objection to the bill is that arbitrary power tends to corruption. o quote Burke again:

"An arbitrary system must alway be a corrupt one. There never was man who thought he had no law bu his own will who did not soon fin that he had no end but his own profit. Corruption and arbitrary power are of natural reciprocal generation, necessarily producing one another."

Indeed, the modern law of dramatic censorship in England was the direct outgrowth of political corruption. It was the work of Walpole, whose evil fame it is to have "raised bribery to a system" and to have plunged Parliament to a depth of degradation never equalled before or since.

The law, introduced by Walpole and passed by his influence, was the answer of a frightened House of Commons to Fielding's play entitled "The Historical Register," in which a character, obviously suggesting Walpole, was presented distributing purses red-handed among his supporters. People wondered why Walpole, who possessed the finest extant collection of profane and wicked stories, had suddenly come forward as a champion of morality.

But this was only a surface appearance. It was as the champion of immorality on a huge scale that Walpole was acting in reality, and it was to shield that immorality from public view that the censorship law was passed. It called forth the famous protest by Chesterfield, that went straight to the heart of the matter, in the following admirable words:

CHESTERFIELD'S PROTEST.

"If poets and players are to be restrained, let them be restrained as other subjects are, by the known laws of their country; if they offend, let them be tried, as every Englishman ought to be, by God and their country. Let us not subject them to the arbitrary will and pleasure of any one man. A power lodged in the hands of a single man, to judge and determine without limitation, control or appeal, is a sort of power unknown to our laws, and inconsistent with our constitution; it is a higher and more absolute power than we trust even to the King himself; I must, therefore, think we ought not to vest any such power in the Lord Chamberlain."

Logical and irrefutable as was this protest, it evoked no response from a venal Parliament, and the bill became a law. The history of its operation has been one of hopeless confusion, vexation and futility. It has interfered with freedom of speech and rights of literary property. It has done no good and, unfettered by custom or law, it has often inflicted grave injustice.

Jan. 11-16 NEW YORK AMERICAN—The

How Censorship Works in Canada

WE believe that the law creating a censorship of moving picture plays is unconstitutional because it attempts to substitute an irresponsible power of prohibition BEFORE production for the recognized and constitutional power of the courts to punish the producers of unlawful plays AFTER the commission of the unlawful act.

A lawyer so able as Governor Whitman will see the force of this argument, we think, without our elaborating it.

The fundamental theory of our whole system of government is the entire liberty of any citizen to print or picture or speak or do anything he chooses, subject only to the peril of the law if he abuses that liberty to print or picture or speak or do anything unlawfully.

This is the sharp distinction between our American institutions of liberty under law applied by the courts and enforced by the executive and the institutions of State bureaucratic inspection and permission or prohibition which obtain in most European monarchies.

In practice, censorship of moving picture films has worked as might be expected. For example, in British Columbia last year the censorship forbade the exhibition of over 800 films, of which thirty-seven were forbidden because they might be "offensive to religious orders;" three because they pictured snakes; sixteen because they reflected upon England's allies in war; twelve because the original pictures were made in Germany and Austria; thirteen for disrespect to clergy; four for ridicule of temperance movements; thirty-six because against public policy; twenty-three because construed to be anti-British, and twenty-two on account of "unnecessary display of United States flag."

These figures are taken from the official Government report.

So we have here in British Columbia valuable properties destroyed and ordinary private rights subjected to the PERSONAL, POLITICAL, PARTY, RELIGIOUS AND DENOMINATIONAL VIEWS AND CAPRICES of the censor.

We submit that the people of New York do not want anything of this kind in the State of New York. And we are pretty sure that Governor Whitman will agree with the people.

American
THURSDAY, MAY 1 1916

ILM INDUSTRY PROTEST TO-DAY AGAINST CENSOR

All Branches of Moving Pictures to Denounce Proposed Law Before Governor.

Presenting a united front in opposi- on to the Cristman-Wheeler bill, hich would create State censorship f motion pictures, the various ranches of the motion picture in- stry will be represented this after- on at Albany. Governor Whitman ill hold a public meeting to discuss e demerits of the proposed law.

Motion picture producers, distribu- rs and exhibitors—the men who ake the pictures, those who sell em and those who show them to the eatre-going public and those who e them—will present their views to e Governor.

A special train of Pullmans will rry the protestants against the bill. ore than 300 persons, representing very motion picture producing and istributing company in America, and legates from the New York State eague of Exhibitors will be on the rain which leaves the Grand Central tation at 8:45 this morning.

Among those who will speak against the bill are the Rev. Dr. Charles H. Parkhurst, Bainbridge Colby, Martin W. Littleton, A. G. Meyer, Assistant District Attorney; W. W. Irwin and J. Robert Rubin. Mr. Rubin is chairman of the committee in opposition to the Cristman-Wheeler bill, the others being Arthur S. Freind, representing Lasky and Famous Players; Walter N. Seligsberg, representing D. W. Griffith, Thomas Ince and Mack Sennett productions; William A. Brady, representing the World, Equitable, Brady and Shubert film productions; Lee A. Ochs, president of the New York State League of Motion Picture Exhibitors; Edwin Thanhouser, representing American, Signal, Gaumont, Horsley and other Mutual producing companies; W. M. Seabury, general counsel of the Motion Picture Board of Trade, and E. A. MacManus, International Film Service.

Assisting Mr. Rubin, as chairman of the general committee, are John Flinn, chairman of the Committee of Arrangements; Albert S. LeVino, secretary of Mr. Flynn's committee, and Arthur James, chairman of the Press Committee.

Mr. Rubin will deliver to Governor Whitman the written opinion of Edgar N. Cullen, formerly Chief Justice of the Court of Appeals, declaring the Cristman-Wheeler bill not only unconstitutional under the State Constitution, but also under the Federal Constitution.

The International Film Service has been carrying on a fight against the measure, and at the Motion Picture Convention got thousands of signatures against the bill, which were forwarded to Governor Whitman.

An elaborate luncheon was served yesterday to the members of the motion picture trade press by the International Film Service at the Advertising Men's League of New York.

MAY 11, 1916.
THE SUN, THURSDAY,

Censoring the Motion Pictures.

Except that it may furnish a few political jobs there appears no demand for the censorship of motion pictures as proposed by the Cristman-Wheeler bill, which comes up to-day for hearing before Governor WHITMAN.

In the three States where legal censorship has been tried it has been satisfactory neither to the producers of the pictures nor to those who pay to see them. The censorship has been generally considered inefficient; and in one State it has been so narrow and prejudiced as to bring the work of the board into ridicule and to cause a demand for repeal of the law that created it. In each of the three States the constitutionality of the law creating the boards has been questioned.

The protection of children against objectionable pictures is no better secured by this bill than it is by the present plan of the National Board of Review in providing special programmes for children and stimulating exhibitions for their benefit.

The Cristman-Wheeler bill, providing for no approval of a part of a picture, but requiring approval or rejection of it entire, inflicts unnecessary expense on the producer. Another objection that has been urged against the bill is that the charges are so high as to amount to special and unjust taxation, which will fall ultimately upon the patrons of the exhibition.

Public sentiment will continue to be, as it has been, the strongest force for the elimination of objectionable pictures. There is no more general and popular demand for the censorship of the motion picture than for a censorship of the stage, paintings, books or the press. The measure is impractical and undemocratic.

GLOBE AND COMMERCIAL ADVERTISER, NEW YORK, THURSDAY, MAY 11, 1916.

MOVIE MEN OFF TO FIGHT BILL

Will Protest to Whitman Against Proposed Cristman-Wheeler Law Establishing Censor.

In an effort to kill the Cristman-Wheeler bill, which would establish a state censorship for motion pictures, more than 300 men, representing every motion picture producing and distributing company in the country, will leave to-day aboard a special train for Albany, where they will present a protest to Governor Whitman at a public hearing.

J. Robin Rubin, chairman of the delegation, will deliver to the governor the written opinion of Edgar N. Cullen, former chief justice of the Court of Appeals, who declares that the bill is unconstitutional under both the state and federal constitutions.

Among the men who will speak against the bill are the Rev. Dr. Charles H. Parkhurst, Bainbridge Colby, Martin W. Littleton, A. G. Meyer, Assistant District Attorney, and W. W. Irwin.

Among those who will be present are:

Arthur S. Friend, representing Lasky and Famous Players; Walter N. Seligsberg, representing D. W. Griffith; Thomas Ince and Mack Sennett productions; William A. Brady, representing the World, Equitable, Brady and Shubert film productions; Lee A. Ochs, president of the New York State League of Motion Picture Exhibitors; Edwin Thanhouser, representing American, Signal, Gaumont, Horsley, and other Mutual producing companies; W. W. Seabury, general counsel of the Motion Picture Board of Trade and E. A. MacManus, International Film Service.

Assisting Mr. Rubin, as chairman of the general committee, are John Flinn, chairman of the committee of arrangements; Albert S. LeVine, secretary of Mr. Flinn's committee, and Arthur James, chairman of the press committee.

Telegraph May 11-1916

FILM MEN RUSH TO ALBANY FOR GOVERNOR'S VETO

Special Train To-day Bears Excursion of Motion Picture Delegates Who Will Argue for Disapproval of Measure Now Waiting Only Signature to Become Law.

FIGHT CENSORSHIP BILL

Screen Factors and Associates Are United on Vital Matter. Former Chief Justice Edgar M. Cullen Presents Opinion That Its Enactment Would Be Unconstitutional.

A special train bearing the representative opponents to the Cristman-Wheeler censorship bill, will leave Grand Central Station at 8.45 this morning. The business of this excursion to Albany is to convince Governor Whitman that the proposed enactment, which requires only his signature to become a law, is an outrageous piece of legislation which is not only unjust and burdensome to a legitimate industry, but is in flagrant conflict with the Constitution of both the nationa and the State.

For the first time since the motion picture business became a subject of legislation, every individual, company, factor and organization in that industry is solidly united upon one issue, viz., to prevent the enforcement of the Cristman-Wheeler bill. For one hour this afternoon Governor Whitman will listen to reasons why he should veto the measure. The statements of the New York Society for the Prevention of Crime, to the effect that the moving picture people are divided on the subject, will be disproved in person and by the petition of representatives of every branch of the business.

Solid for a Vote.

Leo Ochs, president of the New York State Exhibitors' League, accompanied by thirty representative exhibitors from Manhattan, the Bronx and Brooklyn, will urge the opposition of their organization against the threatened law. The exhaustive opinion prepared by Justice Edgar M. Cullen, former Chief Justice of the New York Court of Appeals, in which that eminent jurist attacks the Cristman-Wheeler bill as flagrantly transgressing the constitutional rights of those engaged in the motion picture business, will be presented to the Governor by J. Robert Rubin, general counsel for the New York State Exhibitors' League, who will direct the arguments of protest against that measure.

The Metro Pictures Corporation will be represented in this expedition by President Richard A. Rowland, Treasurer Joseph W. Engel, Arthur James, Harry John, Edwin M. Saunders, L. Lawrence Webber, president of Popular Plays and Players; Charles Maddock, general manager Colombia Pictures Corporation; Fred J. Balshofer of the Quality Pictures Corporation, B. A. Rolfe, president of Rolfe Photo-Plays (Inc.) and manager of the Strand.

Powerful Delegations.

President John R. Freuler and Secretary Samuel M. Field, with a number of their officials, will represent the Mutual Film Company; Jesse Lasky, Samuel M. Goldfish, Arthur Friend, and John W. Flynn will stand before the Governor in behalf of the Lasky Photoplay Company; Adolph Zukor will head a committee from the Famous Players Company; President W. W. Hopkinson and General Counsel Cordes Meyer will represent the Paramount and William A. Brady with ten associates of the World Film Corporation will add their presence and voices to the plea for a veto.

Ten delegates from the International Film Service headed by Manager E. A. MacManus and accompanied by L. J. O'Reilly, Secretary to William Randolph Hearst, who will also be in charge of the train; General Manager J. A. Verst, of Pathe (Inc.); W. E. Shellenberger, President, and A. S. Le Vino, manager, of the Arrow Film Company; J. Stuart Blackton accompanied by ten of his associates of the Vitagraph Company and W. W. Irwin with a dozen others of the V. S. L. E. staff will be among the most resolute petitioners for Governor Whitman's veto of the Cristman-Wheeler bill.

Prominent delegations will go from the Moving Picture Branch of the

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GLOBE AND COMMERCIAL ADVERTISER, THURSDAY, MAY 11, 1916.

NO EXCUSE FOR FILM CENSORSHIP.

Governor Whitman gives a hearing to-day on the Cristman-Wheeler bill creating a board of motion picture censors to be appointed by the regents of the State University. That the measure passed both houses of the legislature does not imply by any means that it represents the majority view of the public. On the contrary, public sentiment is strongly against the film censorship idea, and Governor Whitman will be meeting the wishes of the people if he vetoes the bill.

There is no more reason why motion pictures should be censored than that books, pictorial representations, the press, and the stage should be passed upon by official arbiters of morals. The whole idea is undemocratic and impracticable. As for the Cristman-Wheeler bill, the main objections to it may be briefly set down as follows:

> In providing for censoring films found to be "sacrilegious, obscene, indecent, or immoral, or tending to debase and corrupt the morals," the board would be performing unnecessary work, as the present laws are ample to cover all such exhibitions.
>
> The proposed law would not protect the child as well as it is protected now by the National Board of Review, which provides special programmes for children and stimulates exhibitions for their benefit.
>
> There would be constant litigation if the bill became law, as manufacturers would not hesitate to bring mandamus proceedings if they disagreed with the board's judgment. This has been the experience in the three states which have adopted special censorship.
>
> No provision is made for approval in part of a film. It must be either passed as a whole or rejected. This would be unfair to the manufacturer, as under the present plan the proportion of eliminations to rejections is about twenty to one.
>
> The motion picture, broadly speaking, is amusement rather than education, and jurisdiction over it should not be given to an educational body.
>
> If we must have film censorship, it should be directed by the federal government and not by the states. It is unfair to the manufacturer to ask him to cater to the whims of different boards of censorship. There should be one standard of morals for the whole country.

The motion picture industry is regulated sufficiently as it is to meet all reasonable demands. The National Board of Review inspects 99 per cent. of all films put out, and the morals of the motion picture today, generally speaking, are on as high if not a higher plane than those of the spoken drama. The chief fault to be found with moving pictures is that the serious ones are often outlandishly ridiculous, and the alleged comedies an insult to the intelligence of the average audience. If a state censorship would be the means of remedying this state of affairs there might be some excuse for considering the proposal. Otherwise no.

THE EVENING SUN, THURSDAY, MAY 11, 1916.

Meddling With the Movies.

The proposals to subject moving picture films to censorship by Federal and State authorities are worse than useless. The most direct result from enacting such meddlesome measures—a result that would be felt by the pocket of every movie fan—would be an increase in moving picture show admissions to meet the new taxes. How heavily these taxes would fall is indicated by the fact that the State law would impose a levy of $10 for every 1,000 feet of original film examined and $5 for every 1,000 feet of duplicate film.

But this, while the most obvious, is not the most pernicious feature of the movie censorship scheme. If we are to have movie censors why not play censors, book censors and newspaper censors? In its nature moving picture censorship is un-American if not unconstitutional. How it might be exercised to the injury of certain producers and the advantage of others, should unprincipled politicians gain control, need not be explained.

Fortunately Congress has not yet passed the law creating a board of five Federal moving picture censors as proposed, and the Washington bill may die in committee. But the New York Legislature has passed the Cristman-Wheeler bill and only Governor WHITMAN can prevent it from becoming law by vetoing it. This he should do without hesitation. Moving picture plays are clean enough, and those that are silly could not be suppressed by the censors on that score only.

MORNING TELE[GRAPH] THURSDAY, MAY

Faversham Closing.

J[illegible] Peltret, who has [been] f[illegible] of William Faversham [illegible] "[illegible]" this season, arrived [illegible] yesterday and announced that [illegible] would close up shop on Saturday [illegible] in Binghamton. Mr. [illegible] Peltret, may be a highly [illegible] of general diversion throughout [illegible] try, but they did not interfere [illegible] box office business of the Faversham tour, save in one instance.

"We struck a Virginia town [illegible] after 'The Birth of a Nation' [illegible] played there," declared Peltret [illegible] day, "and the receipts of [illegible] looked like the standing of the [illegible] in the National League. The [illegible] naturally took all the money [illegible] of that town."

Rialto Gossip.

Theodore Mitchell is on his [illegible] the Coast to look after the [illegible] of the new Griffith 12-reel [illegible] Mother and the Law."

Max Wi[illegible]

NEW YORK AMERICAN, FRIDAY, MAY 12, 1916.

ATE CENSORSHIP FOR MOVING PICTURES GETS DEATH BLOW AT HEARING

oes of Measure Enacted by Legislature Tell Governor Why It Should Not Become a Law—Whitman Is Expected to Veto Cristman Bill.

lbany, May 11.—State censorship the movies was handed one stag- ing blow after another at the ring before Governor Whitman ay on the Christman-Wheeler bill. tinguished educators, representa- s of the church, bench, bar, bus- s, official and labor world at- ked the measure from every le.

dvocates of the bill were finally ded to admit it was improperly wn and if signed would have to radically amended by the next islature to remedy gross in- tices to the motion-picture in- try.

TO IS EXPECTED.

t is conceded in official circles to- ht that Governor Whitman will to the bill. It is recognized as in- ceivable that any governor would n a bill in the face of such a pre- nderance of evidence of its uncon- tutional and unjust provisions.

A joker in the bill which would ce a burden of $800,000 a year on motion picture producers without benefit to the State was brought the attention of the Governor by alter W. Irwin, general manager of Vitagraph Company.

This joker provides that in addition the censorship fee of $10 a reel, a py of each reel must be filed with Board of Censors. The cost of ch reel would be $40, a total for the ar of approximately $800,000. In dition the State would be put to e expense of constructing a special rehouse with fireproof vaults in hich to store the films.

"But no such thing was ever in- nded," insisted Senator Christman, troducer of the bill.

"Nevertheless the provision is in e bill and there can be no other nstruction," insisted the Governor.

UDGE CULLEN FILES BRIEF.

Edgar M. Cullen, former Chief dge of the Court of Appeals, filed a ief with the Governor declaring at the censorship bill "violates the ate and Federal constitutions as ell as the elemental principles of stice."

Bainbridge Colby, one of the most tinguished progressives in the untry, attacked censorship as hate- l and odious. He declared it origi- ated in political corruption and was st evolved to protect the British rliament from exposure of graft d corruption.

Martin W. Littleton pointed out that bill gave no right of appeal to the cture man whose work was rejected the Board of Censors though the gents might revoke a certificate of proval after a picture had been once cepted and the producer had spent rge sums in marketing it. He in- ted this provision is unconstitu- nal and quoted an opinion of the urt of Appeals to support his con- ntion.

The Rev. Dr. Charles H. Parkhurst eared censorship would be a black ark against motion pictures and ould keep the best intellect out of e business. He said:

"I would not write a sermon if be- re I preached I had to submit it to board of censors of my own congre- ation."

Dr. Cranston Brenton, a college pro- ssor and chairman of the National oard of Review, formerly called the ational Board of Censors, said any gal censorship was unnecessary. he board of which he is chairman nsists of 250 members. Of this num- r 165 are prominent women, eleven e clergymen and three doctors. This ard now protects the public from moral and improper pictures.

PINION OF JUDGE CULLEN.

Edgar M. Cullen, former Chief Jus- e of the Court of Appeals, in his inion on the unconstitutionality of e bill, wrote as follows:

"In my opinion the act is in con- ict with the constitution, both tate and Federal. It is plainly the tention of the statute to submit e right to exhibit moving pictures the uncontrolled will of the Board Regents—uncontrolled either y a review in the courts or by any rinciple by which the power is to exercised. For this reason the tatute is void.

"On this matter the Supreme Court the United States says:

"'In conclusion, we may observe hat the Ohio statute gives a review y the courts of the State of the ecision of the Board of Censors.'

"No such review is granted in the roposed statute under examina- on.

beyond dispute; that is the ar- trary power vested in the board of regents to at any time revoke the license given by it or by its subor- dinate, the board of censors.

"It seems to me shocking that any legitimate business should be sub- jected to the whim of public offi-

that the proprietor shall have notice of any application to revoke his license.

"Assuming for argument only that this suggestion is well founded, it leads to another absurdity; that is that the revocation is complete upon service of the notice of the application to revoke, and before the owner or exhibitor has been heard.

"This is pure 'Jedwood' justice—'hang first and try afterward.' It needs neither argument nor authority to establish that such a provision violates the constitution as well as the most elementary principles of justice."

INTERFERES WITH CITY RULE.

Ex-Mayor Cutler, of Rochester, representing the Chamber of Commerce of that city, declared that the censorship bill interferes with the principle of home rule for cities.

L. F. Scott, representing the People's Church of New York City and the conference of mayors of the State, filed 50 telegrams with the Governor opposing the bill. The signers included Mrs. A. E. Viola, of the New York City Missions; Gerhard R. Lomer, School of Journalism of Columbia University; W. Frank Persons, director of the Charity Organizations Society of New York; Raymond P. Kaighn, senior secretary of the Y. M. C. A. of New York, and Ralph Folks, Commissioner of Public Works, in Manhattan.

WOMEN OPPOSE MEASURE.

Miss Mary Gray Peck, of Geneva, N. Y., chairman of the Drama, Education and Civic committees of the General Federation of Women's Clubs, said:

"This bill proposes no solution of the child problem. You know, Governor, that the consumer always pays the tax. This law would mean that the poor could not see the show. It would put the movies out of reach of the common people."

James S. Holland presented the opposition of the State Federation of Labor. He also read a strong letter from Samuel Gompers, president of the American Federation of Labor, opposing the Cristman bill.

Assistant District Attorney Abraham G. Meyers spoke for District Attorney Swann, asking the Governor to veto the bill.

AN EFFECTIVE ARGUMENT.

Walter W. Irvin made a very effective argument against the bill, showing how censorship had operated in other States. He said:

"In Pennsylvania the censor refused to permit pictures of Villa to be shown in news reels. The reason given was Villa is a murderer and a bandit, and the showing of his picture will create bitterness; and this was a time when every newspaper in the country was printing pictures of Villa.

"The same board in Pennsylvania cut out two scenes of a picture called the 'Battle Cry of Peace,' which was intended to illustrate the necessity for and to educate the people to a belief in preparedness."

"Yes, I saw that picture," interrupted Governor Whitman, Mr. Irwin continued.

"Well, if you had seen it in Pennsylvania you would not have seen two of the most important scenes. In Pittsburgh one exhibitor hired a company of actors and staged the scenes cut out by the censors. The board even ordered him not to show on the screen a statement explaining that the scenes staged by the actors had been cut out by the censors. They withdrew that order when he threatened to paint the explation on a canvas and carry it on the stage every night."

Mr. Irwin explained that the operation of the Cristman bill would mean a loss during the first year to the motion picture industry of $1,813,125.

William M. Seabury, brother of the Judge of the Court of Appeals, presented the opposition of the Motion Picture Board of Trade. Maurice Simmons represented the Societf for the Protection of Immigrants.

The New York City delegation came to Albany in a special train of six cars. On arrival they were met by a big motor truck sent to Albany by the International Film Service with a petition signed by 75,000 persons.

The Governor accepted an invitation to meet the delegation and be photographed with them on the steps of the Capitol. The picture showing the Governor meeting the 150 churchmen, educators, lawyers and motion picture producers will be shown all over the State at once.

PETITION SIGNED BY 75,000.

Canon William Sheave Chase led the advocates of the bill.

Mrs. Ella A. Boole, State president of the Women's Christian eTmperance Union, made an appeal for protection of the morals of of the State. Other sp

cost the manufac

It was half-past six before the "movie" special started for New York. The train was in charge of R. P. Allison, special passenger agent of the New York Central, and John C. Flinn, of the trans- Company, was in charge of the delega- portation arrangements for the delegates.

Among those who made the trip were Mrs. Wilson Woodrow, representing the Authors' League; Eugene A. Johnson, of the Musicians' Union; Richard A. Roiland, Joseph W. Engel and Arthur James, Metro Film Company; Harry Cohn, Quality; J. Lawrence Weber, Popular; Charles Madock, Columbia and Rolfe; J. A. Berst, Pathé; W. E. Shallenberger, George M. Sites, Astra; Albert S. Levino, Federal; Jesse L. Lasky, Lasky Feature Play Company; Harry E. Aitken, Triangle; Edwin Thanhouser and Lloyd Lonergan, Thanhouser Film Corporation; Thomas W. Broadhurst, T. G. Wiley, Gordon Meyer, general counsel, of the Paramount; Fred J. Harrington, Motion Picture Exhibitors' League; W. A. Johnston, of the Motion Picture News; B. H. Stern, Essanay; P. A. Powers, Universal; Joseph Shear, Solax; Herbert Blache, Blache Film Company; A. Aaronson, Peerless; Adam Kessel, New York Motion Picture Company; Briton N. Busch, World Film Company, R. W. McFarland, Lubin; Paul Comelin, Mutual Film, and John R. Freuler,

Evening Post Press
W YORK, FRIDAY, MAY 12, 1916.

WHITMAN AGAINST MOVIE CENSOR BILL; VETO IS EXPECTED

Replying to Film Industry Protest, He Declares Measure Defective.

300 STORM STATE CAPITOL

Carrying Banners and Led by Counsel, Picture Folk Get Four-Hour Hearing.

Carrying banners inscribed "The Movies Must Not Be Censored" about 300 representatives of the leading motion picture companies in the country stormed the Executive Chamber in the Capitol in Albany yesterday in opposition to the Cristman-Wheeler bill, which aims to put the State Censorship Board, under supervision of the State Board of Regents.

Governor Whitman, by many questions he asked of sponsors of the measure, indicated that he considered the objections well founded and would veto the legislation. Following the hearing, which lasted four hours, the Governor said:

"If this bill should become a law I think it would have to be amended."

The provision intended to give the State Board of Regents power to withdraw approval of a film passed by the censors, while the measure gives the producers no power of appeal, was the principal point of attack.

The arguments of the movie producers were supplemented by clergymen and officers of civic and social welfare organizations and by the chairman of the National Board of Review.

Arguing for the measure were clergymen of Protestant, Catholic and Jewish denominations, and representatives of the Women's Christian Temperance Union, the American Humane Society and State and City Sunday School associations.

Brief Calls Bill a Menace.

The opponents of the measure presented their strongest argument in a brief submitted by Edgar M. Cullen, former Chief Justice of the Court of Appeals, attacking the bill as unconstitutional and a serious danger to the motion picture industry.

"Until recently," he said, "it was the great boast of our people in every part of the country that ours was 'a Government of laws, not of men.' I fear there has been, of late, a remarkable abandonment of that principle. It seems to me shocking that any legitimate business should be subject to the whim of public officers, however high in character or pure in motive.

"In my opinion, the act recently passed by the two houses of the Legislature and now submitted to the Governor for approval or disapproval, entitled:

"'An act to amend the education law in relation to the regulation of moving picture exhibitions by a board of censors under the supervision and control of the regents of the State of New York,' is in conflict with the Constitution, both State and Federal."

"Joker" Seen by Littleton.

Martin W. Littleton, representing the movie interests, told the Governor:

"Disorganized mental activities of freak reformers are responsible for this bill. The next step is a censorship of the press, the magazine and the pulpit."

Mrs. Ella A. Boole, president of the Women's Christian Temperance Union of the State of New York, was the chief speaker in favor of the bill. She said that movies should be held to a "strict accountability" in order to safeguard the younger generation.

"Vampire plays which deal with the hard side of life," she said, "are carried to such an extreme that they are positively dangerous to our girls and boys."

May 12 1916
YORK TRIBUNE.

WHITMAN HOLDS 'MOVIE' HEARING

Governor Intimates He May Veto Censorship Bill.

200,000 PROTESTS FILL MOTOR TRUCK

Ex-Judge Cullen and M. W. Littleton Appear for Film Companies.

[By Telegraph to The Tribune.]

Albany, May 11.—Fortified by distinguished counsel, a memorandum of an ex-Chief Judge of the Court of Appeals and an automobile truck filled with nearly 200,000 votes against "movie" censorship, several hundred representatives of the film industry came to Albany to-day to oppose, before Governor Whitman, the Cristman-Wheeler bill creating a board of censors under the State Regents. Opposed to them they found a large number of religious and civic organizations.

There is every indication that the movie men will win the fight. While Governor Whitman would not indicate his action, he said that it needed amending, while his questions led to the believe that he would not sign it.

The memorandum of ex-Chief Judge Edgar M. Cullen of the Court of Appeals was filed with the Governor by J. Robert Lubin, representing the motion picture industries. It held that the Cristman bill violated both the state and Federal constitutions, in that it permits the Regents to revoke at their discretion the censors' approval, uncontrolled by a review of the courts or any principle by which the power is to be exercised. At the same time, it was pointed out, there was no redress to the Regents if a film were rejected by the censors.

"This is plainly unconstitutional," said Judge Cullen, "for no man can be deprived of his property without a hearing."

Martin W. Littleton made a bitter attack on the bill because of what he termed the arbitrary powers it conferred on the censors and the Regents.

"I don't care whether you are ministers or not, surely you who drew this bill cannot say you have been square with the industry," declared Mr. Littleton, turning to Senator Cristman and Assemblyman Wheeler, the introducers, who were surrounded by several clergymen and church workers. "A statute to be valid must confer equal rights on both parties. This bill is illiterate, miserably constructed and hopelessly unjust to the motion picture industry."

Bainbridge Colby and W. W. Irwin also spoke against the bill. The latter declared that it would result in a loss of $1,813,000, of which about $830,000 would be in film prints to be filed with the Regents in accordance to the law.

The advocates of the bill were headed by Canon Chase, of Brooklyn, who said there was an imperative need of regulation because of the millions of children the movies reach. The Rev. Father Joseph A. Dunney, of this city, also declared that while motion pictures had a great educational power they had been exploited in the wrong direction.

Others who spoke for the bill were Mrs. Ella Boole, of the Woman's Christian Temperance Union; Henry N. Niles, of the Central Presbyterian Church, of Brooklyn; Frank L. Brown, of the World's Sunday School Association; Rabbi Maurice H. Harris, W. J. Southerton, president of the Sunday School Union, of Brooklyn; and Francis J. Sullivan, of the Brooklyn branch of the American Federation of Catholic Societies.

NEW YORK HERALD,
FRIDAY, MAY 12, 1916.

GOVERNOR HEARS FILM MEN ON CENSOR BILL

Special Trainload of Opposition Goes to Albany and Oratory Is Loosed—Mr. Whitman Hears Both Sides.

[SPECIAL DESPATCH TO THE HERALD.]

ALBANY, N. Y., Thursday.—A special trainload of film producers and exhibitors from New York debouched on the capital to-day for the purpose of opposing the Christman-Wheeler bill, now before Governor Whitman for his signature, which would create a board of censors to pass upon all future film productions at the rate of $10 per reel.

With the film men came a formidable array of counsel, and the whole delegation, 125 men and two women strong, immediately took possession of the Ten Eyck Hotel and gave a very good imitation, in one reel, of trying to eat the proprietor out of house and home. They filled the two dining rooms and the grill and overflowed into the barroom. The boom in cocktails was enormous, for there was big work to be done. At one table Daniel Frohman, general director of the Famous Players Film Company, presided. Surrounding him were such men as Jesse L. Lasky, of the Lasky Feature Film Company; J. J. McCarthy, general representative of David W. Griffith, and J. J. Brulatour, of the Eastman Company, who gets a little piece of money every time anybody uses a foot of film, which is very, very often. Harry E. Aitken, of the Triangle, presided at another. In a corner, wotting not of such things as films, sat Public Service Commissioner William Hervey and a party of friends.

Governor Is "Filmed."

The Governor greeted the motion picture men on the Capitol steps and was "filmed" with them smiling broadly.

In his private chambers preceding the hearing Governor Whitman received one of the protesting delegates, the Rev. Charles H. Parkhurst, for a few moments. Meanwhile the others quickly filled all the chairs and the overflow stood four or five deep all around the room. There were several women in the crowd. It was the biggest matinee Governor Whitman has had all season.

Presently the Governor appeared. Every one arose and then sat down as he did. The business of the hearing was quickly on. J. Robert Rubin, chairman of the Grand Committee of Organized Opposition, told the Governor that there would be about fourteen speakers all together. The Executive smiled rather dubiously at this and finally set two hours apart to hear both sides—one hour for each.

Bainbridge Colby was the first speaker against the bill. He said censorship was un-American, and he hated it and thought everybody else ought to, including the Governor. He thought it was a step backward, and that in time the State would want to censor the press. And he read from Governor Whitman's own speeches in which he told a group of newspaper publishers that the freedom of the press must be preserved at all costs. The idea was that the Governor could think the same about the film business if he liked.

Dr. Parkhurst declared against censorship and said if he had to submit his sermon each week to a board of censors of his congregation he simply would not think of preaching.

Cranston Brenton, chairman of the National Board of Review, which now passes upon ninety-nine per cent of all films manufactured, told of the care taken by that body to eliminate anything objectionable. He thought the State could get along quite well without any more censors. Lester F. Scott, director of the People's Institute, asked the Governor to veto the bill, on the broad ground that "movies" are the poor people's chief diversion and well regulated enough at present.

By this time the opposition's hour was up, and Mr. Rubin was holding the watch nervously on all the speakers, but he whispered to Miss Mary G. Peck, of the General Federation of Women's Clubs, that she could have three minutes. She told what he said out loud to the Governor and he said that to tell in three minutes what the General Federation of Women's Clubs thought was some task (laughter and applause).

Martin W. Littleton, one of the big headliners of the afternoon, who represented David W. Griffith, was reserved until the last. He delivered a telling argument, and the Governor listened with close attention. Apparently the delegation opposed thought that he had shot the bill so full of holes that it was beyond all help. Abram G. Meyer, Assistant District Attorney of New York, spoke against the bill and in behalf of his chief, District Attorney Charles S. Swann, and asked for its veto.

Then came the opposition, led by Canon Chase, of Brooklyn, who said that the manufacturers and exhibitors were all wrong, and that while he was friendly to the films in general and owns a new picture machine himself, he thought the business needed censoring in spots and that the bill is sound and safe. The Rev. Father McGuire, of Albany, who said he spoke in behalf of all the parochial school children of that city, and indirectly represented all of the school children of the State, made one of the most telling addresses in behalf of the bill.

The Governor has ten days in which to render a decision. The guesses here to-night are that he will sign the bill.

Cost to Film Interests.

If he does it will cost the motion picture interests a little matter of $1,700,000 the first year.

The figures are those of W. W. Irwin, manager of the Vitagraph and companies, who was another who opposed the bill. The new law calls for a print of each film censors as required.

The Question of Motion Picture Censorship Now Up to the Governor.

The question of motion picture censorship in New York State is now squarely up to Governor Whitman. It would be superfluous for The Morning Telegraph to advise him further in the matter by reviewing at length the reasons which would justify a veto. He is now in possession of the arguments that have been made against the Cristman-Wheeler bill, and he is also in possession of the argument presented by the sponsors of that measure. It may not be out of place, however, to call the Governor's attention to this one fact: There is no New York censorship of motion pictures now, and motion pictures continue to be the most popular form of amusement for the masses—for men and for children.

The Cristman-Wheeler bill assumes that these patrons of the photo-play have vitiated tastes; that they are supporting a form of amusement that is not everything it should be. It assumes that unless they are protected by a benevolent supervision of their morals they will be injured. In other words it seems to be the contention of the Cristman-Wheeler crowd that the people are so base, inherently, that they cannot be trusted as the keepers of their own consciences. The Governor, who was elected to his present office by a majority of the people can hardly afford to adopt this view. It rejects the fundamentals upon which this government is founded.

URGE GOVERNOR TO VETO CENSORSHIP

Why Governor Whitman Should Veto the Cristman-Wheeler Bill.

It is unconstitutional.
It would be unjust if it were constitutional.
It is class legislation without representation.
It is undemocratic, superfluous and arrogant.
The bill is vague and provocative of endless litigation.
It would cost the industry nearly $2,000,000 a year.
It would put an end to the popular-priced movie.
It would destroy, by delay, all film news services.
It is opposed by the National Federation of Women's Clubs.
The American Federation of Labor is opposed to it.
It would put the moving pictures beyond the reach of the poor.
It is a blow at a great art, as well as at a great industry.
It is destructive instead of constructive and reactionary instead of progressive.

(Continued From Page 1.)

tion of costly property without any process of law and without any of those safeguards to the rights of property which are guaranteed by the Federal and State constitutions.

Governor Whitman set aside one hour to listen to the arguments of the opponents of the disputed bill, and another hour for the pleadings of those who favor it.

The hearing commenced about 2.30 this afternoon before an informal audience, largely composed of the trainload of delegates who had come from New York City to urge the veto. It was arranged that the opponents of the measure should begin the argument, and in spite of the brevity of the speeches only seven of the listed objectors could be heard during the ninety minutes to which their time was extended. J. Robert Rubin, general counsel for the New York State Exhibitors' League, introduced Bainbridge Colby, who opened the argument for a veto by saying:

"This measure, careless in preparation, vague in meaning and arbitrary in its scope, is a thing alien to the very idea and principal of democracy in that it confers a power without appeal or representation upon a small and utterly irresponsible group of individuals. You are a statutory officer, your Excellency, and your power is great, but it is not so great and could never be made as arbitrary, as the unwarranted and unconstitutional power which this bill proposes to vest in a board of three censors. They would be answerable to no man or body of men if this bill became a law; from their decision there would be no appeal, no defense, no escape. They could literally obliterate millions of dollars' worth of property without giving its owners either time or opportunity to defend their rights in it."

Blow at a Great Art.

Mr. Colby made courteous reference to the activities of some religious organizations in the framing and passage of the Cristman-Wheeler bill, adding that the tendency toward censorship had always been manifested by churches, all denominations of which insist upon "the right to censor other denominations, even to the extent of throwing rocks through their windows, burning their objectionable books and, in the early days, going so far as to destroy their houses of worship and even putting their preachers to death." He pleaded for the same freedom for the screen which is accorded to the press, the stage and public speech, and said that it would be a disgrace to New York "to have three little Dogberry moralists strutting about the State with the unbridled power to hinder or destroy the development of a great art and a vital industry at their own sweet will."

W. W. Irwin, general counsel for the Vitagraph company, urged the disastrous results of divergent and whimsical censorship as now disclosed by the various boards of Ohio, Pennsylvania, Kansas and Maryland. He recited the case in Ohio where the board of censors of that State raised an embargo on a film which showed Francisco Villa as a "murderer, bandit and outlaw," insisting that such language and such pictures must cease on the ground that "they would arouse bitter feeling." Mr. Irwin produced figures in which it was estimated that at the rate fixed by the Cristman-Wheeler bill it would annually cost the motion picture men now in the business $1,813,123 merely to defray the cost of furnishing the censors with the reels of new pictures and of those now in operation in the State of New York. He said that many present factors and small organizations would be bankrupted or driven out of the field if such a law were made operative.

Referring to the arbitrary arrogance of an unbridled censorship, he added:

"A few weeks ago the Motion Picture Board of Trade prepared some animated cartoons in criticism of censorship, which were attached to all or nearly all of the eleven news reels issued one particular week; and which bore a subtitle asking for the support of moving picture patrons in opposition to censorship. This title was arbitrarily and absolutely barred by the Pennsylvania Censors. In other words, this Censor Board in Pennsylvania has become so obsessed with its power that it even went so far as to deny the right of an American citizen to criticize legislation or rather to criticize the manner in which the legislation was being put into effect."

Clergymen Want Veto.

The Rev. Cranston Brenton, chairman of the National Board of Review, explained the activities of the 250 members of that organization in the appraisement of suitable films and in their objections to pictures of questionable value or downright evil. He said that there were eleven clergymen among the half dozen of

other professional representatives in that body, and that they all served without pecuniary reward or any selfish motive other than to maintain the already high and "always improving standards of the motion picture industry." Mr. Brenton pleaded for the same liberty for the screen which is granted to the press and the pulpit.

The Rev. Charles H. Parkhurst said that he was vigorously opposed to the censorship of films because he foresaw that it would operate as an indictment of an institution whose activities thus far and whose opportunities for the future are all enlisted for the lasting and uplifting service of the world. He caustically referred to the average volunteer censor as "a small-bore freak," and said that the proposed bill would "put a black mark, uncalled for and undeserved, upon one of the most potential vehicles the world has ever known for the education, edification and sane entertainment of people of all classes."

"I would never write another sermon," declared Dr. Parkhurst, "or if I wrote one that even a board of censors from my own congregation was empowered to censor, I would never deliver it."

Women Oppose Bill.

Mary Gray Peck, of the dramatic committee of the General Federation of Women's Clubs of America, said that the organization which she represented was unanimously in favor of the present National Board of Review and unalterably opposed to the present censorship bill and to all State censorship measures.

"We are opposed to this measure and to all political or governmental measures looking to the restriction and arbitrary interference with the moving pictures," said Miss Peck. "If this undemocratic and uncalled-for interference is copied by all of the States, we will have forty-eight conflicting bodies with arbitrary power to hinder, embarrass and even destroy the finest and most practical opportunity for education and amusement ever placed within the reach of the poor people of this country. This bill, if made into a law, will put the 'movies' out of the reach of the poor of New York. It will inevitably strangle a great art. I urge you to veto the bill, because it is narrow, undemocratic, destructive and a vital blow at the wise American idea of educating public opinion instead of trying to force it."

A letter of strenuous protest written by President Samuel Gompers on behalf of the American Federation of Labor was then read to the Governor, urging him to veto the bill. Abraham G. Meyer read a similar protest from District Attorney Swann of New York, and Mr. L. F. Scott, on behalf of the 2,000 members of the People's Church of Cooper Union Hall, presented a petition from that organization, pleading for a veto the measure. The New York City Mission, the League for Political Education, the Young Men's Christian Association and other organizations were represented on petitions for the veto.

Unconstitutional and Unfair.

Concluding a lengthy opinion in which he points out the unconstitutionality of the proposed law, former Chief Justice Cullen, in the document filed with Governor Whitman yesterday, wrote:

"But the proposed legislation is not only vicious, but it is unconstitutional in another respect. The statute provides: 'The regents may, in their discretion,' revoke the approval of the pictures 'at any time.' The regents are thus authorized to revoke the license at any time, and the revocation becomes complete on the service of a notice, as to what is to be the character of the notice, it is difficult to understand. Not only does the statute plainly so prescribe in words, but, equally plainly, it was in the contemplation of the draftsman of the law, that a license already granted, might be revoked by the board of regents at any time.

"There is no provision for giving the proprietor of the exhibition any notice or hearing, and his property may be destroyed without his ever having had an opportunity to be heard in its defense. This is plainly unconstitutional, for no man can be deprived of his property without a hearing. Even in the case of a liquor license, the statute expressly provides for a judicial hearing before the license can be revoked and the holder's business destroyed. For this lack of provision for notice and hearing, the statute is in conflict with the fundamental law of this State. It has been repeatedly declared by the Court of Appeals, in the tax cases, that no tax is valid unless the citizens have a right to be heard. Equally, no statute is valid which authorizes the revocation of a man's license to carry on a particular business, without offense on his part and without a hearing as to whether he has committed any offense. A power as monstrous as this is not to be found on the statute books of this State, nor, I think, on that of any State."

The advocates of the Cristman-Wheeler bill urged its confirmation by the Governor for the same reasons that rule the issuance of licenses to physicians, lawyers, and all of those activities which are at the service of the public for a profit. It was recited that the bill has the endorsement of the Methodist Conference, the New York County Bar Association and other religious and educational institutions, and that the bill, if made operative would net over $1,000,000 annually to the State.

CENSORSHIP PROTEST HAS NATIONAL SCOPE

Governor Whitman Besieged With Arguments Asking Veto for Cristman-Wheeler Film Bill. Measure Declared Unconstitutional.

BULLETIN.

(Special Dispatch to The Morning Telegraph.)

ALBANY, May 11.

At the close of the hearing the Governor was asked if he would give an expression of his attitude as to whether he would sign or veto the measure providing for a State board of censors. His only reply was "In case the Cristman-Wheeler motion picture bill became a law it would need amending."

By JOHN H. RAFTERY.

(Special Dispatch to The Morning Telegraph.)

ALBANY, May 11.

A protest of national significance and scope was heard by Governor Whitman to-day in the final arguments against the Cristman-Wheeler film censorship bill. The men and women pleading for this veto to the objectionable measure, were, in many instances the accredited representatives of organizations that are active in the professions, in the religious and educational affairs, in the business circles and in the organized labor unions of the whole country.

Numerically and financially speaking, the motion picture business had the largest representation, but through President Samuel Gompers the American Federation of Labor spoke emphatically in protest against the bill. Through Mary Gray Peck, the Federated Women's Clubs of the United States urged Governor Whitman to veto the measure. Daniel Frohman, representing the interests of the legitimate stage, was here in person to raise his voice against the obnoxious measure. The Rev. Dr. Charles H. Parkhurst, clergyman of extended activities and high standing, inveighed against the proposed law. Former Chief Justice Cullen of the Court of Appeals of New York submitted his opinion to the effect that the Cristman-Wheeler bill is in violation of both national and State constitutions and antagonistic to the most elementary principles of justice.

Great Industry Menaced.

The fact that New York furnishes most of the enormous sums now invested in the motion picture business of the United States was adduced as a cogent reason why the proposed board of arbitrary censors in this State could cripple or destroy a national industry if entrusted with the sweeping power conferred by this bill. The established practice of releasing over 75 per cent of the film product of the whole country in New York State, was cited as a vital reason why the fate of so enormous an investment should not be placed at the mercy or the whim of a board of three censors against whose judgment, under the threatened law, there would be no appeal, no recourse.

Numerous instances, cases in point, were brought to the attention of the Governor for the purpose of convincing him that no other State in the Union has either proposed or enacted a film censorship law that is as "vague, unfair and mischievous" as this one now under his consideration. At their worst, it was argued, the film censorship laws of other States provided the factors in that industry some course of defense, some tribunal of appeal. The Cristman-Wheeler measure, it was urged, amounts to a power of confiscation, the utter destruc-

(Continued on Page 5, Cols. 4 & 5.)

May 12 1916
W YORK TRIBUNE

he Play the Thing?

t is unqualifiedly not the thing, if you e the word of any tired business man. ys, like pictures, or poems, or novels, just fluff. They amuse you or bore u, depending upon your particular taste. t they have no more relation to the real uff of life—to the ticker, the putting een and the family—than, well, a flower ed has to the dinner table. Your wife sticks a few daffodils on the centrepiece by way of cheering up the look of things; but their food value is nil.

It is an extreme case to put up on the other side of the argument, but there is a play of to-day that is unmistakably something other than fluff. "Justice," we mean. A work of imagination, it bites deep into almost every one that sees it. It does not relate to golf or bank accounts. It does touch life—the community life that we all ead, with vice and crime and mistakes and ailure not so very far around the corner rom the best of us. Taken literally, it oes not apply with complete accuracy to he facts of crime and punishment in this tate. Lawyers have pointed out that Galsworthy's victim would have been more ently and sensibly dealt with under our enal Code. Its power as a work of art, xpressing a general truth in terms of parcular human beings, is not the least eakened, however. The central idea, the structive, senseless rigidity of legal procdure, is brought home as not all the lectres of the most eloquent prison reformer uld do it. "Unacknowledged legislators the world" poets were called by Shelley. nd such art as Galsworthy's makes good e idea.

How about the cases not extreme—the ory by Mary Roberts Rinehart; the revue George M. Cohan, the "Birth of a Na on"? Well, their effect upon our logic and r point of view may not be as obvious. t their entrance into manners and talk d lives is just as certain and often quite powerful in producing an effect. Take, r instance, that fundamental quality of r national make-up—sentimentality. It aves sweet, comforting, unreal, unfrank tion—demands it and is in turn kept ive by it. Art thus reduced to its lowest rms does not get very deep under human ins. (Glory be!) Most of its content lls off immediately as vanish the plots of vels from the brain of the inveterate vel reader. But little or big, your book your play is life, at least as much life the murder around the corner and this nth's bills. That friendly, cheerful, unroic five-cent weekly is probably a more fluential visitor in your home than is ur best friend.

That is the point which a sight of "Jus e" can bring home, making us perhaps t a shade more discriminating in liking disliking what we read or see next. Let say, as discriminating as in picking an ce boy or the summer's straw hat.

New York Tribune

Material for the Wastebasket.

Governor Whitman should veto the Cristman-Wheeler bill establishing a board of censors for motion pictures as a bureau under the Regents. That proposal is foolish and harmful. There is no need for any censorship other than what now exists: the good sense and the good taste of the managers who produce pictures and the public which pays to see them and the statutes against indecency and immorality enforced by the police. To that is added the work of the National Board of Censorship of Motion Pictures—a non-official body of experts, made up of persons eminent in business, in philanthropy, in professional life, who act as adviser and critics for the producers of pictures before they are released for public exhibition.

Official censorship by jobholders might register a different opinion from that of these experts and from that of the producers. But there is no earthly reason to suppose that it could be better, wiser, purer or more of a protection for the public.

Aside from the foolishness of the proposal, there must be considered the innate viciousness of it. As the late Mayor Gaynor so sagely said, there never existed a censorship of anything which did not do infinitely more harm than good. There might just as well be a censorship of plays, of books, magazines, newspapers, as of motion pictures. Indeed, there might better be, for with few exceptions the pictures exhibited to-day are made with more scrupulous care to exclude suggestive situations and smut than many books and magazines.

In principle the bill is unwise; in practice it would be a farce and a fraud. It should never have passed the Legislature, even if the clerical lobby backing it was unquestionably sincere in its views. Governor Whitman will serve the community well if he throws it into the wastebasket, where it belongs.

SATURDAY, MAY 13, 1916 HE MORNING TELEGRAPH

WOMEN'S CLUBS VOTE AGAINST CENSORS BILL

Defeat Resolution Recommending Passage of Federal Measure for Motion Picture Supervision.

The New York City Federation of Women's Clubs went on record yesterday against the Smith-Hughes Federal motion picture commission by voting down the following resolution:

"Be it resolved that the motion picture commission bill, introduced by Senator Hoke Smith and Congressman Hughes, both of Georgia, furnishes a reasonable remedy for the immoral havoc which is being wrought among the youths of our land.

"The now so-called Board of National Censorship is neither national nor a board of censorship; it has no official power from city, State or nation, and is fooling the public, who believes these pictures now being shown have been censored by a national board, which it is proved is only the work of a volunteer board and is inefficient.

"It is therefore to be desired and placed before the Senators and members of the House of Representatives of the United States that the Federal Government should have the power and appoint a commission to license all moral pictures and grant a right that they can be carried from State to State, and the Alluminatti Club of Brooklyn, Mary MacNutt, president, through the appointed chairman of the motion picture committee, begs that all Federated clubs will see to it that a letter is written by them and sent to their Congressmen, begging them to see to it that a Federal commission is formed to pass on all motion pictures before they are shown to the public."

The resolution was defeated, chiefly by the address of Helen Varick Boswell, thus placing the New York City Federation of Women's Clubs on record against Federal censorship.

MAY 13, 1916. HE NEW YORK PRESS.

MOVIE CENSOR IS DODGED BY WOMEN

800 Federation Delegates Leave That Subject to the "Whole People."

30 NEW CLUBS RECEIVED

Telegram Sent to Whitman Urging Him to Veto Argetsinger Bill.

After thirty more clubs had been formally received into membership in the New York City Federation of Women's Clubs, thus bringing the total number of clubs in the Federation to more than 300, the 800 odd delegates and an equal number of alternates and visitors, in convention assembled in the Hotel Astor, yesterday morning settled down to talk, not of "shoes and ships and sealing wax," but things no less important.

For instance, moving pictures. A discussion as to whether they should be censored by a Federal commission was introduced by the Illuminati Club of Brooklyn. Helen Varick Boswell, head of the Women's Republican Club, opposed such a resolution on the ground that a matter of such wide application ought to be left to the decision of the whole people. The resolution was dropped.

Discuss Argetsinger Bill.

Then there was a debate about sending a telegram to Governor Whitman urging him to veto the Argetsinger bill, which legalizes the 84-hour week for women in canneries during certain seasons. It was opposed most stoutly by Mrs. J. J. Rooney, who won her first opposition spurs by opposing suffrage.

"We have no right to meddle in the matter," said Mrs. Rooney, in indignant accents. "The women who are concerned, the women in canneries, should speak. It is their voice, not ours, which should be heard."

"How can it be heard," asked some one in the back of the room, "when they have no vote?"

Mrs. Rooney didn't consider it worth while to discuss the matter further.

The upshot was that the telegram was sent, the resolution being carried by a great majority.

Other matters were railroaded through the convention in an unusually businesslike way. A resolution to urge State officials to pass stringent measures against prize fighting met with small enthusiasm until Mrs. Grace G. Wolterbeek of the Gotham Club explained that bull fighting and dog fighting were included in the measure. Whereupon there was much interest manifested and it was passed unanimously.

List of Speakers.

Among the speakers were Lawson Purdy, president of the Department of Taxes and Assessments; Mrs. Harry Hastings, Mrs. Charles H. Griffin, Mrs. John H. Parker, Dr. Cornelia Brandt, Mrs. George Ashwell, Mrs. Maida Craigen, Mrs. Roy Emery Fletcher, Miss Anna C. Moskowitz, Miss Katherine D. Blake, Mrs. Johanna von Wagener, Mrs. Anna C. Hedges Talbot and Mrs. William Cumming Story.

The guests of honor of the convention were Mrs. William Tod Helmuth, Miss Mary Garett Hay, Miss Florence C. Guernsey, Mrs. William Grant Brown, Mrs. Clarence L. Bleakley, Mrs. Shanna Cumming-Jones, Mrs. Montague Marks, Mrs. Ralph Trautman, Mrs. Benjamin Prince, Mrs. J. Hedges Crowell, Mrs. George B. Crawford, Mrs. Henrietta Speke-Seeley, Mrs. Haviland Lund, Mrs. von Wegener, Mrs. Story, H. S. Rowe and Lawson Purdy.

Mrs. Eugene J. Grant presided.

Censorship Unjust to the Workman

By Bainbridge Colby

THE moving picture is to-day the most popular form of the drama. It has become the chosen field of the most gifted writers and the most talented players. It is true that now and then some cheap theatre, making a special appeal to the lewd fellows of the baser sort, is guilty of offenses against decency, but this is a matter for the police, acting under existing provisions of the penal law, which are adequate and rigorous. But these offenses are by no means confined to the moving picture theatres, which, with few exceptions, are devoted to serious art, and seek to attract only respectable patronage, which, happily for us, is the larger patronage.

Under these circumstances, to adopt so discredited a means of regulation as a censorship, and to single out one branch of creative art for humiliation and outlawry, although it is predominantly clean and honest, is a backward step into the darkness. It degrades the dramatist by placing him under a summary jurisdiction otherwise unknown to our law. It puts the property and reputation of a great body of deserving workmen at the mercy of a secret tribunal, which at one stroke can silently annihilate the labor of months and years, without giving any reason, and subject to no appeal. We would not suffer such treatment to be meted out to the burglar or the pickpocket.

GUILDS DENOUNCE IT.

Aside from the objections to a censorship which have been mentioned, namely, the arbitrary character of its power, its tendency to corruption, the injustice of it—there is the further consideration that it has always been denounced and opposed by the great guilds of art and literature. It is a banal proposal—narrow, stupid, provincial—condemned by its operation and observed results, and hated by every man of culture and enlarged understanding in the world.

At a recent inquiry into the dramatic censorship in England, a parliamentary committee received the testimony of many eminent writers—poets, novelists and dramatic authors, including Sir Arthur W. Pinero, John Galsworthy, Thomas Hardy, Henry James, H. G. Wells, Joseph Conrad, Israel Zangwill, Arnold Bennett, Granville Barker, Bernard Shaw, and others of almost equal fame. All sounded a single note—that the censorship tends to deprive the theatre of intellectual life, of the importance to which a free choice of subjects and illustration directly ministers, and to confine it to the trivial and the puerile. The late Henry James summed up the case for art and truth in a few words.

JAMES DEPICTS EVILS.

"It is difficult," said he, "to express the depth of dismay and disgust with which an author of books finds it impressed upon him, in passing into the province of the theatre with the view of laboring there, that he has to reckon anxiously with an obscure and irresponsible Mr. So-and-So, who may by law peremptorily demand of him that he shall make his work square at vital points with Mr. So-and-So's personal and, intellectually and critically speaking, wholly unauthoritative preferences, prejudices and ignorances, and that the less original, the less important, and the less interesting it is, and the more vulgar and superficial and futile, the more it is likely so to square.

"He thus encounters an arrogation of critical authority and the critical veto, with the power to enforce its decisions, that is without parallel in any other civilized country, and which has in this one the effect of relegating the theatre to the position of a mean, minor art, and of condemning it to ignoble dependencies, poverties and pusillanimities."

CENSORSHIP BILL SEEMS DOOMED

(Continued From Page 1.)

Peck, the Federated Women's Clubs of the United States urged Governor Whitman to veto the measure. Daniel Frohman, representing the interests of the legitimate stage, was here in person to raise his voice against the obnoxious measure. The Rev. Dr. Charles H. Parkhurst, clergyman of extended activities and high standing, inveighed against the proposed law. Former Chief Justice Cullen of the Court of Appeals of New York submitted his opinion to the effect that the Cristman-Wheeler bill is in violation of both national and State constitutions and antagonistic to the most elementary principles of justice.

Menace to Great Industry.

The fact that New York furnishes most of the enormous sums now invested in the motion picture business of the United States was adduced as a cogent reason why the proposed board of arbitrary censors in this State could cripple or destroy a national industry if entrusted with the sweeping power conferred by this bill. The established practice of releasing over 75 per cent. of the film product of the whole country in New York State, was cited as a vital reason why the fate of so enormous an investment should not be placed at the mercy or the whim of a board of three censors against whose judgment, under the threatened law, there would be no appeal, no recourse.

"Vague and Mischievous."

Numerous instances, cases in point, were brought to the attention of the Governor for the purpose of convincing him that no other State in the Union has either proposed or enacted a film censorship law that is as "vague, unfair and mischievous" as this one now under his consideration. At their worst, it was argued, the film censorship laws of other States provided the factors in that industry some course of defense, some tribunal of appeal. The Cristman-Wheeler measure, it was urged, amounts to a power of confiscation, the utter destruction of costly property without any process of law and without any of those safeguards to the rights of property which are guaranteed by the Federal and State constitutions.

Governor Whitman set aside one hour to listen to the argments of the opponents of the disputed bill, and another hour for the pleadings of those who favor it.

The hearing commenced about 2:20 in the afternoon before an informal audience, largely composed of the trainload of delegates who had come from New York City to urge the veto. It was arranged that the opponents of the measure should begin the argument, and in spite of the brevity of the speeches only seven of the listed objectors could be heard during the ninety minutes to which their time was extended. J. Robert Rubin, general counsel for the New York State Exhibitors' League, introduced Bainbridge Colby, who opened the argument for a veto by saying:

Colby Opens Arguments.

"This measure, careless in preparation, vague in meaning and arbitrary in its scope, is a thing alien to the very idea and principal of democracy in that it confers a power without appeal or representation upon a small and utterly irresponsible group of individuals. You are a statutory officer, your Excellency, and your power is great, but it is not so great and could never be made as arbitrary, as the unwarranted and unconstitutional power which this bill proposes to vest in a board of three censors. They would be answerable to no man or body of men if this bill became a law; from their decision there would be no appeal, no defense, no escape. They could literally obliterate millions of dollars' worth of property without giving its owners either time or opportunity to defend their rights in it."

Mr. Colby made courteous reference to the activities of some religious organizations in the framing and passage of the Cristman-Wheeler bill, adding that the tendency toward censorship had always been manifested by churches, all denominations of which insist upon "the right to censor other denominations, even to the extent of throwing rocks through their windows, burning their objectionable books, and, in the early days, going so far as to destroy their houses of worship and even putting their preachers to death." He pleaded for the same freedom for the screen which is accorded to the press, the stage and public speech, and said that it would be a disgrace to New York "to have three little Dogberry moralists strutting about the State with the unbridled power to hinder or destroy the development of a great art and a vital industry at their own sweet will."

Irwin Gives "Horrible Examples."

W. W. Irwin, general counsel for the Vitagraph Company, urged the disastrous results of divergent and whimsical censorship as now disclosed by the various boards of Ohio, Pennsylvania, Kansas and Maryland. He recited the case in Ohio where the board of censors of that State raised an embargo on a film which showed Francisco Villa as a "murderer, bandit and outlaw," insisting that such language and such pictures must cease on the ground that "they would arouse bitter feeling." Mr. Irwin produced figures in which it was estimated that at the rate fixed by the Cristman-Wheeler bill it would annually cost the motion picture men now in the business $1,813,123 merely to defray the cost of furnishing the censors with the reels of new pictures and of those now in operation in the State of New York. He said that many present factors and small organizations would be bankrupted or driven out of the field if such a law were made operative.

Referring to the arbitrary arrogance of an unbridled censorship, he added:

"A few weeks ago the Motion Picture Board of Trade prepared some animated cartoons in criticism of censorship, which were attached to all or nearly all of the eleven news reels issued one particular week; and which bore a subtitle asking for the support of moving picture patrons in opposition to censorship. This title was arbitrarily and absolutely barred by the Pennsylvania censors. In other words, this censor board in Pennsylvania has become so obsessed with its power that it even went so far as to deny the right of an American citizen to criticize legislation or rather to criticize the manner in which the legislation was being put into effect."

Clergymen Are Opposed.

The Rev. Cranston Brenton, chairman of the National Board of Review, expressed the activities of the 250 members of that organization in the appraisement of suitable films and in their objections to pictures of questionable value or doubtful right. He said that there were eleven clergymen among the other half dozen of professions represented in that body, and that they all served without pecuniary reward or any selfish motive other than to maintain the already high and "always improving standards of the motion picture industry." Mr. Brenton pleaded for the same liberty for the screen which is granted to the press and the pulpit.

The Rev. Dr. Charles H. Parkhurst said [illegible] looking to the restriction and arbitrary interference with the moving pictures," said Miss Peck. "If this undemocratic and uncalled-for interference is copied by all of the States, we will have forty-eight conflicting bodies with arbitrary power to hinder, embarrass and even destroy the finest and most practical opportunity for education and amusement ever placed within the reach of the poor people of this country. This bill, if made into a law, will put the 'movies' out of the reach of the poor of New York. It will inevitably strangle a great art. I urge you to veto the bill, because it is narrow, undemocratic, destructive and a vital blow at the wise American idea of educating public opinion instead of trying to force it."

Labor's Voice.

A letter of strenuous protest written by President Samuel Gompers on behalf of the American Federation of Labor was then read to the Governor urging him to veto the bill. Abraham G. Meyer read a similar protest from District Attorney Swann of New York, and Mr. L. F. Scott, on behalf of the 2,000 members of the People's Church of Cooper Union Hall, presented a petition from that organization, pleading for a veto of the measure. The New York City Mission, the League for Political Education, the Young Men's Christian Association and other organizations were represented on petitions for the veto.

An Important Brief.

Concluding a lengthy opinion in which he points out the unconstitutionality of the proposed law, former Chief Justice Cullen, in the document filed with Governor Whitman yesterday, wrote:

"But the proposed legislation is not only vicious, but it is unconstitutional in another respect. The statute provides: 'The regents may, in their discretion,' revoke the license of the pictures 'at any time.' The regents are thus authorized to revoke the license at any time, and the revocation becomes complete on the service of a notice. As to what is to be the character of the notice, it is difficult to understand. Not only does the statute plainly so prescribe in words, but, equally plainly, it was in the contemplation of the draftsman of the law, that a license already granted, might be revoked by the board of regents at any time.

"Plainly Unconstitutional."

"There is no provision for giving the proprietor of the exhibition any notice or hearing, and his property may be destroyed without his ever having had an opportunity to be heard in its defense. This is plainly unconstitutional, for no man can be deprived of his property without a hearing. Even in the case of a liquor license, the statute expressly provides for a judicial hearing before the license can be revoked and the holder's business destroyed. For this lack of provision for notice and hearing, the statute is in conflict with the fundamental law of this State. It has been repeatedly declared by the Court of Appeals, in the tax cases, that no tax is valid unless the citizens have a right to be heard. Equally, no statute is valid which authorizes the revocation of a man's license to carry on a particular business, without offense on his part and without a hearing as to whether he has committed any offense. A power as monstrous as this is not to be found on the statute books of this State, nor, I think, on that of any State."

The advocates of the Cristman-Wheeler bill urged its confirmation by the Governor for the same reasons that rule the issuance of licenses to physicians, lawyers, and all of those activities which are at the service of the public for a profit. It was recited that the bill has the endorsement of the Methodist Conference, the New York County Bar Association and other religious and educational institutions, and that the bill, if made operative would net over $1,000,000 annually to the State.

200,000 Protests.

A special train conveyed the representatives of the opponents of the bill from New York to Albany and a motor truck carried 200,000 protests to the executive halls. Many of these were collected at the Exhibitors' exposition at the International Film Company's booth.

Among those in the party which appeared at Albany in opposition to the Cristman-Wheeler measure were the following:

Lee Ochs, president of the New York State Exhibitors' League, accompanied by thirty representative exhibitors from Manhattan, the Bronx and Brooklyn.

The Metro Pictures Corporation was represented by President Richard A. Rowland, Treasurer Joseph W. Engel, Arthur James, Harry Cohn, Edwin M. Saunders, L. Lawrence Webber, president of Popular Plays and Players; Charles Maddock, general manager Columbia Pictures Corporation; Fred J. Balshofer of the Quality Pictures Corporation; B. A. Rolfe, president of Rolfe Photo-Plays (Inc.) and manager of the Strand.

Important Delegates.

President John R. Freuler and Secretary Samuel M. Field, with a number of their officials, represented the Mutual Film Company; Jesse Lasky, Samuel M. Goldfish, Arthur Friend, and John W. Flynn were there in behalf of the Lasky Photoplay Company; Adolph Zukor headed a committee from the Famous Players Company; President W. W. Hopkinson and General Counsel Cordes Meyer represented the Paramount, and William A. Brady with ten associates of the World Film Corporation added their presence to the plea for a veto.

Ten delegates from the International Film Service headed by Manager E. A. MacManus and accompanied by L. J. O'Reilly, secretary to William Randolph Hearst, who was also in charge of the train; General Manager J. A. Berst of Pathe (Inc.); W. E. Shallenberger, president, and A. S. Le Vino, manager, of the Arrow Film Company; J. Stuart Blackton, accompanied by ten of his associates of the Vitagraph Company, and W. W. Irwin, with a dozen others of the V. L. S. E. staff, were among the most resolute petitioners for Governor Whitman's veto of the Cristman-Wheeler bill.

Prominent delegations were on hand from the Moving Picture Board of Trade, the New York State Exhibitors' League, every manufacturer in the business in this State and other men of influence in the legitimate amusement world.

Luncheon at Delmonico's.

A luncheon was held at Delmonico's in New York City during the week, which was given by Lee Ochs to representatives of the foremost film manufacturing concerns and exhibitors in the United States. It was at this session that the fact was made known that former Chief Justice Cullen [illegible] the Governor, pointing out in learned manner the evils of the bill. Among those who spoke at the meeting were:

T. J. Harrington, president of the National Exhibitors' League, who came on from Pittsburg; J. Stuart Blackton, president of the Vitagraph Company; W. W. Irwin, general manager of the V. L. S. E.; Walter N. Seligsberg, counsel of the Triangle; Arthur Friend, counsel of the Lasky Photo-play Company; Cordes Meyer, representing the Paramount Picture Corporation; Edwin M. Thanhouser of the Thanhouser Film Company; E. M. Seabury, counsel of the Motion Picture Board of Trade.

On a motion put by Arthur Friend, Mr. Rubin was selected as chairman of the committee to represent the united opposition to the bill. [illegible]

CENSORSHIP BILL SEEMS DOOMED

If It Should Be Signed Governor Whitman Intimates Measure Will Be Amended—Belief That Executive Will Veto It.

GREAT PROTEST REGISTERED

Hundreds Journey to Albany to Voice Objections to Cristman-Wheeler Act—Is Called Destructive and Unconstitutional.

(Special Correspondence The Morning Telegraph.)

Albany, May 12.

One thing, at least, is certain, according to the statement made by Governor Whitman following Thursday's hearing of the Cristman-Wheeler Censorship bill here: If the bill goes through, it will be as a well-amended measure. The signs are that it will not go through, however. Governor Whitman has ten days in which to make up his mind whether or not to affix his signature to the measure, thereby making it a law.

It is believed that, in the face of the tremendous weight of protest against it, the Governor will scarcely sign the bill. Not only motion picture people, but many prominent persons in other walks of life, as well as editorialists on many of the leading newspapers, have denounced the bill as unconstitutional, unjust, arrogant, vague, costly, a blow at a great art, a hardship on the poorer people who attend picture plays and destructive instead of constructive, reactionary instead of progressive.

In the final arguments yesterday against the Cristman-Wheeler film censorship bill a protest of national significance was seen. The men and women pleading for this veto to the objectionable measure, were, in many instances the accredited representatives of organizations that are active in the professions, in the religious and educational affairs, in the business circles and in the organized labor unions of the whole country.

Numerically and financially speaking, the motion picture business had the largest representation, but through President Samuel Gompers the American Federation of Labor spoke emphatically in protest against the bill. Through Mary Gray

(Continued on Page 13.)

Telegraph

WEDNESDAY, MAY 17, 1916.

CENSORSHIP BILL GOES TO THE HOUSE

Representative Hughes Will Submit Report on Measure From Democratic Majority of Education Committee

By GORDON TRENT.

The revised Smith-Hughes bill, providing for Federal censorship of motion pictures, will be reported to the House of Representatives this afternoon, by Representative D. M. Hughes of Georgia, chairman of the House Committee on Education. He will also submit a favorable report from the Democratic majority of the committee. Since the vote in the committee was a very close one, unusual importance is attached to the report of the minority, and it is expected that these members who have been from the first opposed to any form of pre-publicity supervision, will also submit a statement and will oppose the passage of the measure by this session of Congress.

Chairman Hughes will endeavor to have the bill called up in the House at an early date. However, the bill will go to the calendar, and can only be reached in its regular order unless the House should adopt a special rule, taking the measure out of its regular turn. In the meantime, Wilbur F. Crafts, treasurer of the International Reform Bureau, is touring in the West in an effort to spread a prairie fire in favor of the proposed legislation.

It is understood that when the bill is reported, Chairman Hughes will issue a brief statement in which he will contend that a Federal censorship commission should be created in the interest of patrons of the film theatres throughout the country, as well as for the good of the motion picture business. It is the contention of the author of the measure that Federal censorship would be an argument that might be used by the film industry in opposition to the formation of State and municipal censorship boards.

[illegible] ness man and consistent supporter of your policies, and on the behalf of two hundred distinguished authors for whom I have acted as a literary agent, such as Rex Beach, Gilbert Parks, Conan Doyle, Rupert Hughes, Emerson Hough and many others, who cannot register timely protests, I respectfully urge your veto of the New York State censorship bill passed by the Legislature.

"My operations in sixteen years have exceeded $5,000,000 and I feel warranted in stating that this bill will displease the public and prove injurious to the producers, exhibitors and contributors alike."

Actors Form League.

For the first time screen stars have formed an anti-censorship league. The photo-players will wage war on the sole platform that a censored screen trammels the free and full expression of dramatic art and stultifies their artistry.

The inception of the idea of forming such a league is due to Edwin August, and many prominent stars have promised Mr. August their active support. Letters have been mailed to hundreds of photo-players. A session was held at the exposition at Madison Square Garden, to [illegible] Lillian Gish, Mary Pickford, D. W. Griffith or Mary [illegible] will be offered the presidency of [illegible]

ork American Editorial

Monday, May 15, 1916

CENSORSHIP!

Copyright, 1916, International News Service.

MONDAY, MAY 15, 1916

As It Has Existed From the Beginning of History.

NEW YORK TRIBUNE,
MONDAY, MAY 15, 1916

SHOULD BE VETOED

Motion Picture Censorship Bill Would Lead to Fraud and Stupidity.

To the Editor of The Tribune.

Sir: Permit me to express my unqualified approval of your editorial this morning, "Material for the Wastebasket." The Cristman-Wheeler bill, establishing a board of censors for motion pictures as a bureau under the Board of Regents, ought, in my judgment, to be vetoed, and I have written Governor Whitman to that effect.

I am well aware of the clerical lobby urging this bill and I also know that the General Conference of the Methodist Episcopal Church, in session at Saratoga Springs, indorsed this bill the other morning, when Governor Whitman was present. But everybody who knows anything about such matters at a general conference knows that a lot of resolutions are introduced into such a body before the elections occur just to get the signers' names in print in the daily journal.

You state the absolute truth in your editorial when you say this censorship proposed is "foolish and harmful," that the bill is "unwise in principle" and "in practice it would be a farce and a fraud."

In a personal letter from the late Mayor Gaynor he says: "Once we begin setting up censorships in this country no one can tell where we might end. Some people would prohibit the exhibition of a picture of Luther nailing his thesis to the cathedral door; others would prohibit a picture of the Virgin and Child, and so on."

And in another letter to me he says: "It is better to suffer even a considerable grievance than to set up a still greater evil to remove it."

The arbitrary power of a few men with censorship authority sets up a greater evil than it removes and is utterly abhorrent to the whole spirit of American institutions from the beginning. That spirit is accurately expressed in laws against indecency and immorality. To single out a special class of offenders and put over them a group of political appointees, with authority to say what is or is not immoral and indecent, is a proposal capable of unlimited extension and filled with amazing possibilities of graft, fraud and stupidity.

Governor Whitman should veto the Cristman-Wheeler bill and "zinc" it.

WILLIAM B. TOWER.

New Rochelle, N. Y., May 12, 1916.

A Monarchy with "Law" as the Tyrant.

To the Editor of The Tribune.

Sir: Your editorial in this morning's Tribune, "Material for the Wastebasket," is sensible. In fact, it is the only sensible thing I have seen on the subject. My only disagreement with your viewpoint is your crediting the "clerical lobby" as "unquestionably sincere in its views." In my opinion, the only thing sincere about the "clerical lobby" is its loyalty to the ecclesiastical hierarchy of which the lobby is the mouthpiece.

Were I of sporting blood I should readily make a wager that the clergymen back of the censorship bill are not overly supplied with knowledge of the sort of pictures that are being shown in the country generally, of the prevalency of smutty stuff exhibited on the screen and of the attitude of motion picture exhibitors toward the whole question in general. As one who has been trying the thing out on a small scale I suggest that legislation will not solve the problem. Coöperation with the managers of theatres, an attitude of appreciation, publicly, toward the best films shown, such appreciation to be shown in a commendatory word of the film and theatre, and where conditions justify it the introduction of a weekly or semi-weekly programme of motion pictures in the regular church work, will do more to solve the question of the smutty film than all the laws that man can devise.

We seem to be in a period of fads. The legislative fad is all the rage now. To me it is pathetic to find so many ministers losing their heads over the craze, and by giving assent to the new fancy discrediting the very principles on which their ministry is based, thus aligning themselves with forces that for centuries have fought all progress in church and State. Unless a halt is called on this legislative craze we may soon discover that instead of developing a democracy we have established a monarchy, with law as the monarch and tyrant. Such a thing is not impossible, in fact it has become so probable, as well as possible, as to excite our alarm and fear.

F. A. HAWLEY,

Pastor Methodist Episcopal Church.

MAY 14, 1916.
THE MORNING TELEGRAPH, SUNDAY,

The "Well-Earned" Rest Should Be Omitted by the Film Man.

While the film industry is congratulating itself upon the almost certain victory over the censorship bills which were introduced at Albany and which Governor Whitman is confidently expected to veto, there are several features of the situation which should cause those who have the interests of the film business at heart to ponder seriously.

Victory is assured, but the supporters of censorship so nearly carried their designs to a successful completion that he who seizes this opportunity to take a "well-earned" rest is in the same class as the man who fails to carry an umbrella in April. There are going to be more censorship showers—and violent ones. The fact that the cause of the film man has been successful in this particular instance need give him no false sense of security. It behooves him to organize his forces into a stronger, more effective body. He should be more careful than ever that nothing occurs within his ranks that will furnish strength to any of the arguments advanced by the opposition in favor of censorship. From this point on, attention will be directed toward motion pictures and their method of conduct with more care than ever before. The fruits of victory were too nearly within the grasp of the Cristman-Wheeler followers for them to give up without another struggle—one that will doubtless be pressed with much greater vigor than ever before.

There is at present no New York censorship of motion pictures, and there is need of none. Those in closest touch with Governor Whitman give assurances that the Cristman-Wheeler bill will never receive his indorsement. But this does not mean that the motion picture will be freed from the dangers which have been threatening it. It means instead that there is an increased need for watchfulness—an increased need for action, instead of words.

SUNDAY, MAY 14, 1916.
THE MORNING TELEGRAPH

EARLE WILLIAMS GIVES VIEWS ON CENSORSHIP

"Cristman-Wheeler Bill Is a Dead One," Declares Vitagraph Star.

Earle Williams, Vitagraph star, stopped at the International Film Exhibit at Grand Central Palace week before last long enough to be presented to Grace Darling and to cast his ballot against the Cristman-Wheeler censorship bill. Mr. Williams was very handsome in his "third-act clothes" and very forceful in his denouncement of the hated censorship measure. He arraigned the Cristman-Wheeler bill as "preposterous and without basic reasoning or logic."

"Every State in the Union," said Mr. Williams, "is menaced at times by a political fanatic element stampeding to put across some bill whose only excuse for existence is to serve as an outlet for their misguided and hysterical efforts. The people responsible for this bill are notorious enemies of everything worth while, and it is a safe bet that they themselves are not familiar enough with the bill to know what it is all about. The bill is a dead one all right, and all it lacks is a grave digger. I should like to be assigned the part. It would be a pleasure to officiate at the obsequies."

Mr. Williams's progress around the Palace was one continuous ovation for the popular star, who is as manly and modest as he is famous. He expressed himself as impressed by the plans of the International Film Service for promotion and expansion.

MORNING TELEGRAPH, THURSDAY, MAY 18, 1916.

HUGHES MAKES PLEA FOR CENSORSHIP BILL

Measure Should Be Passed at Once, He Tells House, to Head Off the Local Boards.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, May 17.

The revised Hughes-Smith bill for the creation of a Federal censorship of motion picture films destined for shipment in interstate and foreign commerce was reported to the House of Representatives to-day by Representative Dudley M. Hughes of Georgia, chairman of the House Committee on Education. In presenting the bill, with a recommendation from the committee for its early passage, Chairman Hughes makes the prediction that if the Federal film censorship measure is not passed this session "the great majority of motion picture producers will come to Congress—as the Famous Players, Paramount, Lasky, World and Equitable companies have already come—at its next session, demanding the passage of the bill to save them from the tremendous costs and hardships of local censorships."

Chairman Hughes argues that the sooner the bill is passed "the better it will be for the industry" on the theory that it would be easier to prevent the formation of a host of State and municipal censorships if it can be shown that the Federal Government has taken a hand in the game of pre-publicity censorship of interstate films. Mr. Hughes asserts that the bill as reported is "the one way" open to producers to protect themselves from "the ruinous effects" of State and municipal censorship.

Bill Closely Reported.

The bill, while reported by a close vote of a majority of the House Education Committee, is vigorously opposed by a minority of its membership, and there will be several minority reports presented to the House in opposition to the enactment of this or any other Federal censorship proposition. At the time of presenting the report to the House this afternoon, Chairman Hughes gave out the following statement:

"The report which I am submitting to the House fully explains the bill. The committee has endeavored to so frame the measure that it will safeguard the public welfare and at the same time work no unnecessary hardships on the motion picture industry. I believe we have accomplished not only this, but have presented a measure which will vastly benefit the industry in the matter of relieving the producers in a large measure from the oppressive weight of the growing local censorships. This bill is the one way open to the producers to protect themselves from the ruinous effects of State and municipal censorship, for it will make unnecessary the local boards by meeting the public demand for regulation of motion pictures.

Sooner Passed, the Better.

"The sooner the bill becomes law, the better it will be for the industry, for it would be much easier to prevent the formation of a State or city board of censors by showing that there is already in existence an efficient Federal regulation than it will be to have a local board abolished which was created before the Federal law became effective. In any event the national board will be considered the leading motion picture commission and its decisions will carry the weight of leadership. Should a picture be passed by the national board a local board would have to give a good reason to the public for prohibiting the exhibition of the picture.

"It is for the good of the motion picture interests, as well as for the public welfare, that I am pressing this measure for early passage. It is my prediction that, should this bill not be passed at the present session, the great majority of motion picture producers will come to Congress—as the Famous Players, Paramount, Lasky, World and Equitable companies have already come—at its next session, demanding the passage of the bill to save them from the tremendous costs and hardships of local censorship."

The full text of the report which Mr. Hughes presented to the House to-day follows:

"The Committee on Education, to whom was referred H. R. 15462, have considered the same and submit the following report, with the recommendation of the committee that the bill do pass:

"The necessity for regulation of motion pictures is apparent. It has been acknowledged by a large majority of the film manufacturers by their voluntary submission of their films to unofficial boards for approval. That the public demands this regulation is demonstrated by the scrupulous regularity with which the producers exhibit such approval at the end of each picture.

"'The vicious picture brings the larger return [illegible] exhibitor and producer, because it gets the [illegible] of the regular customer and the sensation [illegible] also. This state of affairs constitutes a [illegible]tion hard to resist, and, in fact, the pro[illegible]on of vicious pictures is constantly increas[illegible] just because they are more profitable. If the [illegible]dustry is to endure, if decent people are to [illegible]y in the business, this cancer must be cut out. [illegible] Federal regulatory commission should prove a [illegible]clean surgeon, and we therefore favor such a [illegible]mission.'

"This statement of conditions is made [illegible] the brief filed with the committee by [illegible] legal representatives of four of the [illegible] manufacturers [illegible] produce 90 per [illegible] of the motion pictures [illegible] United [illegible] and [illegible] representatives [illegible] mo[illegible] most objectionable will not voluntarily be submitted for review.

"An unofficial board which has not the right to examine 100 per cent. of the pictures is in reality not a board of regulation, but a board of recommendation and approval. As a matter of fact, evidence before the committee discloses that a very considerable percentage of the pictures approved by the unofficial board are declared by the local boards unfit for exhibition. The decision of the National Board of Review is not binding. Pictures which have been disapproved by it are shown to the public.

State Regulation Inadequate.

"The character of the motion picture industry renders State and municipal regulation inadequate. Motion picture films are essentially articles of interstate commerce. They are not manufactured for use in any one State or municipality, but practically every picture is exhibited in all of the States of the Union. Innumerable inspections by local boards work great hardships on the industry. In the absence of any official Federal regulation the States and cities are finding it necessary to establish these local boards to prevent the exhibition of immoral, indecent and obscene pictures. The only adequate method of regulating motion pictures is to be had in a Federal commission, and the establishment of such a commission is the one way to obviate the necessity for innumerable local boards.

"The bill which this report accompanies provides for the appointment by the President of five commissioners, and a supplementary force of deputy commissioners to be appointed by the commission. The commission is required to license each film intended for interstate commerce unless it finds that such film, or a part thereof, is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bullfight or prizefight, or is of such a character that its exhibition would tend to corrupt morals or incite crime.

"The main offices of the commission are to be at Washington, but the commission is granted authority to establish branch offices where necessary. Each branch office is to be in charge of one of the commissioners or a deputy who is clothed with the power of a commissioner. Licenses may be issued by this commissioner or deputy commissioner at such branch office. Should he render an adverse decision on the film, the producer has the right to appeal to the full commission, and in all cases the producer can appeal from decisions of the commission to the Court of Appeals of the District of Columbia.

"The commission is authorized to issue licenses for pictures which are to be shown only to people over 16 years of age.

"It is further provided that a film not having been licensed by the commission shall not be transported in interstate commerce. The exhibition of unlicensed pictures at places of amusement for pay in the District of Columbia or in any of the Territories of the United States, or any place where the local police power is in the jurisdiction of the United States, is prohibited.

"The penalty for a [illegible]tion of this act is a fine of not more than $1,000 or imprisonment not more than one year, or both, and the confiscation of the films illegally transported, exhibited or changed. Motion picture films meant for use by the learned professions and not for purposes of entertainment are excepted from the operation of this bill. Films known in the industry as 'news films'—those depicting current events—may be granted a permit so that they can be shown immediately after manufacture, the commission having authority to withdraw the permit when this privilege is abused. All motion picture films which are in existence at the time this act is approved shall be granted a permit to enter interstate commerce without examination.

Has a License Fee.

"License fees of $2 for 1,000 feet of film for originals and 50 cents for each duplicate copy are provided in this bill. It is estimated that 200 original reels of 1,000 feet each are produced weekly in this country. The best figures obtainable indicate that an average of twenty-five duplicates are made of each original. The income from the originals would therefore be $400 per week or $20,800 per annum, and from the duplicates $2,500 per week or $130,000 per annum. The total income is therefore estimated at $150,800. The commission is given authority to revise these fees after six months so that only an amount sufficient to bear the expenses of the commission will be collected.

"In the consideration of this measure your committee, after once determining that regulation of motion pictures was a pressing necessity for the protection of the public, and particularly the children, against vicious and immoral pictures, sought to frame a bill which would meet the needs of the public and not work unnecessary hardships on the industry. The measure which your committee reports has the indorsement of leading producers of motion picture films and others engaged in the industry."

The statement of Messrs. Meyers & Clark, attorneys for Paramount Pictures Corporation, E. J. Ludvigh, Ralph A. Kohn, attorneys for Famous Players Film Company; Arthur S. Friend, attorney for Jesse L. Lasky Feature Play Company, Inc., and Moritz Rosenthal, attorney for World Film Corporation and Equitable Motion Pictures Corporation, follows:

"Hon. D. M. Hughes,

"Chairman Committee on Education, House of [illegible]

performers and makes the pictures. The distributor contracts with the producer for his product and through local offices, known as exchanges, places it in the hands of the exhibitor. The exhibitor deals directly with the public. All these divisions of the business would be affected adversely by an act providing for Federal regulation which overlooked the practical needs of the business. In order that those needs may be served, we urge you to include in any bill which you may report provisions as follows.

"(1) Local offices for the commission in New York and Los Angeles, so that the producers, most of whom operate in those cities or their vicinity, may have ready access to the supervising authority and prompt consideration of their product.

"(2) Authority to the commissioner or deputy in charge of a local office to grant or refuse a license. This is necessary to procure the prompt action on applications, which the producer requires in order to meet his engagements with the distributor, covering a constant and frequent supply of pictures, and which the distributor requires in order to enable the exchanges to supply to the exhibitor the daily and weekly changes covered by their contracts. Delay would certainly be costly and might be fatal to the organized business.

"(3) A provision for condemnation of specific parts of a film, which, when the same are eliminated, shall become entitled to license.

"(4) A provision for review by the commission when the examiner refuses a license. As the determination of the question whether a film is entitled to license is not based upon exact standards but is a matter of opinion only, it should not be possible for one man, in his discretion, to destroy the large investment represented by a modern photo-play.

An Appeal Provision.

"(5) A provision for an appeal to the Court of Appeals of the District of Columbia from a refusal to license. As the determination by the commission would be really arbitrary because of the absence of legal tests or recognized standards, it is of the greatest importance that the commission should not be vested with supreme power. Where great property interests are involved, the citizen should always be afforded an opportunity for relief from the court, if he feels that he has been treated unfairly.

"(6) A provision permitting the producer to transport films prior to application for license. The producer should be free to transport a film from its place of manufacture to his home office or other place, where it will be cut and trimmed and otherwise prepared for exhibition.

"(7) A provision for substantial salaries for the commissioners, so that the President can secure the services of capable men, who will accept office as a career and not for the purpose of carrying out preconceived and perhaps prejudicial ideas as to reform of the film industry.

"(8) An exemption from the operation of the act of (a) films exhibited to the public prior to its enactment, and (b) films which do not contain any dramatic or fictional element such as pictures of current events, commonly known as news pictures and topical reviews, and pictures of places and peoples, geographical in nature, and commonly known as travel pictures.

"(9) A provision granting discretion to the commission to issue a permit under which films may be exhibited pending revocation of the permit and application for license. Such a provision would enable the commission to adjust the burden of temporary accumulated applications by granting permits (in effect, temporary licenses) to producers whose history and reputation entitle them to a presumption of complying with the law.

"As we are moved by the sincere purpose of cooperating with your committee in producing a draft of an act which should prove effective and workable and at the same time fair to the decent people in the motion picture business, we respectfully request that when a bill is ready for action by the committee a copy shall be sent to us, and we shall be given an opportunity to appear before the committee and make such suggestions and criticisms as may occur to us.

"Meyers & Clark, attorneys for Paramount Picture Corporation.

"E. J. Ludvigh and Ralph A. Kohn, attorneys for Famous Players Film Company.

"Arthur S. Friend, attorney for Jesse L. Lasky Feature Play Company, Inc.

"Moritz Rosenthal, attorney for World Film Corporation and Equitable Motion Pictures Corporation.

"New York, January, 25, 1916."

[illegible] 10 POLICE [illegible]

THE NEW YORK TIMES, THURSDAY, MAY 18, 1916.

URGES FILM CENSORSHIP.

House Committee Declares for Federal Board to Pass on Pictures.

Special to The New York Times.

WASHINGTON, May 17.—A report recommending the passage of the Hughes bill for the Federal censorship of motion pictures was made to the House today by its Committee on Education. It declared that State and municipal censorship of motion pictures could not meet the demands of the industry and the public today.

The Hughes bill provides for the creation of a Federal Board of Censors of five members, which would license all films entering into interstate commerce, and prohibit the exhibition of any film regarded as of a vicious or immoral nature. This board would have authority to establish branch offices in various sections of the country. The motion picture industry itself would pay the cost of the proposed board, the bill providing for license fees of $2 for 1,000 feet of film for originals, and 50 cents for each duplicate copy.

The report says that about 95 per cent. of the films made are passed upon by an unofficial board known as the National Board of Review, at New York City.

"Though it were to exercise a careful and intelligent supervision over 95 per cent. of all pictures," the report continues, "still there would remain 5 per cent. which could be immoral and unfit to be shown."

THURSDAY, MAY 18, 1916.

BROOKLYN DAILY EAGLE.

DISCUSS MOTION PICTURES.

Priscilla Study Club Addressed by Censorship Chairman.

An open meeting of the Priscilla Study Club of Flatbush was held in Public School No. 139 on Tuesday night to discuss the question of motion-picture censorship. Orrin Cocks, advisory secretary of the National Board of Censorship, explained the organization of that body.

It was stated $325,000,000 was spent in admission to motion-picture theaters in the United States last year. One-eighth of the whole population of New York goes every day.

Miss Florence Dalzell, principal of the Brooklyn Music School, and fifteen of her pupils furnished the music for the meeting. Mrs. R. S. Blakie spoke, emphasizing the fact that the delinquent children who are supposed to have been affected by the "movies" are more often the victims of "delinquent parents."

FRANKLIN REPOSITORY, CHAMBERSBURG, PA.

Telegraph
May 19

ENSORSHIP BILL ECLARED UNJUST

retary of Motion Picture Trade Board Predicts No Congress Will Pass It.

CONSTITUTIONAL, HE SAYS

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, May 18.

answer to a request for a statement erning the Hughes Federal film cen- hip bill, reported to the House of resentatives from the Committee on cation yesterday, J. W. Binder, utive secretary of the Motion Pic- Board of Trade of Ameri'a, said ay:

Yes, I have read the report of the mittee, and also the statement by irman Hughes accompanying it. I this to say about the whole mat- Pre-publicity censorship of mo- pictures, no matter how art- it is sugar-coated, is, in my ment, a violation of the rights guar- ed by the constitution of the ted States and of the several States, can therefore never be justified.

No matter how carefully the five com- sioners and the supplementary force deputy commissioners are selected, fact remains that these men are ted by Federal law with power to say. his film is obscene, indecent, immoral inhuman, that film is not.' I submit at no human being can determine what immoral, or indecent, or obscene, for y one. Therefore, when these powers conferred by law as they are in the ghes bill, the result must be an in- ngement of the right of each man to termine for himself what his course all be with regard to matters of rals.

"The bill makes no attempt, nor can make any attempt, to prevent the dup- ation of censorships all down the line rough the State and municipality.

"I predict that the bill will never re- ive serious consideration from this, or y other Congress."

OPPOSE U. S. CENSORSHIP

Minority Committee of Congress Made a Report Strongly Against the Idea of Bill Now Pending.

Washington, May 23:—A vigorous attack on the proposed moving picture censorship bill was contained in a minority report on the measure submitted to the house yesterday by four members of the House education committee. The report declares that the establishment of a federal board of censors would "stretch the implied power of congress under the constitution to the breaking point." The report was signed by Representatives Rucker, of Missouri, Powers, of Kentucky, Platt, of New York, and Dallinger, of Massachusetts.

"The most serious objection to this bill," said the report, "lies in the power it seeks to give an executive commission to trammel the moving picture art, the propagandist power of which is already marvelously developed and the potential power of which seems limitless."

"Those manufacturers who favor the bill report a very insignificant proportion of the output" said the report. "The attitude of this minority is naturally and frankly selfish and commercial. They believe it would be less expensive and troublesome to deal with and perchance control a single federal censorship commission than to deal with or control the several state boards."

"In our opinion" the report concluded, "every reasonable protection to the public morals can be secured by the proper exercise of the local police power, supplemented by an amendment to the federal penal code, including moving pictures in the list of articles barred from interstate commerce for stated causes. The extra power vested in the proposed commission will not only prove ineffective to protect public morals but is utterly un-American in its character and in the highest degree dangerous from any point of view."

Has Good Report.

bill has the earnest support of leading moral and religious organizations of the nation. A similar bill was unanimously reported to the House from this committee in the last Congress.

"With the acknowledgment of the need of regulation both by the motion picture interests and the public they serve, the question arises as to what shall be the regulation and who shall do the regulating. The National Board of Review at New York City is composed of representatives of various moral and civic organizations. The expenses of this board are paid by some of the leading motion picture interests, and it has no legal authority. At the request of the manufacturers this board passes upon the pictures. It is estimated that more than 95 per cent. of all pictures produced in this country are passed upon by this unofficial board.

"In addition to this voluntary board there are numerous official censors, both State and municipal. The establishment of such large numbers of these local boards, which are rapidly increasing, clearly demonstrates the inadequacy of the so-called National Board of Review, which by its very unofficial character cannot exercise effective supervision. Though it were to exercise a careful and intelligent supervision over 95 per cent. of all pictures, still there would remain 5 per cent. which could be immoral and unfit to be shown. It is only fair to assume that those pictures which are

Representatives, Washington, D. C.

"Sir—The undersigned, representing substantial interests in the motion picture industry, viz., Paramount Pictures Corporation, Famous Players Films Company, Jesse L. Lasky Feature Play Company, Inc., World Film Corporation and Equitable Motion Pictures Corporation, submit herewith for your consideration a revision of the Smith-Hughes bill (S. 2204; H. R. 458) which, while crude in form, covers practical points of great importance to the trade, and will, we trust, serve as a working basis for a bill to be reported by your committee.

"While the idea of censorship of motion pictures is distasteful to our clients, as well as to others in the business, our support of the principle of regulation embodied in the bill before you is due to our realization of unfavorable conditions in the industry which cannot be corrected by ordinary means nor by sporadic and occasional criminal prosecutions, procured by the better elements of the business or by individual or organized reformers. The motion picture business, now of vast financial importance, has had a mushroom growth and is not yet homogeneous and standardized. Too many persons engaged in the business look upon it as a temporary means of getting money instead of a permanent business, the continued profit of which is dependent upon the quality and character of the productions. They are like miners who quickly exhaust the high-grade ore and leave the low grade on the dump. They are get-rich-quick artists, looking for a quick 'clean-up and a get-away.' They find the opportunity for such methods in producing and exhibiting sensational productions which display scenes of lust and crime.

"Unfortunately, the public is not yet discriminating and goes to see both bad and good, which are usually to be found upon the weekly program of the same theatre. Still more unfortunately, the vicious picture brings the larger return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also. This state of affairs constitutes a temptation hard to resist and, in fact, the production of vicious pictures is constantly increasing just because they are more profitable. If the industry is to endure, if decent people are to stay in the business, this cancer must be cut out. A Federal regulatory commission should prove a fearless surgeon and we therefore favor such a commission.

"The motion picture business has three well-defined divisions—production, distribution and exhibition. The producer deals with authors and

NEW YORK, SUNDAY, MAY 21

GOVERNOR VETOES BILL FOR STATE FILM CENSORSHIP

Whitman, at Eleventh Hour, Kills the Objectionable Measure With Stamp of His Disapproval—Would Have Expired Automatically at Midnight Without His Signature.

VICTORY FOR SCREEN MEN

Action of the Executive Crowns Efforts of Motion Picture Industry to Thwart Passage of the Measure on Constitutional Grounds—Would Be Unnecessary and Onerous Tax.

(Special Dispatch to The Morning Telegraph.)

ALBANY, May 20.

Almost at the eleventh hour Governor Whitman vetoed the Cristman-Wheeler motion picture censorship bill to-night and crowned the efforts of the film industry to thwart the passage of the measure on the grounds of unconstitutionality. The limit of the thirty-day measure would have been up at midnight, and, without his signature the bill would have automatically expired, but the Governor's action backed up by a set of substantial reasons, places him on record as actively opposed to arbitrary regulation of the screen by a board and is regarded as a signal victory for the motion picture folk.

The bill in question proposed to amend the educational law in relation to the regulation of motion picture exhibitions by the establishment of a board of three censors, to be appointed by the State Board of Regents.

The Governor vetoed the measure at 6.30 o'clock to-night. Both Senator Cristman and Assemblyman Wheeler, the sponsors of the measure, were in the Executive Chamber when Governor Whitman announced he did not approve of the bill. In substantiating his action the Governor issued the following positive statement:

Disregarded the Tax, He Says.

"The framers of this bill seem to me to have disregarded two very important considerations: First, where a tax is imposed upon an industry in which our people are engaged, under ordinary conditions such as prevail to-day, great care should be taken in determining the amount of the tax, to the end that the industry itself shall not be crippled or its development hampered, or that those who use or enjoy the product of the industry shall not be deprived of such use and enjoyment as a result of excessive taxation. Second, that in all legislative acts imposing a tax, the right of redress or appeal in all cases should be preserved to those who will be affected and who may be aggrieved.

"The first objection noted, namely, that it appears to place an unnecessary and onerous tax upon the activity which it proposes to regulate, results in part from apparent carelessness in drafting. The bill requires that films be submitted for examination of the censors, and by making them a part of the censors' official report transmitted to the Regents, precludes their return to the owners. The films after examination would be of absolutely no value to the State, would occupy costly space in preservation, and would impose an expense upon the industry, as stated to me at the hearing, of over a million dollars during the first year of the act if it becomes a law, and over $400,000 annually thereafter.

"To remove any doubt that the bill in its present form would require the retention of films submitted for examination, and in reply to the declaration of one of the speakers at the hearing that the bill could not be so interpreted, I

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Fashions"
1916 CREATION
Produced by Dan Dody.
at Plays "Real Music."

GOVERNOR VETOES FILM CENSOR BILL

(Continued From Page 1.)

for original films and $5 for duplicates, my attention has been called to the censor fees in other States of the union where a moving picture censorship exists. The fees are as follows:

"Pennsylvania—One dollar for each 1,200 feet of original film, $1 for each 1,200 feet of duplicate prints.

"Ohio—One dollar for each 1,000 feet, whether original or duplicate.

"Kansas—Two dollars for each reel or picture (length not specified).

"Maryland—Two dollars for each 1,000 feet of original film, $1 for each 1,000 feet of duplicate print.

"The Hughes bill for the Federal censorship of motion pictures which was favorably reported in Congress during the present week, provides a license fee of two dollars for one thousand feet of original film, and fifty cents a thousand feet for each duplicate copy.

"As there are approximately sixteen hundred places for the exhibition of moving pictures in the State (I am dependent for all of these statistics upon statements made at the hearing, and not there disputed) the amount of financial burden imposed the first year by the bill under consideration would represent an average actual cost upon each owner of these places of exhibition of between thirteen and fourteen hundred dollars.

Is Chief Form of Amusement.

"The moving picture theatre, because of the nominal admission fee of from 5 to 10 cents, has become the principal form of entertainment which can generally be enjoyed by persons of very limited means. It is stated by the representatives of the industry—and I believe it to be a fact—that the burden imposed by this bill in respect to the tax on the producers and lessors of these films would be so great as to close up many of these places of exhibition in communities where the expenditure of more than 5 or 10 cents would be prohibitive and increase the admission charges generally to these entertainments.

"My second and most important objection to the form of the bill is to that provision which permits the State Board of Regents to review the acts of the Board of Censors when the latter approve a film, but does not permit a review by the Regents when the censors reject a film. The language of the bill relating to the powers of the Regents in this matter is as follows:

"'The Regents may, in their discretion, by majority vote, revoke such approval of any such film or reel at any time. Such revocation shall be complete upon personal service of notice of such application upon the proprietor of such film or reel or upon any agent of such proprietor having charge of the leasing, sale or exhibition of any such film or reel.'

"This provision would give the Regents, acting on their own initiative, or upon appeal to them by a patron of any exhibition, the right to disapprove a film previously approved by the censors. But there is no opportunity for appeal to the Regents by an owner who might feel aggrieved by the censors' disapproval of a film, the action of disapproval by the censors being final under the bill as drawn.

"It has been urged that in this and other respects the bill, if it became a law, would be unconstitutional. I do not think that we need to go even so far as a discussion of constitutionality to satisfy ourselves of the impropriety of placing a provision such as this upon the statute books.

Promised an Amendment.

"It was stated at the hearing that it was not the intention of the makers of the law either to put an onerous tax upon the industry, or to deny to those who believed themselves aggrieved the right of appeal, and that if the bill should become a law I might be sure that the objectionable features would be eliminated by amendment next year. A practical answer to this objection, so far as the question of an unjust burden on the industry is concerned, is in the fact that the failure to provide for a return of the films would impose a wasteful and unnecessary expense, and one of no value to the State, upon the industry, of the greater part of a million dollars before any amendment could be obtained.

"In addition to this fact I deem it neither wise nor courageous to accept a badly constructed bill in the hope that future legislation may correct its admittedly objectionable features.

"I have found such fundamental objections to the form of this bill, and the procedure under it, that the necessity for censorship has been eliminated as a factor in its consideration.

"If we must have such censorship, it should not be established hurriedly or by an imperfect statute and one which is open to such serious and sound objections as are urged against this measure which I am asked to approve.

"In this connection, however, the fact should not be overlooked that the Hughes bill in Congress, to which I have referred, being now favorably reported out of committee, may be assumed to have an excellent chance of becoming a law at this session. The establishment of a national censorship of moving picture films would undoubtedly make any special legislation in this State for the same purpose unnecessary."

MAY 21, 1916.

NEW YORK, SUNDAY,

WHITMAN VETOES CENSORSHIP BILL

Kills Measure Fought Bitterly by the Moving Picture Men.

ALBANY, May 20.—Governor Whitman to-day acted on another batch of important bills passed by the last Legislature. He vetoed:

The motion picture censorship bill.

The bill providing a clearing house for mental defectives in New York.

He signed:

The Mills bill affecting the payment of teachers' pensions in New York.

The Brooklyn Eighty Cent Gas bill.

The bill establishing the pay-as-you-go financial policy in New York city.

The Maier bill, authorizing the expenditure this year of $10,000,000 from the $50,000,000 highways bond issue.

The motion picture censorship bill aroused great interest throughout the State. Many pastors and prominent laymen came to Albany to speak for it at a public hearing, and the motion picture interests, with Edgar M. Cullen, former Judge of the Court of Appeals as their spokesman, were equally active.

The teachers' pension bill also was bitterly fought. The teaching force of New York was split widely upon the measure, which provided for payments to annuitants from the reserve fund of the Teachers' Retirement Fund.

The pay-as-you-go bill, although embodying a policy adopted by the present city administration of New York, was opposed by various civic associations as being opposed to the spirit of home rule.

ELEGRAPH, SUNDAY,

UGHES REPORTS CENSORSHIP BILL

(Continued From Page 1.)

report to the House this afternoon, Chairman Hughes gave out a statement, of which the following is a part:

"The report which I am submitting to the House fully explains the bill. The committee has endeavored to so frame the measure that it will safeguard the public welfare and at the same time work no unnecessary hardships on the motion picture industry. I believe we have accomplished not only this, but have presented a measure which will vastly benefit the industry in the matter of relieving the producers in a large measure from the oppressive weight of the growing local censorships. This bill is the one way open to the producers to protect themselves from the ruinous effects of State and municipal censorship, for it will make unnecessary the local boards by meeting the public demand for regulation of motion pictures."

In the complete report presented to the House by Mr. Hughes, it is stated:

"The necessity for regulation of motion pictures is apparent. It has been acknowledged by a large majority of the film manufacturers by their voluntary submission of their films to unofficial boards for approval. That the public demands this regulation is demonstrated by the scrupulous regularity with which the producers exhibit such approval at the end of each picture.

"The vicious picture brings the largest return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also. This state of affairs constitutes a temptation hard to resist, and, in fact, the production of vicious pictures is constantly increasing just because they are more profitable. If the industry is to endure, if decent people are to stay in the business, this cancer must be cut out. A Federal regulatory commission should prove a fearless surgeon, and we therefore favor such a commission.

Inadequacy of State Regulation.

"The character of the motion picture industry renders State and municipal regulation inadequate. Motion picture films are essentially articles of interstate commerce. They are not manufactured for use in any one State or municipality, but practically every picture is exhibited in all of the States of the Union. Innumerable inspections by local boards work great hardships on the industry. In the absence of any official Federal regulation the States and cities are finding it necessary to establish these local boards to prevent the exhibition of immoral, indecent and obscene pictures. The only adequate method of regulating motion pictures is to be had in a Federal commission, and the establishment of such a commission is the one way to obviate the necessity for innumerable local boards.

"The bill which this report accompanies provides for the appointment by the President of five commissioners, and a supplementary force of deputy commissioners to be appointed by the commission. The commission is required to license each film intended for interstate commerce unless it finds that such film, or a part thereof, is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bullfight or prizefight, or is of such a character that its exhibition would tend to corrupt morals or incite crime.

"The main offices of the commission are to be at Washington, but the commission is granted authority to establish branch offices where necessary. Each branch office is to be in charge of one of the commissioners or a deputy who is clothed with the power of a commissioner. Licenses may be issued by this commissioner or deputy commissioner at such branch office. Should he render an adverse decision on the film, the producer has the right to appeal to the full commission, and in all cases the producer can appeal to the Court of Appeals of the District of Columbia.

"The commission is authorized to issue licenses for pictures which are to be shown only to people over 16 years of age.

"It is further provided that a film not having been licensed by the commission shall not be transported in interstate commerce.

"The penalty for a violation of this act is a fine of not more than $1,000 or imprisonment not more than one year, or both, and the confiscation of the films illegally transported, exhibited or changed. Motion picture films meant for use by the learned professions and not for purposes of entertainment are excepted from the operation of this bill. Films known in the industry as 'news films'—those depicting current events—may be granted a permit so that they can be shown immediately after manufacture, the commission having authority to withdraw the permit when this privilege is abused. All motion picture films which are in existence at the time this act is approved shall be granted a permit to enter interstate commerce without examination.

License Fees.

"License fees of $2 for 1,000 feet of film for originals and 50 cents for each duplicate copy are provided in this bill. It is estimated that 200 original reels of 1,000 feet each are produced weekly in this country. The best figures obtainable indicate that an average of twenty-five duplicates are made of each original. The income from the originals would therefore be $400 per week or $20,800 per annum, and from the duplicates $2,500 per week or $130,000 per annum. The total income is therefore estimated at $150,800. The commission is given authority to revise these fees after six months so that only an amount sufficient to bear the expenses of the commission will be collected."

Inimical Points in Bill.

Representative Hughes had submitted a copy of the bill to attorneys for the Famous Players Film Company with the request that they suggest changes thought advisable. Several points incorporated in the proposed measure were found [illegible] to the better interests [illegible] industry as a whole [illegible] atives of this produ[illegible]

submit to the commission every foot of negative film taken, if any part is printed, before it is returned to the studio. This would be a great hardship upon the producers and would result in great inconvenience and delay in preparing photoplays for presentation, because no "test" prints could be made until the company returned.

Binder Opposes Bill.

In answer to a request for a statement concerning the Hughes bill, J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, said to-day:

"Yes, I have read the report of the committee, and also the statement by Chairman Hughes accompanying it. I have this to say about the whole matter: Pre-publicity censorship of motion pictures, no matter how artfully it is sugar-coated, is, in my judgment, a violation of the rights guaranteed by the Constitution of the United States and of the several States, and can therefore never be justified.

"No matter how carefully the five commissioners and the supplementary force of deputy commissioners are selected, the fact remains that these men are vested by Federal law with power to say: 'This film is obscene, indecent, immoral or inhuman, that film is not.' I submit that no human being can determine what is immoral, or indecent, or obscene, for any one. Therefore, when these powers are conferred by law as they are in the Hughes bill, the result must be an infringement of the right of each man to determine for himself what his course shall be with regard to matters of morals.

"The bill makes no attempt, nor can it make any attempt, to prevent the duplication of censorships all down the line through the State and municipality.

"I predict that the bill will never receive serious consideration from this, or any other Congress."

FEDERAL RELIEF FOR CENSORSHIP

Richard A. Rowland Would Appoint National Commission to Rid Industry of Local Supervision.

BUSINESS IS BEING RUINED

(The Morning Telegraph has already made known its stand against any form of prepublicity censorship, but we print the following article as an example of individual opinion.—Editor's Note.)

By RICHARD A. ROWLAND.
President of the Metro Pictures Corporation.

As the great amusement of common men, and as the fifth industry in the United States, the motion picture has a right to demand and will demand fair play at the hands of the lawmakers. I do not believe in the principle nor in the operation of a censorship of motion pictures. I do believe in a proper and protective regulation of motion pictures.

There should be demanded, and I believe there is to be demanded of the Congress, a law creating a Federal Commission of Motion Pictures. The members of this commission should be men of the broadest education and intelligence. They should be paid salaries of from $10,000 to $15,000 annually in order to make certain that men, big enough and broad enough, can be induced to accept the responsibility that would attach to such offices. They should be sufficient in number so that all sections of the United States would be represented on the commission, and for purposes of suggestion only, I would place the number at seven. Of these, two should represent the Middle States, one the Pacific Coast States, one the New England States, one the Middle Atlantic States, one the Southern States, and one should be appointed at large and be chosen as head of the commission.

The commission should be required to review every motion picture manufactured for public exhibition, with the exception of news pictures, which, under proper conditions, should be exempt from review because of the element of time. The pictures reviewed should carry the Federal Commission trademark or sign as an evidence that they had been shown to and approved by the commission.

The commission should be appointed personally by the President of the United States with the approval of the Senate, and it should be specified that its membership should be bi-partisan in order to insure its freedom from the influence of politics.

Use Political Influence.

I might point out here that, with upward of seventeen thousand motion picture screens in the United States, there lies in the hands of the exhibitors an opportunity for political influence which, if rightly used, will take full care of the bigot, the self-seeking politicians, the notoriety seeking reformers, the professionally virtuous, and all the rest of the gallant crew that is now aligned against the greatest source of entertainment in the world.

I believe the exhibitors should combine and as one man oppose to the uttermost the election of any man to office who seeks to exploit motion pictures for political profit, whether the office be that of Governor, Senator, Assemblyman, Mayor, Alderman or Town Constable. I believe that such a protective combination will be in operation before the next elections, and in its full operation the screen will be guaranteed a freedom equal to that now enjoyed by the pulpit, the spoken drama and the public press.

No man in motion pictures, who has any conception of the responsibilities that are his as a public servant, dealing with the millions as his public, has any desire to see this power misused, nor could it be misused and succeed. But it can be invoked and it will be invoked to bring the unthinking, the careless, the ruthless, the bigoted, the narrow and the unfair to a sense of their responsibilities to the picture industry and to the public.

A Federal commission is needed by the industry if it is to be protected against the assaults of forty-eight different kinds of legislation in forty-eight different States. The situation now, if it is permitted to continue, will bring absolute ruin—I am not overstating the case—to makers and the distributors of motion pictures.

No matter how broad-minded the State censors may be, they do not seem to agree in their demands upon the picture makers. One scene is cut out in Ohio, another totally different one is eliminated in Pennsylvania, and we may look for other changes in Maryland and in Kansas. How is it possible to preserve a story in anything like its entirety if they all take a hack at it, and each in a different place?

Industry Being Ruined.

We, in the picture business, believe that the problem of better pictures would solve itself, if time were given for the industry to work out its own salvation before the public. But legislation is upon us in oppressive bulk, and before we can suit the various needs and satisfy the whims of the censors in each of the States, our business will be gone and it will be too late. Therefore, as a protection to ourselves as business men, we have a right to demand protection from the Federal Government.

I do not expect that this Federal Commission would at once rid motion pictures of the State censorship problem, but it could not help but deter States from passing legislation that would be shown to be totally unnecessary when the situation was being adequately supervised in fairness to the industry and to the public by a body of dignity, breadth and full power. It would, in my opinion, lead to the repeal of State laws which have been found in every case unsatisfactory to the public, as well as oppressive and unfair to the picture makers. A Federal Commission would provide a broad and fair foundation for the settlement of all of our motion picture problems within and without the industry, and the expense of its maintenance would be borne by a proper tax upon the industry itself.

I am not a lawyer, but I do not believe the motion picture could properly come under the supervision of the present Trades Commission. It is like no other business, and it has so many elements of art that it requires special knowledge, special breadth of understanding and special supervision of a broad and constructive sort of the needs of the situation now and the conditions that are to come with its farther growth and to be fully met in fairness and in justice to all.

Besides, an industry and an art, standing fifth in financial importance, warrants a commission of its own just as the Interstate Commerce Commission is required for the railroads of the nation.

On the progress which I have outlined, I believe every responsible manufacturer, distributor and exhibitor will unite. The theorists can talk as they like, we face a vitally serious situation and we have the right to demand relief from the highest body which our laws can make possible.

"[illegible] caused by the [illegible] of a few unscrupulous pro[illegible] ing out salacious or suggestive films [illegible] permitted to go unchecked, result [illegible] the establishment of local and state boards [illegible] all over the country. That the producers would be forced to bear the ruinous expense of supporting these bodies, is self-evident. It is felt by the producers that Federal regulation forms the only adequate protection against these threatened encroachments.

One serious objection to the proposed bill which has been cited by the Famous Players' attorneys in their report to the sponsor of the bill is the section which provides for the same licensing of films which are to be exported as those which are to be exhibited in the United States. It is pointed out that it is manifestly unfair to force American producers to compete with foreign film men in countries where there is no regulation and where pictures of a more highly colored type are at an actual premium.

Another dangerous provision, in the minds of the film representatives, is that which states that the Federal Commission shall distinguish between films that shall be shown to adults only and those which shall be exhibited both to adults and to children under the age of sixteen. The exhibition of the former films to minors is expressly forbidden. It is argued that this practice has been established in Chicago, where a white permit is issued for all pictures considered suitable for children, and a pink permit for those deemed too risque for the juvenile mind. As a result, the Chicago exhibitors are putting a premium on the "pink" pictures and advertising the fact that they were so labeled by the censors, thus defeating the very purpose of censorship.

Other considerations which affect the producers are also discussed in the recommendations which have been drawn up by Ralph A. Kohn, attorney for the Famous Players, one of them being a phrase which would make it impossible for a producer to send a company of players outside of the State in which his studio happened to be located without having to

Buenos Aires Also Likes It.

The reviews of "The Birth of a Nation" in Buenos Aires, Argentine Republic, have just reached D. W. Griffith's office. The Courrier de la Plata has this to say of the picture:

"If the Germans had not monopolized the term 'colossal,' it would be right to use the word to properly classify Mr. Griffith's production.

"Imagine a romance comprising episodes of war, a whirling passing of pictures of every kind and variety, in succession like landscape views as seen from an express, without losing, however, anything of their clearness. Imagine scenes of peace and bloody war, music now plaintive and tender, now warlike and diabolical, in harmony to the screams of fighting men, the uproar of the crowd and varied action. All this and thousands of other things penetrate and stupefy you. You have the sensation of being at the mercy of the waves."

YORK TRIBUNE, MONDAY, MAY 22, 1916.

A PLEA FOR CENSORSHIP

Motion Picture Directors Said to Demand "the Punch," Otherwise "Dirt."

To the Editor of The Tribune.

Sir: I cannot see the reason for your continued opposition to censorship of motion pictures.

I have been writing and editing scenarios all winter, on a salary, for one of the most successful concerns in the city, and I must say that if there is one thing above all others that modern motion pictures need, it is censoring.

You must know how many managers and directors are uneducated and—to put it gently—unmoral. Scenarios to find favor with directors must possess what directors call "punch," which is what we call sensationalism; what both would call dirt, if both were frank.

It may be argued that the public demands dirty picture plays, but I have seen that some of the most successful (successful with the public, not necessarily with the director) are absolutely clean! Think how largely the screen public is composed of children and young people. Is it they who demand the dope fiends, the artists' models, the vampires and the wife beaters?

One of your contributors indignantly asks: "If motion picture censorship, why not book and magazine censorship?" A second's thought will show that the book and magazine public to some extent does its own censoring, to say nothing of the editor's part. It is an entirely different public from the uneducated, undeveloped and undiscriminating public of the screen. Subjects like birth control, sex morality and divorce may or may not be all very well when treated seriously; when treated in the crude fashion natural to coarse, uneducated producers, whether in plays, newspapers, magazines or on the screen, they are unhealthy food for growing minds of any sort, children's or adults'. I do not mean that there are no good scenario writers or producers, but that there are not enough.

Motion pictures in their universal availability and appeal to the public have a big future before them; the screen can develop as many interesting methods and rules and conventions as has the legitimate drama, but until the companies prove themselves capable of evolving large quantities of wholesome material as a matter of course, their products will continue to need censorship.

E. SCHLOSSER.

New York, May 17, 1916.

MORNING
LEGRAPH, TUESDAY, MAY 23, 1916.

LM CENSORSHIP BILL CONDEMNED BY MINORITY

(Continued From Page 1.)

h more quickly and more effectively same result would have been ac-plished if the moving picture art had n in existence at that time! And yet s any one doubt if such had been the e and a Federal Censorship Board had n in existence with the slave power control of the national Government, t the film depicting the scenes por-yed in 'Uncle Tom's Cabin' would e been refused a license on the cious ground that it was inhuman and ded to corrupt morals?

"I am firmly convinced that if this bill ould become a law it is not only possi- but extremely probable that under same conditions, motion picture films ting forth the need of national pre-redness or portraying the evils of the ite slave traffic, of intemperance and n of child labor might be refused a nse. In my opinion those who are erested in progress and reform are very ones who should be most vitally erested in keeping absolutely free from itrary control this latest and most erful instrument of free thought ex-ssion.

The enactment of the Alien and Sedi-n laws utterly destroyed the great deralist party in the early days of the public. These laws, however, merely ished the author of objectionable itten or spoken word after they were itten or uttered and then only after rial by jury. This bill seeks to set in this country pre-publicity censor-p, one of the most effective instru-nts of European military despotism, and annot believe that any political party willing to assume the responsibility its enactment."

n the text of the Minority Report it tated:

Declares Claims Unproven.

This bill proposes to regulate by a deral commission the principal amuse-t agency and what is rapidly coming e one of the chief educational agen-of the people of the United States. s not proposed to censor the plays or ras produced at the high-priced the-s throughout the country, but it is posed to give five men at Washing-the absolute power to determine be-hand what the great mass of the erican people shall be permitted to depicted upon the motion picture een. Before the National Govern-t undertakes to thus exercise the l police power hitherto reserved to States, and to regulate purely local usements, thus stretching the implied er of the interstate commerce clause the Federal Constitution to the break-point, it is incumbent upon the pro-ents of such legislation to show that widespread evil exists with which the te and local authorities are unable rope.

"At the hearings before the committee ctically no real evidence was intro-ced tending to show that any signifi-nt proportion of the moving picture s now being exhibited in the United tes are objectionable.

"It is entirely within the power of several States to provide that the ecutive or police authorities of the al communities shall have absolute wer to grant and revoke licenses for places of amusement within their veral jurisdictions, and in many com-unities this power is now being effec-ely exercised. Furthermore, most of e States already have laws making it criminal offense, punishable by fine d imprisonment, to exhibit any obscene indecent picture. Where the local lice power is thus ample to effectively al with whatever evils exist in the otion picture business, regulation by e National Government is manifestly called for, unnecessary and un-stifiable.

"In England the evidence produced be-re a special Parliamentary committee hich made a very exhaustive investiga-n and report in 1909 has established at pre-publicity censorship tends to der the growth of a great and serious ma by discouraging distinguished au-ors whose time is valuable from opardizing their time by writing plays hich might be destroyed by the whims-l opinion of a censor.

"The great majority of the motion pic-re interests oppose this pre-publicity nsorship bill because it is, in their dgment, a bill that will tend to stunt e natural development of the useful-ss of the moving picture art and will nd to confine it, as it has the English ama, to the lighter forms of mere usement when its potentiality lies the far wider field of information and opaganda.

"But we regard the balance of inter-ts between those several small pro-cers catering to high-priced houses who lieve in censorship because it will re-re them of the necessity of deferring local standards of decency, on the one nd, and those large producers who nt to leave the industry free to de-lop still greater fields of usefulness, the other, as of little moment com-red with another and very grave phase this question.

"[illegible] ious objection to this bill [illegible] er it seeks to give [illegible] ission to examine [illegible] art, the propos[illegible] a is already many [illegible] the potential po[illegible]

that it tended toward a breach of neutrality and to incite military spirit.

"In Massachusetts an organization to ameliorate the conditions of child labor has been exhibiting moving pictures of actual conditions in certain manufacturing plants, and the representatives of these manufacturers attempted to stop these exhibitions. If Massachusetts had had a board of censors, who knows what its action would have been in this case.

"Do we dare to put in the control of an executive board such an extraordinary power—a power to suppress a medium of thought expression which in this country alone speaks to 20,000,000 people every day?

"In short, this bill violates the principle of the constitutional guaranty of a free press. It denies to the public the very utility in this wonderful new art which made it so necessary to keep the press free. It gives a few men despotic control over an art which at the very threshold of its development has power to influence more than 20,000,000 people every day. It completes the vicious circle by making it inevitable that the powerful moving picture industry, already the fourth greatest in the country, will be precipitated into politics and used for political purposes by the party in power.

"In our opinion, every reasonable protection to the public morals can be secured by the proper exercise of the local police power supplemented by the amendment to the Federal Penal Code already suggested. The extraordinary power vested in the commission proposed to be created by this bill will not only prove ineffective to protect public morals, as experience has shown, but it is utterly un-American in its character and in the highest degree dangerous from every point of view.

"William W. Rucker.
"Caleb Powers.
"Edmund Platt.
"Frederick W. Dallinger."

MINORITY REPORT FLAYS FILM BILL

Hughes Federal Measure for Pre-Publicity Censorship of Pictures Scored.

DECLARE CASE NOT PROVED

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, May 22.

A strong minority report in opposition to the passage by Congress of the Hughes bill, calling for the creation of a Federal film censorship commission, was presented to the House of Representatives this afternoon by Representative Frederick W. Dallinger, of New York. The report is signed by Representatives Dallinger, Edmund Platt, of New York; Caleb Powers, of Kentucky, all of whom are Republican members of the House Committee on Education, also by Representative William W. Rucker, of Missouri, Democratic member of the committee, and was prepared by Representative Dallinger at the request of the other dissenting members of the committee which has been in charge of the consideration of the bill.

After setting forth succinctly the fact that the proposed legislation is opposed by 85 per cent. of the film producers of the country, and declaring that prepublicity censorship would violate the constitutional guaranty of a free press and freedom of speech, the minority report asserts the belief of the opponents of federal censorship that every reasonable protection to the public morals can be secured by the proper exercise of the local police power supplemented by the amendment of the Federal Penal Code, so as to include motion picture films in the list of objects barred from interstate transportation.

Dallinger's Statement.

When interviewed after he submitted the minority report to the House to-day, Representative Dallinger said:

"There is nobody who is more bitterly opposed than I am to the exhibition of indecent and immoral pictures. I believe, however, as is pointed out in the minority report, that the proper exercise of the existing police power of the several States supplemented by an amendment to the Federal Criminal Code prohibiting the interstate transportation of objectionable films, is more than adequate to remedy any evils that may exist. That the regulation of local amusements by national legislation is entirely unnecessary and unjustifiable is, in my opinion, too plain for argument.

"Having been engaged all my life in reform work, I cannot understand how the official representatives of organizations which are striving to remedy some of the evils in our American life can advocate this legislation. From the beginning of time the most effective weapon of reform has been the portrayal of the evils of existing conditions, whether that portrayal has been by word of mouth as in days of the prophets, through the printed page of poet and novelist, or means of the artist's canvas or upon the stage. The motion picture art affords the most effective means of propaganda yet devised and to cripple its usefulness as is proposed by this bill would be most unfortunate and dangerous.

"The effect of Harriet Beecher Stowe's 'Uncle Tom's Cabin' in bringing home to the American people the evils of human slavery is a matter of history. How

(Continued on Page 3, Cols. 4 & 5.)

MAY 23, 1916
THE GLOBE AND COMMERCIAL ADVERTISER, NEW YORK, TUESI

FILM CENSORSHIP.

Governor Whitman vetoed the Cristman-Wheeler moving picture censorship bill for two reasons. First, because it was plainly unconstitutional in that it imposed unjust taxes and restrictions on the film manufacturers, and second, because if there was to be such censorship it should be exercised by the federal and not the state authorities. While he did not say openly that he was in favor of censorship, it would be fair to infer he is from the reference to the Hughes bill now before congress.

Representative Dallinger of Massachusetts, who drafted the minority report on the Hughes bill, which is favored by a majority of the committee on education, believes that the proper exercise of the police power of the states, supplemented perhaps by an amendment to the federal criminal code prohibiting the interstate transportation of objectionable films, is adequate to remedy any existing evils. He thinks the regulation of local amusements by national legislation is unnecessary and unjustifiable.

While there is no doubt that objectionable films are sometimes exhibited, they are negligible in proportion to the total number produced in this country every year, and the tendency is away from this class of picture. Indecency on the screen doesn't pay any better than it does on the stage, and the laws are ample to deal with a producer who holds any foolish views to the contrary. Press publicity censorship, as Mr. Dallinger says, is one of the most effective instruments of European tyranny, despotism, and it does not square with the American idea of freedom. Until some better argument is offered in favor of moving picture censorship than has been thus far advanced there will be indorsement of the views of Mr. Dallinger and insistence that the proposed arbitrary control of this powerful instrument of free thought expression would be a serious mistake and an unjustifiable abridgment of the people's rights.

[illegible]
Battle Cry of Peace" upon the ground

YORK ural food

Morn. Tel. 28 May 16

LEGAL FLAWS IN CENSORSHIP BILL

Faulty Construction of Cristman-Wheeler Measure Chief Cause of Governor's Veto.

IRWIN POINTS TO ERRORS

By E. L. MASTERS.

That the efforts of the apostles of censorship in various States can best be met by centering the attack against such proposed legislation upon the faulty construction which frequently marks these statutes, rather than upon the usual stock arguments of those urging the passage of such measures, is the opinion prompted in film circles as the result of the veto of the Cristman-Wheeler Censorship bill by Governor Whitman.

It will be recalled that in the defense set up by the film interests, against the approval of this bill by the Governor, those who appeared before him confined themselves almost entirely to the analysis of the legal weaknesses of the measure, and that Governor Whitman in his opinion justifying the veto of the measure, practically ignored the merits or demerits of censorship and based his rejection of the bill on the imperfection of its drafting.

In fact, the Chief Executive's opinion was almost wholly a recapitulation of the statements presented before him by Walter W. Irwin, general manager of the V. L. S. E., who in his address dissected the many defects of the measure from a legal standpoint, and pointed out its injustice to both the State and to the moving picture industry, by reason of the financial burdens which it sought to impose.

In his speech, Mr. Irwin showed that the assessment which the sponsors of the censorship bill sought to make upon the industry in this State, was from five to ten times as much as that charged in any other State where censorship now exists, and that by reason of the provision of the measure which made it necessary to file duplicate prints with the State, the moving picture industry would be taxed during the first year of the bill's operation to the amount of $1,815,125.

It is upon this point, together with the fact that the proposed legislation empowered the State Board of Regents to review the actions of the Board of Censors when the latter approved a film, but did not permit the review of the film when the Board of Censors rejected it, that Governor Whitman based his disapproval of the measure.

Encouraged by the success which was gained by attacking the vulnerable legal points of the New York State censorship measure, the censorship foes, it is said, will hereafter follow this procedure wherever proposed censorship legislation lays itself open at all to such a course.

FEDERAL CONTROL OF FILMS FAVORED

Cincinnati Exhibitors' League Goes on Record as Approving National Censors.

"MUST MAKE BUSINESS CLEAN"

(Special Correspondence The Morning Telegraph.)

CINCINNATI, May 24.

At a meeting of the Cincinnati Motion Picture Exhibitors' League of the Chamber of Commerce, a resolution was passed placing the league on record as being in favor of Federal regulation of motion pictures.

The resolution is as follows:

"Whereas, There was during the month of January, 1916, a certain bill known as Senate Bill 2204 and House Bill 456 pending before Congress; and.

"Whereas, Said bill was called to the attention of this league on January 17, 1916, in its then form; and,

"Whereas, Said bill has since been materially changed and altered; and,

"Whereas, At that time this league was not fully and sufficiently informed as to the merits or demerits of said bill; and,

"Whereas, At this time more explicit information is at hand; now, therefore, be it

"Resolved, That this league go on record as being in favor of Federal regulation of motion pictures; and,

"Further, That this league co-operate in every proper way with the various film manufacturing companies and other parties who are now actively engaged in the interest of said legislation with the ultimate object of bringing about a law that is fair and equitable to all interests involved."

Max Stearn, Columbus, O., president of the Ohio branch of the Motion Picture Exhibitors' League of America, in an address to the members, said in part:

"The motion picture exhibitors realize they must make the business clean and show only pictures which the public will approve.

"State censorship has not been a success, and I am confident that Federal regulation is the only thing to cure the evil. State censorship has been too prone to criticism, although I am not averse to criticism if it is done in a proper spirit.

"Motion pictures should be criticised carefully, but should not be assaulted, which is very often done. People who criticise motion pictures in a wrong sense do not realize that they are attacking the fifth largest industry in the United States. It is the poor man's pleasure, but I have no patience with critics who criticise it because it has done them some harm in their own business."

Speaking of the stand which oppositionists to Federal regulation take, Mr. Stearn said: "Those who oppose this idea say it is un-American, as America is a free country and exhibitors should have a right to say what is good to be shown and what is bad. But I maintain that censors are required for motion pictures as well as other things, because there is always a certain class who will take advantage of the freedom given them."

BERST IN FAVOR OF HUGHES BILL

Pathe Executive Declares Himself a Supporter of New Federal Censorship Measure.

WILL KILL STATE BOARDS

J. A. Berst, vice president and general manager of Pathe, has come out for Federal censorship of motion pictures. Mr. Berst strongly believes that some form of censorship is inevitable and that the best interest of the business demands a Federal law drawn up in accordance with the views of the manufacturers, and put through with their support.

"This is the only way in which obnoxious State censorship bills can be headed off," says Mr. Berst. "The fact that the Federal Government is passing upon films will be a powerful argument against local censorship—the most powerful that we can have."

Mr. Berst made a careful study of the Hughes bill and sent to the Hon. Dudley M. Hughes, chairman of the House Committee on Education, a letter containing the result of his analysis and pointing out a number of objectionable features in the bill. Under date of May 19 Mr. Hughes wrote Mr. Berst to the effect that many of his suggestions had been followed in the new bill. The revised bill was carefully analyzed by Mr. Berst who, on May 22, write Mr. Hughes in part as follows:

"I wish to assure you that your bill will find in our firm a very strong support. All the big concerns intend to get together and discuss this bill thoroughly, and I am very confident that a resolution will be adopted for the support of the bill."

Mr. Hughes, recognizing Mr. Berst's great help in putting the bill upon a basis where it would merit the support of the manufacturers, wired Mr. Berst on the 24th as follows:

"Thanks for your letter of the 22d. Have I your permission to make this letter public? Wire answer."

Mr. Berst accordingly wired his consent to have his letter used.

When the new bill is carefully read, compared with the old one and also with Mr. Berst's first letter to Mr. Hughes, the value of the Pathe executive's suggestions and the weight they had in Washington is at once apparent.

MINORITY REPORT FLAYS HUGHES CENSORSHIP BILL

Dissenting Members of House Committee on Education Call Measure a Violation of Constitutional Freedom.

(Special Correspondence The Morning Telegraph.)

WASHINGTON May 22.

Declaring that pre-publicity censorship would violate the constitutional guaranty of a free press and freedom of speech, and that the proposed measure is opposed by 85 per cent. of the film producers of this country, the minority report of the House Committee on Education against the passage of the Hughes bill to create a Federal motion picture censorship commission was presented to the House of Representatives this afternoon by Representative Frederick W. Dallinger, of New York. The report is signed by Representatives Dallinger, Edmund Platt, of New York; Caleb Powers, of Kentucky, all of whom are Republican members of the House Committee on Education, also by Representative William W. Rucker, of Missouri, Democratic member of the committee, and was prepared by Representative Dallinger at the request of the other dissenting members of the committee which has been in charge of the consideration of the bill.

The minority report asserts the belief that every reasonable protection to the public morals can be secured by the proper exercise of the local police power supplemented by the amendment of the Federal Penal Code, so as to include motion picture films in the list of objects barred from interstate transportation.

Local Law Sufficient.

When interviewed after he submitted the minority report to the House to-day, Representative Dallinger said:

"There is nobody who is more bitterly opposed than I am to the exhibition of indecent and immoral pictures. I believe, however, as is pointed out in the minority report, that the proper exercise of the existing police power of the several States supplemented by an amendment to the Federal Criminal Code prohibiting the interstate transportation of objectionable films, is more than adequate to remedy any evils that may exist. That the regulation of local amusements by national legislation is entirely unnecessary and unjustifiable is, in my opinion, too plain for argument.

The motion picture art affords the most effective means of propaganda yet devised and to cripple its usefulness as is proposed by this bill would be most unfortunate and dangerous.

"I am firmly convinced that if this bill should become a law it is not only possible, but extremely probable, that under the same conditions motion picture films setting forth the need of national preparedness or portraying the evils of the white

(Continued on Page 9.)

NEW YORK TRIBUNE,
TUESDAY, JUNE 6, 1916.

National Film Censorship.

(From The Boston Globe.)

Eternal vigilance, which is the price of liberty, must be paid continually, if liberty is to survive. The immediate illustration is the effort to pass a law creating a paid Federal commission with power to censor all of the moving picture films of this country. The bill has been approved by the House Committee on Education, despite the determined objection of four of its members. It is proposed to create a paid commission of five, who shall say what shall or shall not appear upon the screens of the thousands of moving picture theatres throughout the country.

Under the conditions sought by the bill, "Uncle Tom's Cabin" would certainly have been kept off the screens if both motion pictures and a Federal Board of Censors had existed when Mrs. Stowe wrote that story.

The film drama is in its youth. It may become one of the greatest means of propaganda for a better America. Whether it reaches that usefulness depends largely upon the death of the bill for Federal censorship. Once give a board the right to shut the eyes of all Americans and many of the possibilities of good are eliminated from the movin pictures.

The bill has gone too far already. Publi opinion must be roused to prevent its passage. Nothing now prevents each community from stopping indecent pictures, but to give the power over a leading amusement of 100,000,000 into the hands of five men is the Russian way or the Prussian way, but not the way for America.

WEDNESDAY, JUNE 14, 1916.
THE SAVANNAH PRESS.

WRIGHT OPPOSED TO CENSORSHIP

THINKS ALDERMEN WILL FIGHT AGAINST MOTION PICTURE GAG.

"I am absolutely opposed to local moving picture censorship," stated Alderman W. H. Wright this morning. "I have never yet witnessed a picture presented on the screen of a Savannah motion picture house which was at all detrimental to the community morale, and we do not need the censorship of pictures here.

Come From Atlanta.

"I have looked into this matter thoroughly. All the pictures which come to Savannah are from Atlanta. There is a local censorship there, and in addition to that, there is the national censorship, and it is ridiculous to add a local censorship here, which would so hamper the moving picture houses as to make their business practically impossible.

Hearty Opposition.

"Regardless of what the joint commissions do at their meeting tomorrow afternoon," continued Mr. Wright, "this matter will be finally settled by the aldermanic board. I think I am safe in saying that any move to establish such a censorship here will meet with most hearty opposition in the board of aldermen, as such a procedure would entail a gross hardship upon our moving picture people; a hardship which is unnecessary, impracticable, childish and absolutely uncalled-for."

Tomorrow.

The library commission and the playground commission will meet jointly tomorrow afternoon to take the matter up, and from expressions already made it is possible that they will recommend a local censorship of such a character as will, in their opinion, preclude the possibility of any pictures being shown in Savannah except those completely cleansed of sex contingencies or suggestion.

NEW YORK TRIBUNE, MONDAY, JUNE 19, 1916.

"DECADENT MOVIES"

Opinions of a Believer in Censorship Examined and Criticised by a Member of the National Board of Review—Motion Pictures Compared with Magazines.

To the Editor of The Tribune.

Sir: The letter signed "A Believer in Censorship" and printed under the heading "Decadent Movies" in your paper June 4, 1916, is provoking of a specific answer. The writer may have seen, as he claims to have seen, many thousand pictures; if he has perceived so little that is beneficial and so little that is significant his belief in the efficacy of censorship is well founded. But what, I should like to ask, of the belief of that mass of people to whom the motion picture in its fascination and power to amuse has become as the bread of life? Do they look upon it as an unmitigated and growing evil, demand that it be edited for them and submit to the philosophy that a few arbitrary censors, who do not share in their enthusiasm, whose vision does not extend beyond their own noses or whose taste penetrate the magic ring of their own conception of culture and morality, are well equipped to cut and butter their bread for them? I should wish to hear from those people as to whether or not, after watching so many thousand pictures, they are led to the conclusion that censorship is necessary.

Just what, I would like to ask "A Believer in Censorship," is "permitted on the screen which would have a few years back invoked a storm of criticism" that if presented or published or permitted anywhere else a few years ago would not have invoked the same? Everywhere—on the stage, in literature, in the forum and press—things are permitted to-day that would have shocked our fathers. The forces of our age have created a chasm between what they talked about and what we talk about; it follows that the motion picture—the voice raucous, if you will—most representative of our age as its new medium of expression is heard on the younger generation's side of that chasm. Again, contrary to "A Believer in Censorship," the motion picture may be compared with the magazine to good purpose. At its worst it is not as insidious as some of the stories which certain of our most popular magazines print and upon which they depend for their salability. Falsity exists in both, of course, as it does in all popular forms of entertainment where the aim is oftenest to overemphasize life rather than truly reveal it; but the pictures are frankly melodramatic and pictorial; many of our magazines and best sellers are surreptitiously false to life and shadowed with suggestion. It follows that one can just as safely enter a motion picture theatre without fear of having one's morals besieged as one can open the pages of such publications.

The communication goes on: "The National Board of Censors could, if it so desired, accomplish a decided reform, but certainly is not doing so at present." Does the writer mean to say that the National Board of Review, which, I take it, he refers to, could manage this reform by holding the same conception of censorship as is held by the legal state boards, whose most notable success lies in their abuse and mutilation of pictures, the unobjectionable impartially with the objectionable, by basing its principle not on the desire to help the motion picture in a constructive sense but rather on the aim to prune it after the manner of those reformers who have no sympathy with the less cultured enthusiasm of the masses for what, though often crude, is thrilling, who have no patience with which to await the slow development of a raw medium of expression into an art form and whose interest lies chiefly in the pleasure of finding fault rather than in that of being entertained?

The National Board of Review, by trying to work in a constructive advisory capacity with the producers, by endeavoring to gauge the sentiment of motion picture audiences throughout the country, by recognizing as valuable the opinion of those through whom the motion picture has become the people's theatre and reflecting that opinion in its critical action on pictures, is working out a policy that will amalgamate in motion picture production what is best in the motion picture and best in the taste of its audience.

The contention that "hundreds of thousands of small children witness films every day which would be suitable for presentation only before an audience composed of the most hardened persons" is so erroneous as to [illegible] ure is a nursery amusement, to be brought forth with the bread and milk, or that all picture theatres are children's playgrounds? The National Board is prone to recognize that this is not so. It does not aim to level what shall some day be a medium of serious expression to the heads of the young just because that medium at present is itself immature. Realizing, however, that since the pictures are often crude or aspiring to delicate themes they are not always fit for children, it carries on the important work of issuing monthly a list of expertly, carefully selected pictures suitable for children of different ages, from which people really anxious to help the situation by action of their own may choose children's programmes to be established on certain days in regular picture theatres and for entertainments of a private nature.

While conceding that "photoplays in which criminals are shown in a favorable light are generally frowned upon," which must be unpleasant for those "most hardened persons" who may witness these productions, "A Believer in Censorship" immediately attempts to gain ground with the exclamation, "How much worse are those in which immorality is cheapened and in many cases made to appear as though justified!" I do not wish for a minute to deny that the generality of pictures are not discolored through oversentimentalization. But when was a new angle ever drawn on a traditional moral issue with its roots deep in convention, on the stage or in books, that was not challenged at once by the defenders of convention as being all wrong or immoral? Ibsen's "A Doll's House" was condemned in its day for its justification of a then unconventional attitude toward marriage. Yet the principles on the subject laid down in that play are accepted without question by high-minded, right-thinking men and women to-day.

As for the writer's declaration that while the state boards of censors, such as Ohio's and Pennsylvania's, may not be necessary, still, on the whole, he is convinced that too much censorship is better than too little, it may be put on a par with the theory that a choking to death is much preferable to a gentle pressure on the windpipe now and then for surgical reasons. It is about as conducive to growth and art, about as bigoted and un-American.

W. A. BARRETT,
Secretary Review Committee, National Board of Review of Motion Pictures.

New York, June 16, 1916.

June 18

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The Morning Telegraph

MOTION PICTURE WEEKLY SECTION.
PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 826 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan. William E. Lewis, President; W. B. Masterson, Vice-President; John J. Nell, Jr., Secretary and Treasurer, 826 Eighth Avenue.

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E. V. Durling, Los Angeles Representative, 310 Currier Building.

Make checks payable to The Morning Telegraph, 826 Eighth Avenue, New York.

The Ohio Board of Censorship Is Seeing Snakes Again.

Had censorship really been the great blessing to the nation that its advocates claim, it would doubtless have been impossible to have prevented this bright ray of light from having penetrated the minds of those persons who continue to be earnestly and sincerely opposed to it. In one State or another it has been in operation sufficiently long for all who are interested in the subject to note the success or failure with which it has met, and the causes.

One of the chief reasons for its undesirability is the utter incompetence those chosen to constitute the State boards and their inability to exercise rational or broad-minded judgment upon the problems which are brought before them to decide. There was a striking instance of this last week, and it is some because of it that The Morning Telegraph sees fit to reiterate its views upon the question.

The Ohio Board of Censorship has been seeing snakes again. It is not due, as is sometimes the case, to an excess of spirits, but to harmless, shadowy snakes, which confronted its horrified vision on the screen. There is a rule observed by the film cutters of the Buckeye State that excludes any visualization on the screen of the creature that caused Adam's downfall. It is not our purpose to dispute the good or evil of the rule, as it is conceivable that the wrigglers may cause hysterics among some of the fair audience and their absence might be considered a thing to be desired. But—and here is disclosed with a charming vividness the true character of the Ohioans—such a rule being on the books, it becomes entirely inconceivable to the members of the board that it is possible for them to exercise any judgment in its application. A few days ago there was shown to them an animated cartoon, entitled "The Bump Goes Fishing." It is difficult to imagine even the most rabid snake fearer being alarmed at the sight of his appearance in an animated drawing where the element of reality is absent, but this consideration evidently bothered the long-haired censors not at all. The rule was on the books. That was all they wished to know. It was not theirs to reason why—theirs but to do or die.

They would see that that rule was enforced, whether it was meant to cover such cases or not. The result was that when "The Bump" went fishing he was forced to do so without any material assistance from the limber reptile.

Other and equally indiscriminate slashings of films have been made by the Ohio Board and similar organizations in other States. This is only the most aggravating because it is the most recent.

Let us unite for the good of the industry and make every effort to afford the opportunity of like displays of judgment in other States where the long arm of censorship as yet has had no opportunity to reach.

SEPTEMBER 21, 1916.

MORNING TELEGRAPH

M. P. EXHIBITORS OPPOSE CENSORS

Executive Board to Instruct Directors to National Association to That Effect.

D. W. GRIFFITH GIVES TALK

After a whirlwind meeting held at headquarters yesterday afternoon, the National Executive Committee of the Motion Picture Exhibitors' League of America went on record as unalterably opposed to legalized censorship in any form by passing the following motion, which was made by Mr. Hamburger of Chicago and seconded by Mr. Horstman of Boston:

"That the National Executive Committee of the Motion Picture Exhibitors' League of America hereby go on record as instructing their directors in the National Association of the Motion Picture Industry that they are to vote against any form of legalized censorship, as per resolution adopted at the National Convention held in Chicago in July, and furthermore the motion picture exhibitors go on record to the effect that they demand clean pictures from the manufacturers, thereby eliminating the necessity of having any form of censorship."

The producers' branch of the national association Tuesday resolved to oppose State and local censorship, but to favor Federal regulation of the picture industry. Branch No. 5, the general class, has, it is reported, voted to oppose any form of censorship. At the session of the National Association to be held today the problem will be up for discussion and in all probability the question of the stand to be taken by the organization as a body will be settled once and for all.

D. W. Griffith was present at the executive session of exhibitors yesterday and gave his views on censorship Federal and otherwise and expressed the opinion that Federal censorship would be a menace to the motion picture industry.

"If the power to censor pictures is placed in the hands of the Federal Government," he said, "there will be no chance to appeal. If you appoint a body of five men to sit in Washington and judge absolutely, and they declare that a picture shall be cut, it will be cut, and stay cut. There will be no redress.

"The way," he continued, "to do away with unclean pictures or plays is by public opinion. If the censorial power over films is placed in the hands of the Federal Government, the restrictions will become more and more drastic until the business is crushed. With merely local censorship it might be possible for the exhibitor to get justice in time, but if three or five men in a national board with possibly narrow ideas about such things, say a picture shall not be played, it will not be played. That will end it.

"I would perhaps suffer less than many of the smaller film men, because, in the event of Federal censorship, I could and would get the best lawyers, I would even go to the President if necessary, to the Congressmen and others, to get them to pass on my picture. I might succeed in getting my picture through. But the small man has neither time nor money to fight with."

Congressman Martin W. Littleton, who was also in attendance, spoke at length upon the subject, showing first how the Interstate Commerce Commission and the Pure Food law, which have been occasionally referred to as parallel with censorship, are in no way comparative. The Commission, he said, began as a very slender power to regulate rates of roads running through several States and later became a great power. The Pure Food law, he asserted, grew out of a very great problem—the public health.

As to pictures," he said, "we know perfectly well the question lies at the hearthstone. It is a subject debated at every dinner table. Everybody may see a film. The temperaments and tastes of every household must be considered. It is peculiarly a question of the States; the morals of the people rest in the hands of the people.

"If the censorship bill passed and you could be sure you had one authority to deal with, and providing you admitted the correctness of the principles of censorship, it might be favorably considered. But as it is you would only be jumping from the frying pan into the fire.

Would Be Burden.

"Federal censorship would only become a burden on the States and would not take one whit from their power. It is the State's function and Federal censorship would not oust State censorship.

"The only logical censorship," Mr. Littleton went on, "lies in community censorship. If an indecent picture is shown or produced here it can be stopped. The license bureau, the police by statute, can stop it. And every State has a law against the exhibition of indecent pictures.

"You may be sure that if Mr. Griffith here started to produce an objectionable picture and the court said that it should not be produced it would not [illegible] any contention against [illegible]

THE SUN, THURSDAY, SEPTEMBER 21, 1916.

MOVIE MEN PLAN POLITICAL CRUSADE

Leaders Will Vote To-day Against Federal Censorship, It Is Believed.

Federal censorship is the important and about the only sharply defined issue on which the National Association of the Motion Picture Industry, now in session here, is divided, and the sense of that body as a unit on the subject will be determined by vote to-day.

The industry, generally speaking, is opposed to censorship of any kind on the ground that it is fundamentally un-American and unconstitutional, but the directors of the producers' branch, who were in session recently, declared for Federal censorship as preferable to State or local censorship. Other branches of the industry, however, are emphatic against censorship of any kind.

The situation as analyzed by members of the board of directors is that fifteen of the thirty qualified to vote are instructed against censorship of any kind, five are instructed for Federal censorship and ten are uninstructed. It is highly probable that the meeting to-day will declare the industry strongly opposed to censorship.

"Not only will the industry put itself on record as opposed to censorship of any kind," said Arthur James of the Metro Pictures Corporation and a director of the association, "but we will immediately begin a national campaign in the 20,000 theatres of the country, reaching 20,000,000 people daily, to enforce our demands for the freedom to which we are entitled. Candidates, including even Presidential candidates, will be asked for a definite expression of opinion on the subject and we will be governed accordingly.

"It is improbable that all of the motion picture theatres, with their varied political views, could be united for either candidate, but they can be united on a thing which touches their pocketbooks like censorship."

Griffith, Sennett and Ince, the great triumvirate in the motion picture business, each equally vigorous in opposition to censorship, have been invited to address the meeting of the board of directors before the vote is taken.

Cranston Brenton, chairman of the executive committee of the National Board of Review of Motion Pictures, charges the distributing group in the industry with being responsible for the Federal censorship plan for purely selfish and commercial reasons on the ground that the Federal board's approval will help them to sell the pictures.

[illegible]

SEPTEMBER 20, 1916.

THE SUN, WEDNESDAY

GRIFFITH FOE OF CENSORSHIP.

Movie Producer Lines Up With Exhibitors in Fight.

D. W. Griffith, producer of monster motion picture spectacles, yesterday lined up with the exhibitors in the fight against Federal censorship.

"If the proposition were not so absurd we might almost believe that the theatrical men of the country, unable to check the growth of the movies in any other way, are lining up behind this legislation to throttle the industry," said Mr. Griffith.

"Every State has ample laws to take care of the decency and morality of plays, books or movies. The directors do not care what a lot of stock jobbers or commission merchants may advocate, no matter what titles they confer on themselves. They are concerned with things which may hamper them in their work. The movie fan is also directly interested, because he is normal and he knows what is good and bad, and he patronizes the good every time, without having to be legislated into thinking rightly."

SEPTEMBER 21, 1916

NEW YORK COMMERCIAL.

D. W. Griffith in the interest of the directors of motion pictures throughout the country lined up yesterday with the exhibitors in their controversy with the so-called producers' branch of the motion picture industry in the fight against Federal censorship.

"If motion picture directors are to progress they cannot be hampered by laws which do not mean anything," he said. "The absurdity of three or four men sitting in final judgment on all artistic undertakings is so childish it is astonishing to think that any one would advocate it.

"Directors do not care what a lot of stock jobbers or commision agents may advocate no matter what titles they may confer upon themselves. They are concerned with things that may hamper them in their work. The exhibtor who comes in direct touch with the public also knows this and naturally is in sympathy with the directors. The movie fan is also directly interested because he is normal and he knows what is good and bad and he patronizes the good every time without having to be legislated into thinking rightly."

SEPTEMBER 21, 1916.

NEW YORK TIMES.

OPPOSE FEDERAL CENSORS.

Picture Exhibitors to Fight Against Policy at Today's Meeting.

At a meeting of the National Association of the Motion Picture Industry to be held this morning in the rooms of the association in the Times Building a question of great importance to the film industry will be settled. The question is the policy to be adopted by the association in regard to the censorship of motion pictures.

Representatives of all branches of the industry will be present. There is by no means a unanimity of opinion on the subject, since in preliminary meetings various policies have been upheld. Some of the producers have declared themselves in favor of Federal censorship as opposed to State and local regulation, while other prominent producers are opposed to Federal censorship on the ground that there will always be local regulation, and the opinion of the community should be allowed to determine what pictures should be shown. This latter view proved to be that also of the exhibitors at a meeting of the Executive Committee of the Exhibitors' League held last night.

The exhibitors blame certain of the producers for the demand for censorship, alleging that the producers who have manufactured films of questionable moral tone are responsible for the mischief. At today's meeting the exhibitors will fight against the policy favoring Federal censorship.

The National Board of Review of Motion Pictures, the present accredited body, has all along opposed the passage of a Federal censorship law.

SEPTEMBER 21, 1916

THE WORLD

FILM CENSORSHIP AN ISSUE

Producers Oppose Local Revision and May Affect Campaigns.

Two meetings of motion picture men who are opposed to censorship were held yesterday, preparatory to to-day's meeting o fthe Board of Directors of the National Association of the Motion Picture Industry, which will decide the attitude of the entire industry on the question.

The producers have voted to oppose Federal censorship although they are opposed to State and local censorship. If the association votes to-day against censorship, it will begin at once a nation-wide campaign. The screen will be used in the 20,000 motion picture houses of the country, reaching 20,000 persons daily (figures supplied by the association), in the Presidential, Gubernatorial and Congressional campaigns. President Wilson and Candidate Hughes have been asked for expressions of their attitude toward censorship.

[illegible] at you cannot lodge with any [illegible] men, certainly not with the National Government, a power which can [illegible] corrective power to regulate motion [illegible]tures. It would only harass and [illegible]noy. If 95 per cent. of the pictures produced are decent they would pay the traffic of the 5 per cent. of indecent films and the latter would go on just the same because of the inefficiency of the machine. If you had a censorship board controlled by the National Government you would be worse off than if you had one in each State."

Exhibitors Against Censorship.

Lee A. Ochs, president of the National Exhibitors' League, pointed out that the exhibitors have consistently fought censorship in any form and that if only clean pictures are provided by manufacturers there will be no need for censorship of any kind.

The meeting was well attended by members of the Executive Committee from various States, all of whom listened with interest to the speakers, asked many questions and finally passed the motion given. D. W. Griffith and Mr. Middleton will appear at the session of the national association to-morrow, it is believed, to talk on the subject.

SEPTEMBER 22, 1916.

THE WORLD: FRIDAY.

MOVIE MEN OPPOSE ALL CENSORSHIP NOW

National Association Directors Flatly Against State or National Regulation.

The Board of Directors of the National Association of the Motion Picture Industry, at a meeting yesterday, adopted the following resolution:

"Resolved, that it is the sense of the Board of Directors of this industry that we are opposed to the legal censuring of any motion pictures in any State or in the Nation."

This, it was explained after the meeting, represents the attitude of the entire industry. The Board of Directors had power to settle the issue for the National Association, which includes producers, exhibitors, distributors, makers of supplies and equipment and others connected with the business.

According to the official statement of the association, it represents an investment of $500,000,000 and will use its influence in 20,000 theatres throughout the country, playing to 20,000,000 persons daily, to fight candidates who favor censorship at the coming elections. Both President Wilson and Justice Hughes have been asked to state their position.

Before yesterday's meeting the producers had approved of Federal censorship, but their attitude was changed during the day by the advice of counsel that Federal censorship will not stop local or State censorship. The exhibitors led the fight against any kind of censorship at all.

It is now the opinion of the entire industry that there must be no censorship of the movies outside of local police regulations which apply to the regular stage as well as the movies.

William A. Brady, President of the association, who represented the World Film Corporation, presided at the meeting. Other producers in attendance were Carl Laemmle of the Universal, William L. Sherrill of the Frohman Amusement Company and Adolph Zukor of the Famous Players-Lasky. Among the distributors were Hiram Abrams of the Paramount, W. W. Irwin of the Vitagraph, Lubin, Selig and Essanay, E. A. MacManus of the International, P. A. Powers of the Universal and Richard A. Rowland of the Metro. Exhibitors from all over the country were present, led by their President, Lee Ochs.

THE SUN, FRIDAY, SEPTEMBER 22, 1916.

MOVIES TO FIGHT ANY CENSORSHIP

National Association Directors Turn Down Suggestion of Federal Law.

The National Association of the Motion Picture Industry, through its board of directors yesterday declared itself opposed to the legal censoring of any motion picture in any State or in the nation. Federal censorship as an alternative to local censorship had been favored by some members, and the directors of the producers' branch of the industry had voted for Federal censorship, but after a long executive session of the directors yesterday in the offices of the association in the Times Building, it was unanimously decided to act as a unit in declaring against censorship in any form as "un-American and unconstitutional."

D. W. Griffith, director of monster spectacles, who came her from San Francisco, he said, partly to oppose Federal censorship, in addressing the members contended:

"Federal censorship means the end of the business as an art, as an industry and as a form of expression. Once established on the statutes, it could not easily be dislodged. Instead of considering Federal censorship as a possible means of avoiding State and municipal action, people would do better to devote their time to abolishing such censorship as they now have."

Federal censorship was championed by Arthur S. Friend, representing the Paramount, Lasky and Famous Players companies as the only way to avoid local censorship and police interference.

NEW YORK AMERICAN—FRIDAY, SEPTEMBER 22, 1916

Movie Men Opposed to Federal Censorship

THE proposed "Federal censorship means the end of the motion picture industry as an art, as an industry and as a form of speech. D. W. Griffith made this statement before a meeting of producers, exhibitors and directors yesterday.

The meeting was held at the headquarters of the National Association of Moving Pictures in the Times building. William A. Brady presided.

Only Arthur S. Friend, representing the Paramount, Lasky and Famous Players organizations, favored a Federal censor. His advocacy was based on the theory that it would relieve the industry of State and city censorships and police interference. But this was denied by other speakers.

The board of directors, in executive session, resolved unanimously:

"That it is the sense of the board of directors of this industry that we are opposed to the legal censoring of any motion picture in any State or in the nation."

EPTEMBER 22, 1916

W YORK COMMERCIAL.

ederal censorship means the end of motion picture industry as an art, as dustry and as a form of speech." In words D. W. Griffith, who had hurried Los Angeles to throw his weight into ght against official interference in the of film production, addressed a meet- f producers, exhibitors and directors rday. The meeting was held at the uarters of the National Association ving Pictures in the Times Building. am A. Brady presided.

SEPTEMBER 22, 1916.

THE NEW YORK TIMES.

OPPOSE LEGAL CENSORSHIP.

Movie Heads Unanimous Against Federal Bill—Griffith's Prediction.

A policy of opposition to motion picture censorship in any form was adopted at a meeting of the Board of Directors of the National Association of the Motion Picture Industry held yesterday in the rooms of the organization in the Times Building.

There had been some supporters of a policy favoring Federal censorship before the meeting, but after the speeches these shifted and a resolution against legal censorship was adopted unanimously.

D. W. Griffith, who has been one of the most militant opponents to censorship, predicted a calamity if the Federal bill were passed.

"When Federal censorship is once established," he said, "what power is ever going to break it? Once established, who is there in this room who thinks he would stand any chance of arguing with the United States Government about whether Mary Pickford should smoke a cigarette in the first act, or whether any of the other actresses should wear a skirt two and one-half inches above their shoetops? Once that form of hypocrisy is put over the motion picture people I thoroughly believe from the bottom of my heart that Federal censorship means the end of the motion picture business as an art, as an industry, and as a form of speech."

NEW YORK HERALD SEPTEMBER 22, 1916.

The Board of Directors of the National Association of the Motion Picture Industry, which represents every section of the industry, at a meeting at the association's headquarters, in the Times Building, yesterday unanimously declared against any form of legal censorship.

NEW YORK TRIBUNE

, FRIDAY, SEPTEMBER 22, 1916.

MOVIE MEN OPPOSE ALL CENSORSHIP

Directors of National Association So Express Themselves.

After debating the question for three hours yesterday afternoon, the board of directors of the National Association of the Motion Picture Industry expressed itself as being flatly opposed to film censorship in all its forms. The executive session followed a general meeting of exhibitors and manufacturers in the offices of the association, in the Times Building, in the course of which David W. Griffith and many others came out strongly against censorship.

William A. Brady presided over the general meeting, which was attended by picture men from all over the country. The film men were by no means unanimous in opposing censorship, some favoring Federal control and others legislation by the states. Arthur Friend, attorney for Paramount, Lasky and Famous Players, declared that Federal censorship was inevitable and that it should be accepted without complaint.

Mr. Griffith declared that censorship "would mean the end of the business as an art, an industry and a form of speech."

"Once established," he continued, "who in the trade could say whether Mary Pickford should smoke a cigarette in the first act or not? Instead of considering Federal censorship as a possible means of avoiding state and municipal action, people would do better to devote their time toward abolishing such censorship as they now have."

YORK SEPTEMBER 23, 1916.
THE MORNING
TELEGRAPH, SATURDAY,

WHY GRIFFITH IS AIDING WHITMAN

Famous Producer Says It Is Because Governor Vetoed Pernicious Censorship Bill.

NO PARTY MOTIVE INVOLVED

Will Show on Screen Constructive Work Accomplished by the State's Executive.

In his speech before the Exhibitors' League of Motion Pictures for America, D. W. Griffith, the motion picture producer, stated that he had planned to meet Governor Whitman next week and take some moving pictures of New York's chief executive, to be shown by the States exhibitors as an act of gratitude. In order to clear up some misunderstandings which this announcement caused, Mr. Griffith gave out a statement yesterday covering his position in the matter:

"I am for Governor Whitman because he vetoed a vicious censorship bill which not only would have forced the millions in this State who attend moving picture theatres to pay increased prices, but which would have done great damage to the moving picture industry.

"The Cristman-Wheeler bill was legislation which would not be attempted against the newspaper, the magazine or the stage production. It imposed a tax which would have crippled the producer and hampered the patron without preserving for either of them the right of redress or appeal.

"It is my duty to do all I can for a man who was big enough and broad enough to do what he did. I have offered him my services to show on the screen the constructive work he has done in his administration.

"There is nothing of party or politics in this; as a matter of fact, I am a Democrat, and out in Chicago I did all I could to bring about the re-election of Judge Cooper, a Democrat.

"Judge Cooper was opposed by newspapers, some civic organizations and a heterogeneous crowd of individuals, because he had decided that the moving picture had some rights before the law.

"Eighty per cent. of the moving picture theatres and enough of their patrons responded to enable Judge Cooper to run far ahead of the Democratic ticket. If Governor Whitman were a Democrat, or a member of any other party, I would feel it my duty to do just exactly what I have offered to do for him."

SEPTEMBER 23, 1916
NEW YORK TRIBUNE

Fighting the Censorship Blight.

The National Association of the Motion Picture Industry is to be congratulated on its decision to fight all attempts to impose an official censorship, whether local, state or national. There can be no temporizing with the censorship idea. Any other course than a thoroughgoing, uncompromising fight against it wherever it is manifest would lead to a multiplication of evils.

Whether the production of motion pictures be considered an art or merely an industry, it is inevitable that more harm than good must come from any official censorship of pictures. The principle is undemocratic, repugnant to every conception of the liberty of thought and expression which good Americans cherish. As a promoter of morality or a protector of morals it is a lamentable delusion.

Moreover, as the late Mayor Gaynor frequently pointed out, official censorship is unnecessary. If a breach of decency and morality occurs, ample power is lodged in the police authorities to take action. In this city, moreover, the Supreme Court has just denied the application of a producer of a picture play for an injunction to prevent the License Commissioner from stopping it because it was indecent. The incident proves that the public is protected, under existing agencies, whenever there is ground for complaint.

A censorship could give no greater protection than this. It would afford infinite opportunity for mistakes in suppressing good as well as in permitting evil to slip through to the public. Worse than all, it would, if it worked thoroughly, prevent the public from deciding for itself what is good and what is bad—a denial of the opportunity for moral and mental growth, which must inevitably be worse than the effects of the negligible amount of really vicious material which now finds its way into circulation.

SEPTEMBER 23, 1916.
THE NEW YORK REVIEW

MOVING PICTURE INTERESTS OPPOSE ALL CENSORSHIP

National Association Passes Resolution Declaring Against Any Regulation.

The moving picture interests have come out against all censorship. At a meeting of the Board of Directors of the National Association of Motion Picture Industry, held on Thursday, the following resolution was passed:

"Resolved, that it is the sense of the Board of Directors of this industry that we are opposed to the legal censoring of any motion pictures in any State or in any nation."

This, it was explained after the meeting, represents the attitude of the entire industry. The Board of Directors had power to settle the issue for the National Association, which includes producers, exhibitors, distributors, makers of supplies and equipment and others connected with the business.

According to the official statement of the association, it represents an investment of $500,000,000, and will use its influence in 20,000 theatres throughout the country, playing to 20,000,000 persons daily, to fight candidates who favor censorship at the coming elections. Both President Wilson and Justice Hughes have been asked to state their position.

Before yesterday's meeting the producers had approved of federal censorship, but their attitude was changed during the day by the advice of counsel that federal censorship will not stop local or State censorship. The exhibitors led the fight against any kind of censorship at all.

It is now the opinion of the entire industry that there must be no censorship of the movies outside of local police regulations which apply to the regular stage as well as the movies.

William A. Brady, president of the association, who represented the World Film Corporation, presided at the meeting. Other producers in attendance were Carl Laemmle, of the Universal; William L. Sherrill, of the Frohman Amusement Company, and Adolph Zukor, of the Famous Players-Lasky. Among the distributors were Hiram Abrams, of the Paramount; W. W. Idwin, of the Vitagraph, Lubin, Selig and Essanay; E. A. MacManus, of the International; P. A. Powers, of the Universal, and Richard a Rowland, of the Metro. Exhibitors from all over the country were present, led by their president, Lee Ochs.

ENSORSHIP OF ALL KINDS SHOULD BE FOUGHT HARD

o Declares John R. Freuler, President of the Mutual Company.

GRIFFITH OPPOSES IT

igorous Telegrams Show Stand of Two Leaders of Film World.

"Treason and incendiarism" are the ds with which John R. Freuler, ident of the Mutual Film Corpora- denounces the movement and the behind the movement to gain an rsement of Federal censorship motion picture producers.

e Mutual president makes the dec- ion that his corporation and the ous film interests which he repre- will refuse to be allied with any up or organization which suggests proposes to stand for any indorse- t of any form of censorship.

r. Freuler flatly disputes the argu- t by a number of film men that eral censorship would be a protec- against the abuses of State and censorships.

r. Freuler has been kept informed proceedings at special meetings of National Association of the Motion ture Industry in New York, and his Chicago office has directed rous protests against the move- t which aims to represent the mo- picture industry as willing to ac- Federal censorship.

and the Mutual Film Corporation be found fighting censorship in form as long as we have any share he picture industry, and as long as e is any censorship, existing or pro- d," said Mr. Freuler.

r. Freuler's attitude, and that of d Wark Griffith as well, is indi- d in their recent exchange of tele- s which are quoted here. Mr. ith wired to Mr. Freuler:

great crisis confronts motion pic- industry through secret effort that been carried on by minority of pro- s for Federal censorship law g the membership of National As- tion of Motion Picture Industry. al meetings are being pushed gh to railroad an indorsement can be presented at Washington presentative of desires of entire try. We know from investigation action is not representative and whatever has been done favoring deral bill has been acceded to ghtlessly at behest of this active rity. You must realize with me Federal censorship will not do with State censorship.

know from our personal deal- with State and city boards these two years that each resents sug- n of interference from any board e their own locality. They will t Washington think for them. As tter of law, it is not true that l censorship will do away with censorship, for it is the constitu- right of every State to retain wer of censorship even if a Fed- oard is established so that effect er is only to double tax and to sh a censorship from which, un- tate censorship, there can be no .

lieve firmly that Federal censor- ill mean eventual strangulation motion picture industry. The meeting of National Association e held tomorrow night, and if convictions permit a wire from ould be of great service. You address answer to me at 807 re Building.

ned) D. W. GRIFFITH."

reuler's reply follows:

nsider any effort to represent e motion picture industry favors hip in any form, guise or color ing less than incendarism and .

nt to go on record now with laration that the Mutual Film tion and the other film inter- ich I represent will never at e, under any conditions, sub- or participate in any proposal t censorship in any form. We ing and will continue to rm of censorship ex[illegible] State or [illegible]

Campaign Against Censorship

The National Association of the Motion Picture Industry, which represents half a billion, having unanimously declared against any kind of legalized censorship, has already begun a country-wide campaign against the political advocates of it.

Through the work of the Exhibitors' League of America, which is an active, aggressive affiliation of the national association, Senator Cristman of the Thirty-second senatorial district of New York, author of the Cristman-Wheeler censorship bill, vetoed by Gov. Whitman, was overwhelmingly defeated in the primaries by Theodore Douglas Robinson, nephew of Col. Roosevelt. The issue was made squarely on motion picture censorship.

In the twenty-five theatres of the distrct slides containing announcement and slogans were flashed on the screen at each performance, and it is estimated that during the week immediately preceding the balloting more than 250,000 people in this rather sparsely populated district had been appealed to by messages from the screen. They were told that Senator Cristman—if he has his way—will cause the price of admission to be advanced in all of the houses. His bill, as a law, would have caused a loss to the industry in this state of a round million dollars a year.

In appreciation of his veto of it, David Wark Griffith has announced that he will aid Gov. Whitman's campaign by most effectively filming him, and the state exhibitors, as a man, irrespective of politics, will lend their aid.

The national association will ascertain the position on censorship, if possible, of every candidate for governor in the country, for the state legislatures, and the views of aspirants to seats at the national capital. The attitude of the great body, with its fifty-odd classes of membership, is fully expressed in the following addresses—from the most eminent producer, the head of the exhibitors, the counsel for the association and a field agent who has spoken in every capital in the country. Each touches a salient angle, and was made before the recent meeting of the board of directors at the headquarters in this city.

the censorship issue, on which he insists there can be no compromise.

"As a matter of fact, we will fight censorship of any sort, by whomever imposed. It is an insult and an offense to consider that the national motion picture industry should be subject to censorship any more than the Associated Press or the United Press or the International News Association should be subject to censorship. Most emphatically the Mutual will not submit to such control without a determined fight against the injustice of it.

"I say deliberately that any man who is in the picture producing business and who is willing to accept the principle of censorship is a menace to the business and utterly opposed to the best interests not alone of his own industry but as well to those of the public. If the motion picture industry is to be censored from any direction I say we may as well abolish the industry."

templated, city, State or [illegible]

Any man or any interests which suggest acceptance of Federal censorship as a lesser of evils is guilty of suicidal error and ignorance.

Any film man who stands for such a policy should not be in the motion picture industry and will not be for long.

"Acceptance of any form of censorship would mean the violation of the primary principles of Americanism and a surrender of our right to do business. If there should be censorship, then there should be no pictures. Our rights and those of the free press are equal and identical.

"The Mutual Film Corporation and its allied interests will not be associated in any relation with any organization which stands for or proposes any compromise on the censorship issue. We shall fight to the everlasting finish for our principle.

"Further, there is no possible value, even temporarily, in acceptance of Federal censorship as a foil against State censorship, since it is established beyond question, just as you point out, that the States would still retain whatever censorship power they may have.

"You are authorized to use this statement for publication or in any manner that you deem fit.

"JOHN R. FREULER.
"President Mutual Film Corporation."

Mr. Freuler reiterates his position on

National Association Solid Against Censorship

Directors of Recently Formed Body Representing the Whole Industry Unanimously Decide Against Any Form of Legalized Censorship—Meeting Enthusiastic and Harmonious—Strong Speeches by D. W. Griffith and William A. Seabury

At an enthusiastic meeting held in its room in the Times Building last Thursday the board of directors of The National Association of the Motion Picture Industry, by a unanimous and harmonious vote, went on record as opposed to legalized censorship of any kind.

Practically the whole day was given over to a discussion of the censorship question. At the morning session of the board it was declared an open meeting for the purpose of giving those prominent and important men in the industry who were not members of the board a chance to express their views. The proponents of a legalized Federal censorship or regulation were given the first hearing, and while they one and all expressed their aversion to censorship as a principle, they advocated Federal control as a palliative for present conditions. Their main argument was that censorship in some form or other was bound to come, and that such being the case, it would be better to have it in some centralized body, such as a Federal board of control, rather than submit to a widely diversified state and local censorship, each with a different standard. The trend of their arguments was that Federal regulation would prevent the formation of state and local boards of censors. Each of the gentlemen who spoke on this side of the question stated at the beginning of their arguments that, irrespective of their own opinions, they would agree to unqualifiedly stand by the action of the board when the question came up for a decisive vote.

Strong Speech by Griffith

There were four principal speeches made against censorship in any form. They were made by D W. Griffith, Lee Ochs, president of The Motion Picture Exhibitors League of America, Stephen J. Bush, and William A. Seabury, counsel of the Association. Mr. Griffith made one of the most convincing and interesting speeches heard on the question. Commencing at a period in the history of the world five hundred years before the birth of Christ, he showed the manner in which Gautama Buddha was censored by the priests of his period, and then, following down through civilization, convincingly set forth by concrete examples in history the manner in which every new movement, invention and idea which has had an effect on aiding and improving civilization had been censored. "Once Federal censorship is established what power can break it?" he said. "Who will stand a chance of arguing with the United States Government? Who would be able to object if the censors objected to Mary Pickford smoking a cigarette in the first act? I believe that Federal censorship means the end of the motion picture as an art, an industry and form of speech." Mr. Griffith then read a large number of telegrams, the most important of which was from the Motion Picture Directors Association of America, comprising every director in Los Angeles, stating that they were opposed to censorship in any form.

Seabury Presents Legal Aspects

Mr. Bush made an exceedingly strong speech, bringing out the fact that "censorships breeds censorship; it begets censorship, and you will have multiform censorship, all varieties and all kinds of censorship." William A. Seabury, general counsel for the Association, spoke on the legal aspects of the question, saying in part: "The arguments of every man who advocates any form of censorship are based exclusively on the question of expediency, that if they get Federal censorship it is going to abolish state or local censorship. That is highly a matter of opinion, but I have no hesitancy in saying that it will have no such effect at all." Mr. Seabury then went on to point out and prove conclusively that the Congress of the United States really had no right to interfere with this question at all, his arguments being based on a recent decision of the Supreme Court whereby a motion picture film ceased to be a subject in interstate commerce when it came into a state for the purpose of exhibition and was placed either in the hands of an exchange for delivery to its exhibitor or received by an exhibitor direct for exhibition." Continuing, he said: "I am convinced that there is only one way of dealing with this subject, and that is from the standpoint of public education. Funds are not needed for the purpose of political chicanery, but they are needed for the purpose of properly putting before the public what censorship means."

Mr. Ochs told of the manner in which the New York Local of the Exhibitors League of America had defeated the nomination of Senator Cristman at the primaries. Concluding, he said: "I want to say to you that the exhibitor is the best judge of who should be the censor. We come in contact daily with the public and with our patrons, and if we don't show pictures that are clean they will not be patrons of ours any longer. You can put on a smutty picture and you can get a lot of money, but I want to say that it kills your house for one, two and three days afterwards, and the sooner the exhibitor realizes it the better he will be."

Following the morning session the directors went into executive session later in the afternoon, and after a long meeting, in which every phase of the question was discussed, came out unanimously against censorship of any kind.

Zukor Explains Position

Following the meeting Adolph Zukor, president of the Famous Players, made a statement giving the reason for his change of attitude. He said:

"I fought for the passage of a Federal bill because I believe that by its enactment motion picture producers and exhibitors could conform with one set of rules, instead of being subjected to the varying restrictions of the number of state and local boards that now exist. It was my conviction that if the government maintained a board it would have the respect and confidence of local boards, in time eliminating them entirely. Such a result would be far more desirable than the existence of many boards, as a single standard would enable producers easily to avoid the presentation of objectionable subjects. I am now advised by the legal board of the National Association, however, that creation of a Federal board would not eliminate the state and municipal boards, and would, in fact, encourage such local bodies in places where they are not now maintained, because of the love of home rule inherent in every state and municipality. Under the circumstances, I intend to be guided by this legal advice.

Those present at the meeting were William A. Brady, World Film Corporation; Carl Laemmle, Universal Film Manufacturing Company; William L. Sherrill, Frohman Amusement Company; Adolph Zukor, Famous Players-Lasky Corporation; Jesse Lasky; Lee Ochs, President of the Exhibitors League of America; Hiram Abrams, Paramount Pictures Corporation; Walter W. Irwin, V-L-S-E; E. A. McManus, International Film Service; P. A. Powers, Universal Film Manufacturing Company; Richard A. Rowland, Metro Pictures Corporation; Louis F. Blumenthal, Auditorium theatre, Jersey City, N. J.; Maurice A. Choynski, Newberry theatre, Chicago; Thomas Furniss, Brunswick Amusement Company, Duluth; Frederick J. Harrington, Pittsburgh; Peter J. Jeup, Detroit; Louis L. Levine, Regent theatre, Brooklyn; Charles H. Phillips, Milwaukee; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont theatre, New York; A. P. Tugwell, Los Angeles; Donald J. Bell, Bell & Howell Company, Chicago; J. E. Brulatour, Eastman Films; J. H. Hallberg; Walter J. Moore, H. C. Miner Lithograph Company; E. S. Porter, Precision Machine Company; William A. Johnston, Motion Picture News; Fred J. Beecroft, New York Dramatic Mirror; W. Stephen Bush, Moving Picture World; Paul Gulick, Universal Film Manufacturing Company; F. C. Gunning, Widow; Arthur James, Metro Picture Corporation; David Wark Griffith, creator of "Birth of a Nation" and "Intolerance"; Thomas H. Ince, builder of "Civilization"; Theodore Mitchell and J. J. McCarthy, representing Griffith interests; F. A. Parson of Pathe; Louis Frank, of Chicago; J. A. Barrie, Los Angeles; J. S. Sweeny, of Philadelphia; William Wright, Kalem Company; Messrs. Graham and Isenberg, Alfred Hamburger, Chicago; Mr. Sherwood of the National Board of Review; William M. Seabury, counsel of the National Association; Albert Strauss.

THE MORNING TELEGRAPH FRIDAY, OCTOBER 6, 1916.

FILM MEN WILL TACKLE HUGHES ON CENSORSHIP

By GORDON TRENT.

The National Association of the Motion Picture Industry is going to sound Candidate Charles W. Hughes on the question of film censorship to-morrow. A meeting was arranged for a delegation from the picture trade through ex-Senator Colby at the Essex Country Club in West Orange, N. J., where the visitors will be guests at luncheon.

Walter E. Edge, the Republican candidate for Governor, will be a guest of honor and is expected to speak regarding censorship.

Walter W. Irwin, chairman of the executive committee, who presented the cases of the association to President Wilson, will be spokesman for the delegation, which will be made up as follows:

William A. Brady, president of the National Association; Carl Laemmle, P. A. Powers, Jesse Lasky, Hiram Abrams, Richard A. Rowland, Arthur James, William L. Sherrill, E. A. McManus, William A. Johnston, W. Stephen Bush, J. H. Hallberg, Frederick Hawley, Frederick H. Elliott, executive secretary, and Randolph Lewis, director of publicity of the association. The Motion Picture Exhibitors' League of America will be represented by Lee A. Ochs, Louis F. Blumenthal, Samuel H. Trigger and Louis L. Levine.

THURSDAY Oct. 12
EVENING MAIL

MOTION PICTURE LEADERS WORKING FOR WHITMAN

1,000 Ft. Film to Be Made and Exhibited Free to Aid Re-election of Movie Mn's Friend.

By FREDERICK JAMES SMITH.

David Ward Griffith has launched a movement in motion picture circles to aid the re-election of Gov. Whitman.

Griffith states that the movement has been started entirely out of gratitude to the governor for vetoing the Christman-Wheeler bill, which would have imposed, manufacturers say, a prohibitive censorship and tax upon pictures.

A campaign film, a showing close-ups of the state executive in action, is to be prepared. It will be a thousand feet in length and will bear the title "The Executive of the State." The film will show Whitman at his desk, receiving state officials, etc. This will be released free to exhibitors in the state.

Special slide, advocating Whitman's re-election as a friend of the screen, have likewise been prepared.

Motion picture men expect that some 16,000 theatres of the state will, within a few days, be throwing the weight of their screens into the election campaign. In a special statement, Griffith says:

It is my duty to do all I can for a man who was big enough and broad enough to do what he did. I have offered him my services to show on the screen the constructive work he has done in his administration.

There is nothing of party or politics in this; as a matter of fact I am a Democrat, and out in Chicago I did all I could to bring about the re-election of Judge Cooper, a Democrat, who was opposed by newspapers, some civic organizations and a heterogeneous crowd of individuals because he had decided that the moving picture had some rights before the law. Eighty per cent. of the moving theatres and enough of their patrons responded to enable Judge Cooper to run far ahead of the Democratic ticket.

If Gov. Whitman were a Democrat or a member of any other party I would feel it my duty to do just exactly what I have offered to do for him.

Oct. 8-16
THE NEWARK MORNING LEDGER
BROAD AND MECHANIC STREETS
NEWARK, NEW JERSEY

Griffith Denounces Censorship

Written Especially for the Newark Ledger by D. W. Griffith.

There is no more reason for a censorship of motion picture productions than there is for a censorship of the newspapers, magazines, literature and art galleries of America.

I have held ever since this un-American thing first made its appearance that the moving picture is a form of speech entitled to all the freedom of other forms of speech and writing, as guaranteed by the Constitution.

The point in this movement that is so often overlooked is that the upholding of the laws pertaining to decency and morality is a police function. Every state in this union is amply fortified with all the laws that are necessary to regulate the motion picture theaters and the productions shown there.

Censorship is such a broad power to place in the hands of a select body of men that judging wholly from the limited experiences we have had where censorship now prevails, its increase in this country would mean the doom of artistic motion pictures.

Let these reformers who favor censoring the pictures once get hold and I insist that censorship begets censorship. It would mean the beginning of an era of beaurocracy and lead to heaven only knows where.

It is with great pleasure that I call your attention to the action of the allied motion picture industries taken in New York on September 22, when all the producers, exhibitors, directors and other allied interests of the national association went on record as unanimously opposed to any and all forms of censorship.

This date is going to be recalled in after years as a red letter day in the history of the motion picture art in America.

We have suffered wrongs in the past because we have temporized with a principle and adopted compromises as expedients.

I hope that the New Jersey exhibitors will take the first step in their state to start the good work going. Let us all stand together and fight this unwholesome and un-American thing. There is no reason why the motion picture should make any excuses. It is as pure and harmless as any form of dramatic expression the world has ever known. Simply because it tells the truth in the most forceful and direct way that modern science and art has devised, is no reason why it should be singled out and cuffed about by all the cranks and busybodies who like to run everybody's business along with their own.

Of course, there will be unscrupulous people who will try to get by with bad pictures, but they can be headed off. Let us keep our own houses clean. Cleanliness is a matter of good judgment and taste. It can never be legislated into anybody's head or heart. But the laws of decency and morality will take care of the offenders, and we can devote our time and work and hearts to do the good things that are worth while.

Can you imagine the feelings of a director toiling out in the wind and the sun and the heat trying to make a story live, with the ogre of a censor board sitting in some distant state and combing their reform beards with their fingertips waiting to pronounce sentence upon us before we have had a chance to do anything the people might approve?

If it were not so seriously menacing it would be ridiculously absurd. Let us realize this and keep up the good fight and show our strength, and I assure you we will soon hear the end of all censorship agitation.

CHICAGO EXAMINER, FRIDAY, OCTOBER 20, 1916.

MUSIC - SC

Censors Here Overruled by Eight Million People

J. J. M'CARTHY, general manager for "The Birth of a Nation," who has been in Chicago several days arranging for the hearing before Judge Gridley on the motion to make permanent the temporary injunction under which the Griffith production has operated in Chicago yesterday, pointed out several details in connection with this production that have not been dwelt upon. He said:

It is a matter of regret with us that we should be here now fighting for the future of "The Birth of a Nation" in the second largest city in America. It would seem that Chicago has troubles enough of its own just at present so far as the colored race question is concerned without our case being intruded into the affairs.

There is something timely in the subject, however. We have never mentioned one-tenth of the secret conniving and scheming that has been going on here, but of which we have at all times been aware.

• • •

HERE is a theatrical attraction that has been making stage history for America. We have played "The Birth of a Nation" to upward of 8,000,000 people. Our record is as clean as anything could be. We have been going ahead attending to our business, and not mixing up in the political schemes that have been hatched out to interfere with us, and now, after a run of nearly a year and with a record of half a million pleased patrons behind us, we are compelled to return to Chicago and face another attack upon our contract rights. If it were not so serious it would seem ridiculous enough to be almost unbelievable.

• • •

ACCLAIMED BY WORLD.

LET me point out a few things about "The Birth of a Nation" that are not known to the average citizen of your city. This play has been approved in every city and town of any importance in America. In addition we have played it in Europe, Australia and South America. Everywhere it has been acclaimed as a work of art that will endure because it is powerfully dramatic and historically interesting. I wish to pick out a few representative names for you of men who have seen this production and given it their unqualified indorsement. These friends are voluntary contributors to our cause.

As one instance let me point out the case of the late Richard Harding Davis. Mr. Davis as novelist, war correspondent and dramatist is credited with a pretty fair idea of what constituted good drama. The late Mr. Davis saw our production ten different times during the New York run. He would never accept a pass and always paid his way.

Do you suppose for one minute that a man of Mr. Davis' standing would be so enthusiastic over a production if there was anything wrong about it? He was too true and genuine an American to do anything like that. He was a man of strong convictions and when he saw big drama and truth he took off his hat to it.

• • •

PRONOUNCED GLORIOUS ART.

NOW look over this list of men who also gave it their praise:

Governor Hiram Johnson of California, who said: "It is the most glorious accomplishment in any art I have ever seen."

Dr. John Cavanaugh, president of Notre Dame University, invited us to present it to 1,200 of his students and wrote a glorious testimonial to the production, and we have framed in our office in New York the grateful appreciation of the student body of that educational institution.

Do you suppose for one instant that if there was anything unfair or prejudicial to a fair share of our population that such a body of young men under the mentorship of a great theologian and student of human nature could be induced to praise this work voluntarily?

Without detailed comment on their different expressions of praise let me point out some men who have come forward and given us their full support:

Major General John F. O'Ryan, in command of the National Guard of New York, now on the Mexican border.

Hon. Claude Kitchen, leader of the House of Representatives at Washington.

Vachel Lindsay, the poet and critic of Springfield, Ill.

Governor Charles S. Whitman of New York.

Governor Ralston of Indiana.

Mayor John Purroy Mitchel of New York City, Mayor Curley of Boston and the Mayors of more than 100 other cities in which we have played "The Birth of a Nation."

• • •

WITHOUT going into the many names, we are prepared to submit the list of United States senators who have indorsed it and the combined force will represent a majority of that august legislative body.

• • •

THE churches of all denominations have been our stanch friends. The Rev. Christian F. Riessner of Grace M. E. Church in New York presented the play before 1,500 Methodist Episcopal ministers of New York State and they indorsed the picture without leaving their seats.

• • •

OTHER eminent pastors were the Rev. Charles H. Parkhurst, the Rev. Father John Talbot Smith, the Rev. Thomas B. Gregory, the Rev. Thomas Squires and Rabbi Charles S. Fleischer. Here you will note the names of Presbyterians, Catholics, Unitarians, Episcopalians, Methodists and Hebrews. They are selected at random from more than a thousand such indorsements which we are prepared to file.

A few specific names I might mention are Dorothy Dix, who has more readers than any other woman writing for the newspapers today; Dr. David Starr Jordan, the famous pacifist and educator; James S. Metcalfe, the eminent critic of New York Life.

• • •

INDORSED BY CRITICS.

WE might mention every qualified critic of the newspapers and magazines of America and so on down the list of statesmen, writers, professional men of every calling and citizens of international reputation, but what is the further use? Back of these men are the millions representing nearly one-tenth of the total population of the country. It is utterly ridiculous to think all these people could be wrong. It is simply amazing that any one can be found to-day who is so steeped in prejudice as to be a party to any movement which has for its end the suppression of such an offering.

And so I say that Chicago, facing a condition which would have been deemed a political impossibility a few months ago, stands out as the one place in the country where a few narrow-minded people are willing to put their prejudices against the unqualified indorsement of these representative millions and to seek by devious and insidious means to suppress such a great work of art by a technical subterfuge.

CHICAGO HERALD, OCTOBER 23, 1916.

Film Fight Again in Court

Last week J. J. McCarthy and Theodore Mitchell of the Epoch Film Company made a trip to Chicago in the interests of "The Birth of a Nation." The dissolving of the injunction to prevent the exhibition of Griffith's masterpiece was only temporary, and now the battle must be refought.

"We ran along in New York at the Liberty Theater for forty-seven weeks and average $12,000 each week," said Mr. McCarthy. "Then came a demand for this attraction from every state in the Union. We never dreamed that we would meet with opposition. New York City, you know, is small on the map. But there are many people there. They respect their neighbors, consequently there was no dust stirred up when 'The Birth of a Nation' was presented in New York.

"Out here the people as not so old as in New York, and hence the inclination to suspect your neighbor because you do not know him. And some one in cleaning Chicago of its vices is mistaking virtue for vice. What a pity the politicians in power must clean the City of Chicago in this way."

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NEW YORK AMERICAN—OCTOBER 28, 1916

Attack on Whitman for "Movies" Censor Veto Causes Reprisal

Perkins Peppers McCormick, and Other Prominent Men Figure in Day's Campaign Gossip.

J. J. M'CARTHY, of the D. W. Griffith attractions, has called the attention of the New York Tribune to a discrepancy between its advertised policy of "First to Last the Truth—News — Editorials — Advertisements" and a political advertisement in its columns which flatly contradicts a recent editorial utterance in the same paper.

The advertisement made a violent attack on Governor Whitman, who, it charged, is receiving the support of the motion picture men because he vetoed the Censorship bill at the last session. The advertisement is headed: "Prostituting the Movies."

After reciting the great benefits to the moving picture industry by Mr. Whitman's veto, Mr. McCarthy says:

"Prostitution is an ugly word. Can it possibly apply to an act of gratitude in the light of the fact that the thing Governor Whitman did to arouse our gratitude was demanded by the Tribune in an editorial bearing upon the issue involved?"

ADVERT NEW YORK TRIBUNE, FRIDAY, OCTOBER 27, 1916

No. 18 No. 19 To-morrow

Must the *Greatest* State Have the *Worst* Government?

PROSTITUTING THE MOVIES

The Legislature of New York passed a bill last winter providing for the censorship of moving pictures by a state board.

Governor Whitman vetoed this bill and, in return, the moving picture interests are now broadcasting films designed to influence the citizens of New York to vote for Governor Whitman.

The surest way to secure censorship of moving pictures is to employ them in the defense of extravagant and incompetent public officials.

If we are to have movies of the Whitman administration let us have one showing Gov. Whitman and his appointees junketing out to California at state expense.

Let us have one showing facsimiles of the itemized vouchers for this junket. Gov. Whitman has appealed from a court order requiring him to make public the originals.

Let us have one showing Gov. Whitman signing the Mohansic plans and permitting hospital sewage to be dumped into New York City's drinking water.

Let us have one showing the agent of a casualty company coercing an injured workman, a proceeding which Gov. Whitman sanctioned by his amendment to the Compensation Act.

Let us have a movie of the barge canal showing political heelers who can neither read nor write working as gaugers—until after election.

Let us have one of Senator Brackett denouncing Gov. Whitman's record as "hopelessly inefficient and bad."

Let us have a movie of Gov. Whitman reading the New York Sun editorial of April 28, 1915, declaring:

> **"The whole onus of the raid on the taxpayers rests to-day on the shoulders of Charles S. Whitman."**

And finally let us have a movie of the New York taxpayer digging into his pocket to pay the $20,000,000 direct tax inflicted upon him through Gov. Whitman's confessed ignorance of state finance.

If the movies are going into politics let them show cold, hard facts instead of grateful fiction!

NON-PARTISAN LEAGUE FOR GOOD GOVERNMENT

EXECUTIVE COMMITTEE

Amos Pinchot, Robert H. Elder, Gilbert E. Roe, James Bronson Reynolds, R. B. Van Cortlandt, Phoenix Ingraham

Kenneth McEwen, Secretary, 30 Broad St., New York City

OCTOBER 28, 1916.
THE MORNING TELEGRAPH,

Movies and the Tribune.

In the New York Tribune, which boasts of the accuracy and fairness of its advertising columns, there appeared yesterday a display advertisement in which the slogan "Prostituting the Movies" appeared conspicuously in heavy type. The advertisement was sponsored by the Non-Partisan League for Good Government, and it was an argument intended to offset the influence of the moving picture campaign in Governor Whitman's behalf.

Having recalled that the Tribune had advocated Governor Whitman's veto of the censorship bill, an act which has caused the movies interests to indorse him and exhibit him broadcast on the screen, J. J. McCarthy, general representative for D. W. Griffith, rolled up his sleeves and wrote the Tribune the following letter of protest:

"I earnestly wish to call to your attention the indecency and unfairness of this advertisement.

"When a bill was jammed through both the House and Senate before the motion picture interests could have a fair hearing the only avenue left open to them was a public appeal to Governor Whitman. Responding to the outcry against any form of censorship being established in the State of New York, Governor Whitman vetoed the bill. If you will consult the files of the Tribune about this time you will find that the New York Tribune publicly called upon Governor Whitman to veto this bill.

"Motion picture interests, as an expression of their appreciation for the courageous stand taken by Governor Whitman in their behalf, decided to do what they could to let the lovers of moving pictures in New York know what he had done in their interests. Mr. D. W. Griffith lent his aid by making a human interest story showing what the Governor of a great State has to do in a day's work looking after the interests of the people he has been elected to serve. The entire cost was borne by Mr. Griffith.

"If a public official does an act which you appreciate, and you try to appear grateful by expressing your appreciation, wherein does this American act become allied with prostitution?

"There were *no promises* made regarding the movie support of Governor Whitman's act in vetoing the Cristman-Wheeler bill. The whole thing was voluntary and non-partisan. It simply narrowed down to an opportunity on the part of the motion picture people to show that they intend in the future to stand by their friends.

"Prostitution is an ugly word. Can it possibly apply to an act of gratitude in the light of the fact that the thing Governor Whitman did to arouse our gratitude was demanded by the Tribune in an editorial bearing upon the issue involved?"

Chicago Examiner
Hearst Bldg., Madison and Market Sts., Chicago, Ill.

This article is from the Chicago Examiner of

NOV 1 1916

From R. B. McKaird

MORE CREDIT FOR MOVIE.

AS NOTED in this column yesterday, the California movie interests claim they elected Wilson President. Now, New York screen folk boast they "put over" Whitman as Governor. They were for him because he vetoed the Cristman-Wheeler censorship bill. To acomplish this, D. W. Griffith made a film showing the Governor at work. This was shown in 1,600 houses.

Undoubtedly the screen has become a tremendous force in politics, and its possibilities have just begun to be realized. Could we go so far as to imagine two great parties of the future—the pro and the anti movieites?

SUNDAY, NOVEMBER 19, 1916.
MORNING TELEGRAPH,

WHITMAN FILM IS SEEN BY 900,000

D. W. Griffith's Political Picture Plays Important Part in Governor's Re-Election.

SHOWN IN 790 THEATRES

More Than Half of Houses in State Booked "A Day With Governor Whitman.

The motion picture is beginning to make itself felt as a political instrument of unestimable strength. In an accounting made last week by John C. Flinn, who was in charge of the distribution throughout the State of New York during the three weeks preceding the recent election of D. W. Griffith's film entitled "A Day With Governor Whitman," announcement was made that approximately 900,000 persons saw the picture.

It was the first time in the political history of New York State that a Governor running in a Presidential year led the head of his ticket by more than 40,000 votes. To what extent the propaganda, through the channels of the motion picture theatres throughout the State played part in this prerogative of course no one can say, but the managers of Governor Whitman's campaign for re-election declare that the industry's tribute to the Governor was a most important factor in the campaign.

When the Crisman-Wheeler censorship bill, having been passed by the State Legislature, was before Governor Whitman for signature last Spring a protest from the principal executives in the motion picture industry, representing all branches of production, distribution and exhibition in the form of a delegation appeared before Governor Whitman at Albany. The arrangements for this protest hearing were in the hands of Robert J. Rubin, representing the State Exhibitors Association; L. J. O'Reilly, International Film Service; Arthur James, Metro Pictures Corporation, and John C. Flinn, *Famous* Players-Lasky Corporation.

The success of the protest in *Albany* is now a matter of history, as *Governor* Whitman, having heard logically presented the reasons why the Cristman-Wheeler bill should not be signed, vetoed the measure.

D. W. Griffith, for years one of the champions of the free screen, was so pleased at the action of the Governor that when he came to New York early this Autumn he volunteered to produce for exhibition throughout New York State a one reel picture entitled "A Day With Governor Whitman," which showed the intimacy between the chief executive at Albany and the men and women citizens of the State.

The entire movement for the printing and distribution of this film sprung from a desire on the part of a dozen or more men prominent in the industry to show in an effective manner their appreciation of Governor Whitman's veto of censorship.

It is estimated that the gross booking time of the film, which played in some theatres as long as a week and in others for a shorter engagement, was 1,185 days, something more than three years in actual time.

THE MORNING TELEGRAPH,
MONDAY, FEBRUARY 5, 1917.

Griffith "Goes to War."

D. W. Griffith, creator of the military spectacles "Intolerance" and "The Birth of a Nation," is going abroad to make a moving picture of the great world war now raging in Europe.

Announcement of this was made yesterday after the news developments of the past forty-eight hours indicated that America may become involved in the terrific struggle.

A year ago Mr. Griffith was approached by representatives of one of the warring nations asking him to make a series of pictures showing their side of the conflict. At that time the offer was refused because of President Wilson's proclamation of neutrality. The gathering war clouds now suggest that this restriction is liable to be removed at any moment. Mr. Griffith is assembling his staff of experts with a view of being prepared to hasten to Europe at the earliest opportunity. He has already mapped out a dramatic spectacle of the world's war, with actual battlefields as the background for his action, and aspires to make this an epic of the current conflict. The wonderful groupings and massing of great martial forces in "Intolerance" and "The Birth of a Nation" suggest what Griffith can do with large bodies of men. With real war as the incentive and the American spirit dominant in its enlargement—in the event our soldiers become a part of the titanic struggle—a Griffith picture of such proportions should become of historical value.

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D. W. GRIFFITH RETURNS.

SINGING the praises of Southern hospitality, David W. Griffith comes back to town from Richmond, Va., where he was the honor guest at a banquet Monday night given by the Daughters of the Confederacy. The ladies honored Mr. Griffith in appreciation of his giving to the world that super-picture, "The Birth of a Nation," which has been heartily indorsed by the different Southern societies.

THE MORNING TELEGRAPH,
SATURDAY, DECEMBER 16, 1916.

FILM MEN AGAINST CENSORS, HE SAYS

D. W. Griffith Replies to Claims of Congressman Hughes Over Motion Picture Legislation.

WOULD BE FATAL TO BUSINESS

Calls Attention to Records in New York City Where Laws Are Ample to Control Theatres.

D. W. Griffith, who has long led the fight against censorship of motion pictures in America, yesterday gave out a statement replying to the claims set forth in Washington dispatches to several New York newspapers, showing the ne wactivities of Representative Hughes, who is endeavoring to have his bill providing for Federal censorship considered by the present Congress.

"One may admire the persistency of these advocates of national censorship," said Mr. Griffith yesterday, "but the same cannot be said for the methods pursued by the proponents of this measure.

"I notice the latest advocate in favor of censorship that Congressman Hughes quoted in favor of his bill is W. H. Kemble of Brooklyn. Any one in the picture business can tell you that Mr. Kemble represents such a small interest in our business that the only impression gathered from this new move is that Congressman Hughes is in sore need of supporters when he depends upon such sources for encouragement.

Creates Wrong Impression.

"But the Washington dispatches which appeared in the papers this morning are calculated to create a wrongful impression that the real men in the motion picture business are in favor of a Federal censorship. The actual facts are directly contrary to this.

"The National Association of Motion Picture Industries is the representative organization of this business. It is composed of directors of motion picture plays, the manufacturers who control the great sums of capital invested in this business and the national league of exhibitors who control the preponderating majority of the theatres of America. Affiliated with them are the trade interests that are dependent for their livelihood upon the business in general. Thus you have the field thoroughly covered.

"Last October this association met to consider the different forms of legalized censorship which were then pending. Among these were the Hughes bill providing for a national censorship law. A resolution was unanimously adopted at this meeting in which the entire association went on record as opposed to all forms of legalized censorship. This settles the question once and for all as far as the men who are vitally interested in the motion picture industries are concerned. Among the men who voted for the resolution were several interested manufacturers who last Winter had been in favor of the Hughes bill, but had found upon investigation it was impracticable and opposed to the best interests of the business as a whole.

"These men who control the enterprise know best what is required of them. They are keenly alive to their responsibility to the public and to the investors who have their money in motion picture industries. They are on record officially, so that every one who is interested can ascertain the facts without trouble by writing to the secretary of the National Association and getting a copy of the resolution adopted.

Would Kill Business.

"Personally, I feel sure a further spread of censorship laws would kill the motion picture business. We men who toil in the sun and are working far into the nights to get the productions made have learned from bitter experience that censorship is a hampering blight. It will limit our imaginations and curtail our initiative. It has been proved time and time again that censorship does more harm than good by a hundredfold. It has also been proved in other industrial fields that national control or censorship does not remedy the situation as far as the individual States are concerned, but that censorship begets censorship.

"I regret that there are a few disgruntled peddlers in the motion picture business who can still raise a doubt as to the real requirements of the busines, but surely the men who have the best interests of the work at heart are qualified to know what is good for the business, and these men are unalterably and unanimously opposed to any forms of legalized censorship.

"I would also call your attention to the record in New York City, where there is no censorship of any kind. The control of our places of public amusement is a police function and there are ample laws to take care of any emergency that has arisen. Any one who cares to investigate the situation will find that the theatres of New York are kept as decent and clean as any in the country, and are a marked improvement over the theatres in other States and municipalities where censorial laws are in operation."

NEW BRUNSWICK TIMES
WEDNESDAY MORNING, MARCH 1, 1916.

"BIRTH OF NATION" SEATS GO ON SALE TO-MORROW A. M.

D. W. Griffith's master production, "The Birth of a Nation" will be the attraction at the Opera House commencing on Monday matinee, March 6, for one entire week.

It will be brought here in exact reproduction of the greatest attraction when it was in New York, where it broke every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles.

A symphonic score accompanies the action and lends a potent force to the drama.

The sale of seats will open tomorrow, Thursday morning, at 9 o'clock.

MAE MARSH, IN THE GREAT SPECTACLE, "THE BIRTH OF A NATION," AT OPERA HOUSE HOUSE WEEK OF MARCH 6, MATINEES DAILY.

"BIRTH OF A NATION."

So strenuous is the fighting in the big battle scenes of "The Birth of a Nation," Hancock Opera House next Wednesday and Thursday, Wednesday and Thursday matinees, that the spectator has difficulty, it is said, in making himself believe it is not real battles that were photographed. There is apparent no such "faking" as is seen in the fights of "supers" on the regular stage in Shakespearean and other plays where battles are portrayed.

COLLEGE PRESIDENT SEES "BIRTH OF A NATION"

CLINTON, N. Y., Feb. 29.—Dr. M. W. Stryker, president of Hamilton college, after witnessing a performance of the "Birth of a Nation," addressed the students the following morning, saying that the spectacle was a masterpiece, both historically and mechanically. He then urged that all the members of the college see the picture if possible.

Dr. Stryker has been president of the college for the past twenty-four years. The most important feature of his presidency has been the erection of ten modern buildings on the campus. Hamilton has an alumnus at its head, as Dr. Stryker was a graduate of the class of 1872.

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

D. W. GRIFFITH

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in the spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or who can ever efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation simplified. The player and his mood become the great figure in such cases. In the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to the concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

"BIRTH OF A NATION" PRESENTED AT THE OPERA HOUSE ALL NEXT WEEK.

THE MOBILE NEWS 3/1

3,000 HORSES SHOWN IN RECORD-SMASHING FILM

There would be more horses than the present 3,000 shown in Griffith's mighty spectacle, "The Birth of a Nation," at the Lyric this week, if the European war had not broken out when this part of the big production was being completed. The foreign drain on American horseflesh is something the average citizen has no comprehension of. Griffith had to beg, borrow and buy the horses for his big scenes and they were corralled from all parts of the country. He found agents of the English, French, Italian and Russian governments competing with him for these horses and while he only rented them by the day the foreign demand was so great that many shrewd horsemen forced him to buy at war prices in order to complete his picture within a given time.

"The Birth of a Nation" has taken Mobile by storm and there is every indication that the week's receipts will break all records at the Lyric. Two performances are given daily at 3 and 8:15 and seats are on sale at the box office for all performances.

Waco (Texas) News 3/1

"The Birth of a Nation.

The romance of the "little Confederate Colonel," Ben Cameron, with the northern girl, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout "The Birth of a Nation," which returns to the Auditorium tonight for three performances. Never, in the most terrific scenes of the spectacle, is the romance, based upon Thomas Dixon's "The Clansman," quite forgotten. In the battle of Petersburg, for example, the "little colonel" leads a thrilling charge against the command of his old school friend, Captain Stoneman. One of the brothers of Margaret Cameron falls a victim to war in Sherman's storming of Atlanta. Elsie Stoneman and her brother, Phil, are present in Ford's theatre the night of the assassination of Lincoln. It is to save the honor of his sweetheart, Elsie Stoneman, that the "little colonel" leads the Ku Klux Klansmen in the most sensational ride ever staged.

The spectacle is in two parts. The first half exhibits the salient events of the civil war, which came to a close at Appomattox fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy in Ford's theatre, live before the eyes of the spectator as vividly as did the actual events in the era depicted.

In the second half is shown the second uprising of the south, this time against the carpetbag regime. Horrors worse than those of war are enacted, and there springs up the "invisible empire" with its vast hordes of 40,000 men. The Ayran race is restored to its rights after a secret and terrible combat. It is in this half of the spectacle that Griffith tells for the first time accurately and vividly the true story of the Ku Klux Klan.

Waco (Texas) Times Herald 3/1

AT THE AUDITORIUM.

"The Birth of a Nation."

Climaxes roll crest upon crest like ocean waves in a storm in "The Birth of a Nation," which returns to the Auditorium tonight for three performances, "Sherman's March to the Sea," "The Battle of Petersburg," the meeting of Lee and Grant at Appomattox, the assassination of Lincoln, and the mad dashes of the Ku Klux Klansmen are only a few of the giant crests amid the 5000 waves of thrills.

As illustrative of the methods of D. W. Griffith, the producer of this mighty spectacle of civil war and reconstruction days, a few words may be said of the staging of the battle of Petersburg. Griffith drilled his regiments, numbering 18,000 men, as faithfully as Kitchener in England or McClellan on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith took advantage of this fortunate fact to use the tower as his field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand he installed a modern telephone switchboard. From it ran ten wires to ten corners of the field. These wires were placed in conduits underground, so that the men and horses participating in the battle should not get their feet entangled in the steel threads.

When everything was ready for the camera, Griffith took his place in the tower. His eyes sweeping the whole field, he telephoned instructions every minute to his sub-directors. They obeyed him as quickly and unquestioning as do the soldiers of Joffre or Von Kluck. The result will astound audiences as they have audiences everywhere else.

AMUSEMENTS

"THE BIRTH OF A NATION."

No other industry in the same given time ever grew as rapidly in America as the business enterprises that are commonly classified as motion picture industries. In capital invested and financial returns from those inventions the moving picture is now the fifth greatest combination in America.

The thing began as a five cent enterprise. In 10 years' time it has steadily grown until today great institutions all over the land are devoted to the manufacture of moving pictures. Millions are invested in some of the finest theaters in the world. Hundreds of thousands find employment in the different branches of the work. Even high finance has taken notice of the once lowly "movie" and films are now a common stock for dealings on the great exchanges of the country. The one man who has done more than all others to dignify the new form of art is David Wark Griffith, whose tireless energy and art are responsible for the first two dollar moving picture "The Birth of a Nation." It is estimated that before this great production has exhausted its earning capacity it will be seen by 10,000,000 people in America. Later on it will exceed these figures in the other countries of the world. It is conservatively estimated the big attraction will ultimately earn over $8,000,000. Not a bad income on an original investment of $500,000. This prospect stamps "The Birth of a Naton" the greatest piece of theatrical property the current century has brought forth if not the greatest winner of all ages.

"The Birth of a Nation" will be seen here again at the Academy of Music for one week beginning Monday, matinee, March 6. There will be matinees every afternoon at 3 o'clock and the night performances will begin promptly at 8:30. Seats will go on sale Friday morning at the theater box-office.

Charlotte (N.C.) Observer 3/1

Mae Marsh as Flora Cameron in "The Birth of a Nation," Academy of Music, Charlotte, one entire week beginning Monday matinee March 6th. Daily matinees.

Mobile (Ala) Register 3/1

The score of "The Birth of a Nation" now at the Star theater, which is known as the first significant accompaniment written for a photodrama, includes many of the finest compositions extant as well as popular plantation ditties of antebellum days. In addition to the original music supplied by the eminent composer, Joseph Carl Breil, one hears "Comin' Thro' the Rye," "Bonnie Blue Flag," "Dixie," "My Maryland," excerpts from Suppe's "Light Cavalry Overture," Weber's "Der Freischutz Overture," Bellini's "Norma Overture," Greig's "Peer Gynt," suite in "The Hall of the Mountain King," Mozart's mass in C and many others. Theatergoers who cannot arrange to view this spectacle week days should remember it will be shown twice daily next Sunday.

Memphis (Tenn) Scimitar 3/1

TEMPLE THEATRE

"The Birth of a Nation."

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, will play the Temple theatre next Monday and Tuesday nights and Tuesday afternoon.

This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco, St. Louis, and Los Angeles, where it ran simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman" exhibits the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's theatre, April 14, 1865, live before the spectator of the Griffith drama. In the secnod half of the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northener, Elsie Stoneman, Phil Stoneman, with Margaret Cam- and that of the Unionist captain, eron the South Carolina lassie, maintain two threads of continuous love interest throughout the story.

But the great out of doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousand human actors and 3,000 thousands of participants. Eighteen horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in the traveling company of 50.

Knoxville (Tenn) News 3/1

At Staub's.

"Three little maids from school," eighteen, nineteen and twenty, are the heroines of "The Birth of a Nation" because their eyes register on that elusive strip of celluloid known as a film. Mae Marsh, Lillian Gish and Miriam Cooper are the "Three Little Maids" It was David W. Griffith who discovered this talented trio. He first gave them a searching eye examination as carefully as an optician might do. After he had assured himself that their eyes would register he took up the for him easy task of teaching them to act. That part was more easy, for after all he did not want them to act but to be natural.

The important thing is that they got their big chance because their eyes registered. Why it is that some people's eyes "take" better than others cannot be explained. It is an elusive thing that the cinema camera requires of its subjects. Poets might rhapsodize over the most beautiful eyes in the world and yet those very eyes might not register on the screen. Many a prominent stage star has been a failure in pictures for this very reason. The camera is merciless. It has no respect for histrionic reputations. It has been said that for an actress to acquire the technique to play Juliet she must be so old that it is difficult for her to look the part. To be Juliet on the screen one must have youth. The camera will not stand for shams.

That is why Griffith makes his own stars in the three principal feminine roles in "The Birth of a Nation" he had to have youth. That is why he took Mae Marsh and Lillian Gish and Miriam Cooper. They had youth and beauty and soul. Griffith did the rest. And so today the "Three Little Maids" are drawing salaries that sound fabulous—more than $100,000 in the aggregate.

Return engagement of three nights and three matinees at Staub's theatre, Knoxville, beginning Thursday, March 2nd.—Adv.

Star 3/1

WYSOR GRAND.

"The Birth of a Nation," D. W. Griffith's mighty masterpiece, commences a return engagement at the Wysor Grand tomorrow night. There will be matinees Friday and Saturday at the last performance will be given Saturday night. This wonderful spectacle of the American military era is eminently suited to the present with the great war in the minds of all. Civil strife that grew out of misunderstandings; heroes fought over wide-stretching areas; the great all-loving heart of the President and the little men who after his death thwarted his far-seeing plans; the victory of the North and the terrible aftermath of reconstruction—these through a succession of themes the warp out of which impinges as vividly in 1916 as 1861.

Never before has America's greatest war been thus comprehensively put on stage, screen, panorama or canvas. It is the highest patriotic entertainment ever staged and it inculcates the lesson of national solidarity with sledge hammer strokes. It is a powerful plea for patriotism. The fascination of the beautiful love romance, the excellent acting and perfect photography, the national appeal of the music and the marvelous of the mechanical effects combine to make an offering satisfactorily to all classes of the theatre-going public. The blending of history, romance and emotional power proves irresistible as the titanic events sweep in the form of a whirlwind. In [illegible], as specifically [illegible] in a [illegible] to

Nashville (Tenn) Banner

"BIRTH OF A NATION" RETURNS THURSDAY

Commencing tomorrow night will be the three days return engagement of D. W. Griffith's magnificent production, "The Birth of a Nation." There will be matinees Friday and Saturday and the engagement must positively end with Saturday night's performance. This will be the last engagement here this season.

While "The Birth of a Nation" is universally known as the first $2.00 picture it should be remembered that there were many good seats at 50 cents and $1 at all evening performances and that at the matinees the best seats are only $1.

The Ku Klux Klan, which forms such an interesting part of "The Birth of a Nation," was organized as a secret and social band in the state of Tennessee in May, 1866. The title was taken from the Greek word Kuklos, meaning circle. The third word, Klan, was added by the members who were in many instances descended from the Scotch who settled in Virginia and the Carolinas. In subsequent years when the Klans went forth to put down the desperadoes who swarmed down from the North to grab everything in sight in the South the riders adopted the emblem of the firy cross which the Scotch Highlanders had long used as a call to battle in the early days of war in their native land.

"The Birth of A Nation."

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen at the Academy of Music for one entire week, beginning next Monday matinee, March 6th. Petersburg and Atlanta, Appomattox and Ford's theatre, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the local theatre at every performance.

Matinees will be given every afternoon throughout the engagement, starting at 3 o'clock. The night performances will begin promptly at 8:30. The advance seat sale begins on Friday morning at the theatre box office and already the interest displayed by the theatre goers of Charlotte and within a radius of 100 miles of this city indicate that all attendance records will be broken.

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can one ever efface from memory the [illegible] ner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation [illegible] fied. The player and his mood be[illegible] the great figure in such cases. [illegible] the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight cost of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily with eight or ten performances a week and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in the figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's trysting we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In a drama the trees wave in the breeze and blades of grass damp with the dewdrops are none too insignificant to become a part of the action. You see an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

His Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"

MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

...ident Lincoln signing the call for volunteers. . . A thrilling scene ...e Birth of a Nation" at the Opera House week beginning Monday March 6th, matinees daily.

...SSASSINATION OF ...LNCOLN SHOWN IN "BIRTH OF NATION"

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," which comes to the Opera House all next week starting Monday matinee was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small, but interesting, detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a Spring day in Washington, April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the War President in of Lincoln signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious states. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is exhibited in his granting of pardon. As this scene opens, the gaously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a middle-aged lady dressed in sombre black who is awaiting a hearing. She kneel to him, but he gently lifts her up and talks to her, reads the petition and signs the paper giving to her the life of her son. After the Appomattox surrender a leader of Congress calls with a proposal to deal harshly with the south for its rebellion, "I shall treat them as if they had never been rebels," is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theatre, Washington, when Southern hopes of clemency are blasted by the hand of John Booth's maniac act. That sudden and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the player of the great President, has been widely commended for the dignity, dignity and pathos of his characterization. Seats are now on sale.

Mae Marsh as the "Pet Sister," in "The Birth of a Nation," at the Auditorium tonight.

At Staub's.

It is long, says the poet, and outlasts empire or emperor. Occasionally, however, art ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and remakes the world. This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which will be seen at Staub's theatre for three nights and three matinees, starting this afternoon. "The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls," the times of civil war and reconstruction.

The story embraces beautiful romances of Northern and the Gray; Ben Cameron the Confederate and his northern sweetheart, Elsie Stoneman, Capt. Phil Stoneman, U. S. A., and Margaret Cameron, the South Carolina lassie. Among the principals of the cast are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Robert Harron, Wallace Reid, George Seigmann, Raoul Walsh, Mary Alden, Gaye, John Lynch.

"The Birth of a Nation."

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, opens at engagement of three performances at the Temple theatre Monday night. The first half of the great picture exhibits the salient events of the Civil war, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northener Elsie Stoneman, and that of the Unionist Captain Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out of doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra and supplemented by part singing behind the scenes. Somehow the old wartime tunes, thus thematically treated, make the "counterfeit presentments," of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoods Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

The Ku Klux Klan, which forms such an interesting part of D. W. Griffith's great spectacle, "The Birth of a Nation," now at the Star Theater, was organized as a secret and social band in the State of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The word Klan was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. Theatergoers who cannot arrange to view the spectacle week-days will be interested to know that it will be shown afternoon and evening this coming Sunday. Seats for these performances and next week's are now on sale.

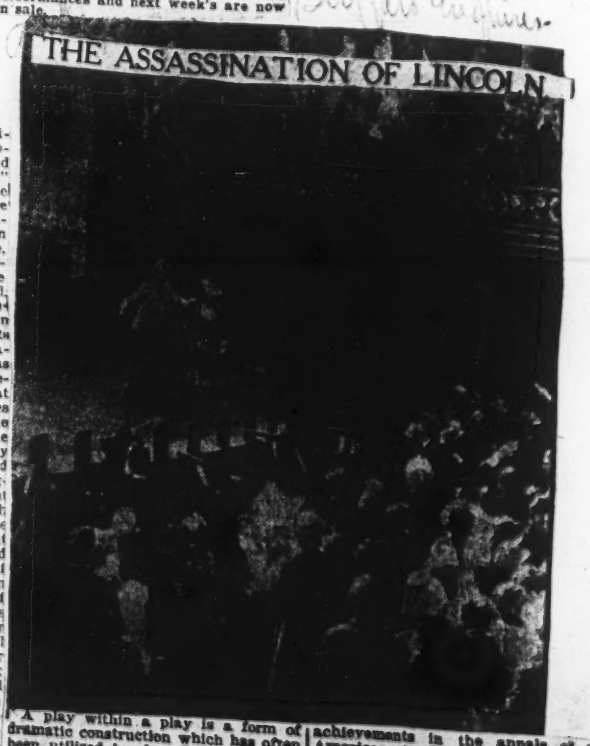
WYSOR GRAND.

David W. Griffith, foremost of directors, is conceded to have established a new art with his celebrated production, "The Birth of a Nation," which will begin tonight a three days' return engagement at the Wysor Grand Theater. This realization of civil war and reconstruction days by means of motion picture, music and mechanical effects overshadows in its greatness all of the spectacles of the older stage art and has won the most extraordinary encomiums from the critics. It has been fiercely opposed by certain elements that did not like its true interpretation of American history but it has received the overwhelming endorsement of over five million people that have witnessed it. The battle scenes pictured in the civil war part of "The Birth of a Nation mark the supreme achievement of motion photography up to date. The intensely vivid skirmishes and hand-to-hand struggles are not only well planned but well acted. You actually see death in some faces as the men fall in close combat. But the most thrilling sight of all is that of the battles conducted on a big scale in vast stretches of field and valley. The impression made upon the spectator is that of viewing gigantic military movements from some great mountain. Other great historic scenes include skillful facsimiles of Lincoln's first call for volunteers; Lee's surrender to Grant; Sherman's march to the sea and President Lincoln's assassination in the crowded Ford's Theater, Washington. The second part of the spectacle is devoted to the Reconstruction days when the South uprose a second time and threw off the carpetbagger-negro tyranny. The Ku Klux Klan are the protagonists of this part of the story. Their wild rides, rescues of harried whites, and their snatching of victory from the jaws of defeat, are represented on a vast scale with thousands of men and horses and with the infinite spirit, dash for which Mr. Griffith's spectacular work is so remarkable.

"THE BIRTH OF A NATION" COMING TO OPERA HOUSE

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen at the Opera House in the near future.

Petersburg and Atlanta, Appomattox and Ford's Theatre, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the Opera House at every performance.



A play within a play is a form of dramatic construction which has often been utilized by dramatists since the early days of the drama. Perhaps the earliest, at least the most notable utilization of this detail, so far as the English-speaking stage is concerned, is the player scene in Shakespeare's "Hamlet."

The most pretentious scene of this kind ever shown is pictured in David W. Griffith's drama, "The Birth of a Nation," now at the Star for a limited engagement. Griffith's scene is the reproduction in historic and dramatic detail of Ford's theater, Washington, D. C., on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkes Booth. Though but an incident in the story of this spectacle, this scene is complete within itself. From a technical viewpoint, it is one of the most interesting achievements in the annals of the American stage.

In the language of motion pictures production, it is known as a "studio scene," and it is the largest interior set ever built for a motion picture story. To the last detail the scene is an exact reproduction of Ford's theater at the time of the tragedy.

Among other works consulted for historical facts was Nicolay and Hay's "Abraham Lincoln, a History." It will be recalled that the authors of this history were Lincoln's private secretaries during his term as President. Other interesting and necessary details were furnished by old prints, prompt books of the play, "Our American Cousin," the piece in which Laura Keene was appearing the fateful night; surviving actors of the cast of this comedy; and eye witnesses of the tragedy.

Eyes That Register on the Screen

"Three little maids from school" eighteen, nineteen and twenty—are the heroines of "The Birth of a Nation" because their eyes register that elusive strip of celluloid known as a film. Mae Marsh, Lillian Gish and Miriam Cooper are the "Three Little Maids." It was David W. Griffith who discovered this talented trio. He first gave them a searching eye examination as carefully as an optician might do. After he had assured himself that their eyes would register he took up the task of teaching them to act. That part was more easy, for after all he did not want them to act but to be natural.

The important thing is that they got their big chance because their eyes registered. Why it is that some people's eyes "take" better than others cannot be explained. It is an elusive thing that the cinema camera requires of its subjects. Poets might rhapsodize over the most beautiful eyes in the world and yet those very eyes might not register on the screen. Many a prominent stage star has been a failure in pictures for this very reason. The camera is merciless. It has no respect for histrionic reputations. It has been said that for an actress to acquire the technique to play Juliet she must be so old that it is difficult for her to look the part. To be Juliet on the screen one must have youth. The camera will not stand for shams.

That is why Griffith makes his own stars. In the three principal feminine roles in "The Birth of a Nation" he had to have youth. That is why he took Mae Marsh and Lillian Gish and Miriam Cooper. They had youth and beauty and soul. Griffith did the rest. And so today the "Three Little Maids" are drawing salaries that sound fabulous—more than $100,000 in the aggregate.

"The Birth of a Nation" will be seen at the Academy of Music for one entire week beginning Monday, matinee, March 6th. During the engagement, matinees will be given every afternoon starting at 3 o'clock. The night performances will begin at 8:30 promptly. Seats for all performances go on sale tomorrow.

SIX

'BIRTH OF A NATION' ARRIVES IN CITY

Tonight will mark the beginning of the three days' return engagement at the Wysor Grand of David W. Griffith's world-circling triumph, "The Birth of a Nation." There will be matinees Friday and Saturday. This will be the last engagement here this season.

A member of the United States Senate recently said: "Anyone contemplating war should see this picture. I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years."

Never before has war in all its horror been pictorialized so vividly. Sherman's devastating march to the sea, the capture and burning of Atlanta and the battle of Petersburg are shown with the vividness of reality. The whole period of the civil war is luminously recreated. Then follows the baneful period of reconstruction when the ex-slaves, carpetbaggers and scalawags combined to bring sorrow and suffering to the Southland. Running through this wondrous historical spectacle are two romantic love stories of surpassing heart interest.

In the cast are Henry B. Walthall as the gallant "Little Confederate Colonel," Ben Cameron; Mae Marsh and Miriam Cooper as the Cameron Sisters; Lillian Gish, as Elsie Stoneman, and Elmer Clifton and Robert Harron as her brothers; Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, Mary Alden, Wallace Reid, George Seigmann and many others.

One of the most delightful features of the entertainment is the symphony orchestra of thirty picked musicians.

The Ku Klux Klan which forms such an interesting part of D. W. Griffith's great spectacle, "The Birth of a Nation," now at the Star theater, was organized as a secret and social band in the state of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The inception of this famous and historic band, its mission and what it accomplished, the rehabilitation of ... shown in the reconstruction ... the Griffith drama.

...e and Grant at Appomattox, "Birth of a Nation," Auditorium today matinee and night.

The Birth of a Nation.

Cheers roll crest upon crest like ocean waves in a storm in "The Birth of a Nation," which returns to the Auditorium today matinee and night. "Sherman's March to the Sea," "The Battle of Petersburg," the meeting of Lee and Grant at Appomatox, the assassination of Lincoln and the mad dashes of the Ku Klux Klansmen are only a few of the giant crests amid the 5000 waves of thrills.

As illustrative of the methods of D. W. Griffith, the producer of this mighty spectacle of civil war and reconstruction days, a few words may be said of the staging of the battle of Petersburg. Griffith drilled his regiments, numbering 18,000 men, as faithfully as Kitchener in England or McClellan on the Potomac. Like them he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith took advantage of this fortunate fact to use the tower as his field headquarters. From its lofty eminence he commanded the whole range of mountain and valley. Right at hand he installed a modern telephone switchboard. From it ran ten wires to ten corners of the field. These wires were placed in conduits underground, so that the men and horses taking part in the battle would not get their feet entangled in the steel threads.

When everything was ready for the camera, Griffith took his place in the tower. His eyes sweeping the whole field, he telephoned instructions every minute to his sub-directors. They obeyed his as quickly and unquestioning as do the soldiers of Joffre or Von Kluck. The result will astound audiences as they have audiences every-

D. W. Griffith, the man that created "The Birth of a Nation," Academy of Music, Charlotte, one solid week beginning Monday matinee, March 6th. Matinees daily.

"THE BIRTH OF A NATION."

Playgoers of Charlotte and nearby towns who are planning to see "The Birth of a Nation," which is booked for a return engagement in this city for one entire week beginning next Monday, matinee, March 6 should bear in mind that the advance sale will be conducted at the theater box-office beginning tomorrow morning.

Expecting an unusual rush Manager John L. Crovo, has arranged to keep the box-office open from 10 a. m. until 6 p. m. each day, and seats for all performances will be placed on sale at the same time.

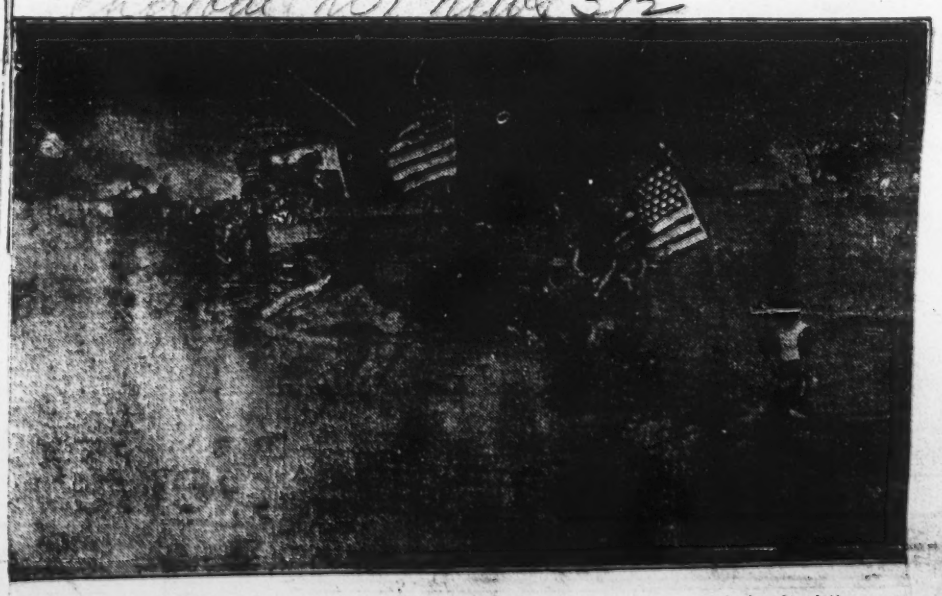
During the engagement of "The Birth of a Nation," matinees will be given every afternoon beginning at 3 o'clock and the night performances will start promptly at 8:30.

"The Birth of a Nation" is breaking theatrical records everywhere and it is one of the most important attractions that has ever been seen in the South. The return engagements are atracting larger crowds in every city that has been favored with return dates and judging from the interest being shown here, Charlotte will be certain to rank favorably with Richmond, Norfolk, Atlanta, Birmingham and other metropolitan cities.

It is expected that "The Birth of a Nation" will attract close to 10,000 visitors to this city. Special trains have been secured to carry the big crowds that are coming from Rock Hill, Chester, Lancaster, York, Gastonia, Monroe, Wadesboro, Concord and Salisbury and other towns within a radius of 100 miles of Charlotte.

Mail-orders for seats from out of town will be accepted and filled when accompanied by money-orders payable to Mr. John L. Crovo, manager, Academy of Music Charlotte.

Charlotte (N.C.) News 3/2



...g battle scene in D. W. Griffith's masterpiece "The Birth of a Nation" Academy of Music, Charlotte, one ... beginning Monday matinee March 6th. Matinees every day.

MARCH ... 1916

NEW BRUNSWICK TIMES

LINCOLN PICTURED IN BIRTH OF NATION

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The first scene in "The Birth of a Nation" showing the War President is of Lincoln signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious states. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the leader of Congress calls with a proposal to deal harshly with the South for its rebellion, "I shall treat them as if they had never been away," is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theatre, Washington, when Southern hopes of clemency are blasted by the assassin Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization. Seats are now on sale.

Daylorhyles Times 3/2

BIRTH OF NATION HERE MAR. 10-11

Twelve Thousand Feet of Film Tell Romantic Story of War Between the States

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the New Opera House, March 10, and 11, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly 3 hours, Music supplies the absence of speech, mechanical effects and realism while the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the Reconstruction of the Southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Chas. Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a Brigadier General of the Confederate Army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly directions made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old fashioned stage. The limitations of the theatre were swept away for Nature was Mr. Griffith's stage. Panorama after panorama is revealed to the astonished eyes o the spectator. The most inventive imagination could hardly picture to itself such scens of splendor

Press 3/12

THE TAYLOR

The Sentimental Sentry In "Birth Of A Nation" Opera House 10-11

A great deal of film comedy is horse play, but "David W. Griffith in "The Birth of a Nation" proves that quiet refined comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the Hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire' 'order, for never does an audience miss the rapt devotion of the sentinel and the naughty expression of the young lady rebuking him with a million-miles away look.

Paul LeBlanc, is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and plays comedy roles with Mme. Bernhardt, before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to apepar as if to the manner born and not awkwardly moving about in habliments to which they are unaccustomed.

3/12 (Ny)

SARANAC LAKE NEWS

RAY BROOK

"Birth of a Nation" Presented at Ray Brook San.

"The Birth of a Nation," that wonderful photo-play and drama, which is probably the most talked of play of its kind, was presented through the courtesy of M. D. W. Griffith, its producer, at Ray Brook Sanatorium to an unusually large audience on Tuesday evening. The play started at 7:45 P. M., and continued until 11:15 P. M., 12 reels being shown. This Griffith masterpiece besides being educational, is highly interesting and entertaining. It is a complete pictorial story of some of the most momentous years in the history of the United States— a story that presents the principal events before, and during the Civil War, and also during the reconstruction period, in a way impossible to the written story. To appreciate its magnitude it must be seen and to see it is to become one of its many millions of admirers.

It is without question one of the biggest, and most inspiring patriotic entertainments ever devised. That Mr. Griffith spared no expense to realize his ambition, one can judge from the fact that in order to correctly show the assassination of President Lincoln he reconstructed in minute detail the interior of Ford's Theatre, Washington. Another costly replica, historically correct, is the Assembly Chamber of the South Carolina Legislature, with that body in session.

Mr. Woods, the chief electrician of the Griffith concern, traveled to Ray Brook in charge of the production. In introducing the "Birth of a Nation," Mr. Woods gave a slight synopsis of the story on which the play is based, "The Clansman," by Thomas Dixon, also a few statistics of the tremendous cost, time, and effort it took to produce this wonderful, soul-stirring play. Ray Brook in fact deem it a great honor in seeing this play, as Mr. Woods in part said that this play has only been shown in private five times, including its presentation before the President of the United States at the White House, the Press Club in New York, the Methodist Convention of Ministers in Pennsylvania, before the Saint Vincent De Paul's Society at Brooklyn, N. Y., and at the Sanatorium at Ray Brook. This being its last time that it ever will be shown in private. The film is then to be shipped to England, to be shown in public.

It seemed that every house in the neighborhood contributed its quota to the audience, the hall being crowded. The excellence of the play was well demonstrated by the fixed attention the audience gave to the picture during the long session of three and a half hours.

There was no doubt judging from the remarks heard after the performance, regarding the appreciation felt by all who saw it, of the magnaminity of Mr. D. W. Griffith.

Among those present were the Board of Trustees of the Sanatorium.

3/3

AUSTIN AMERICAN:

"THE BIRTH OF A NATION."

"The Birth of a Nation," D. W. Griffith's massive spectacle which returns to the Hancock Opera House next Wednesday afternoon for four performances, is the latest and most imposing theatrical production in the history of the American stage, yet not a word is spoken throughout the performance of nearly three hours. Music [illegible] the absence of speech, whilst the story of the screen unfolds in [illegible] of film the thrilling romance of the war between the States, [illegible] reconstruction of the South. [illegible] idea of its magnitude may be [illegible] from the fact that 18,000 actors and 3000 horses took part, and that the staging of this great outdoor [illegible] cost $500,000.

Austin Texas American 3/3

"The Birth of a Nation."

Many of the critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to, the unique offering at the Temple Theater next Monday and Tuesday nights and Tuesday afternoon.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to the "Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate he replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great out of doors. In brief, he staged the great battles, struggles and critical events of 1861-'70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and forty-five minutes, it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil war and reconstruction days to the final real union of south and north in the bonds of love and peace.

Among the distinguished actors in the case are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

Matinees will be given every afternoon at 3 o'clock and the night performances will start promptly at 8:30. Seats are now selling at the theatre box office for all performances.

Saranac Lake (N.Y.) Adirondack Press 3/3

Famous Film Drama at Ray Brook.

About 400 patients, employes and staff members saw "The Birth of a Nation," the greatest film drama ever produced in America, here Tuesday night. The occasion was a private exhibition of the film, given by courtesy of D. W. Griffith, the producer, following an appeal made to him by Mr. Benjamin Nabel, chairman of the local entertainment committee.

The showing of "The Birth of a Nation" marks an epoch in entertaining features at Ray Brook. The motion drama which has stirred to enthusiasm the most sophisticated audiences throughout the country, produced a similar effect here. Almost every human emotion is portrayed somewhere or other as the picture unrolls, from the biggest national psychology to the littlest whim of a petulant girl; from the lowest depths of ruthless villiany to the utmost grandeur of patriotic ideal.

Present to enjoy the picture were members of the hospital board of managers, and a few Saranac Lake business men who are advertisers on the Ray Brook picture screen. The institution is under deep obligation to Mr. Griffith for the presentation of his wonderful film here, and to Mr. Nabel for his initiative in placing the matter before Mr. Griffith. This is the fifth private presentation of "The Birth of a Nation," the first having been for President Wilson. Announcement was made Tuesday night that there will be no more private presentations anywhere.

Saranac Lake (N.Y.) News

MARCH 2, 1916.

"BIRTH OF A NATION" SHOWN AT RAY BROOK

State Hospital Patients See Big Griffith Film on Tuesday Evening Last

The patients at the State Hospital at Ray Brook, with about a dozen invited guests from Saranac Lake, saw the big Griffith film, "The Birth of a Nation" on Tuesday night.

Except for the Ray Brook performance, the film, said to be the biggest and most costly ever produced, has never been shown outside the larger cities. The twelve reels lasted from eight to after eleven o'clock.

Knoxville (Tenn) Sentinel 3/3

"THE BIRTH OF A NATION" UPON SCREEN AT STAUB'S

Return Engagement of This Monderful Picture of Civil War Period.

"The Birth of A Nation," D. W. Griffith's realistic and speculatar photoplay is at Staub's theater for three days. The acting, the settings, and the equipment displayed in this wonderful production make it by far the greatest marvel of the film world. The audience Thursday night alternately swayed from laughter to tears. Applause was unrestrained at the exciting moments of the thrilling play, and the whole audience seemed in sympathy with the shadow actors upon the screen. "The Birth of a Nation" is a remarkable portraiture of the metamorphosis of the old south. The days before the war are delightfully and realistically pictured. The Cameron home and its surroundings in Piedmont Carolina seems to be lifted from life, so true is it in every detail to the type which it represented. The whole play is based upon Thomas Dixon's "The Clansman," and follows the dramatic incidents of the novel with remarkable fidelity.

The story is one of which every American has a right to be proud. The story of an unconquerable people who fought against odds to build up a nation, and who suffered much in the building. The Ku Klux Klan, the invisible empire which was a factor in the south during the reconstruction days, is pictured in all its mystic strength. Two delightful love stories are interwoven until they become a part of the plot itself.

The historical incidents portrayed are correct. The assassination of Abraham Lincoln is one of the ponts of highest intensity in the whole play, and its setting is superb. The interior of Ford's theater in Washington was reproduced for the play. All in all "The Birth of a Nation" is the greatest story of the great tragedy of the sixties and the pictures does full justice to its theme. It came to Knoxville for matinee and night performances, Thursday, Friday and Saturday.

"The Birth of a Nation" Here All Next Week—Will Attract Thousands of Visitors.

Many of the crtics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to the unique offering at the Academy of Music for one entire week beginning Monday, matinee, March 6th.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

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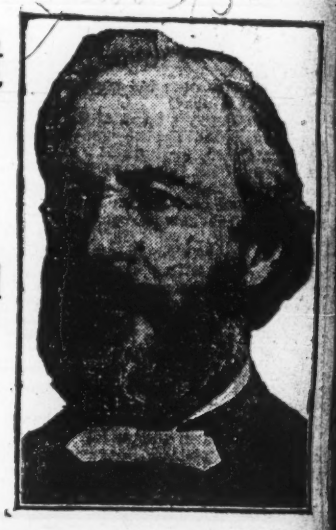
Among the distinguished actors in the case are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henaberry, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

Matinees will be given every afternoon at 3 o'clock and the night performances will start promptly at 8:30. Seats are now selling at the theatre box office for all performances.

Chattanooga Times 3/3

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

It is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart of one man who compassed within himself the resources of the [illegible] experience, breadth and [illegible] Abraham Lincoln!

"The Birth of a Nation" [illegible]

New Brunswick N.J. Home News

EFFECTIVE SCENE IN "BIRTH OF NATION" IS CLEVERLY PLAYED

One of the most effective minor scenes in "The Birth of a Nation" coming to the Opera House all next week, with a matinee every day, shows Miss Elsie Stoneman, daughter of the "Great Commoner" [illegible] Congress in Lincoln's time, [illegible] a guitar to solace a wounded [illegible] officer in the Patents Office hospital.

"I haven't seen you long,' says the little Confederate Colonel, Ben Cameron," but I have carried you about with me for [illegible] and years." He displays a [illegible] daguerreotype of the girl, [illegible] she had given her brother, [illegible] fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid [illegible] in the second half of the [illegible] of which shifts to South [illegible] they are sweethearts [illegible] time of the second Southern [illegible] To portray the fine [illegible] womanhood, throughout the whole troublesome era, is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type, which makes for photograceful, and her features never lose their piquancy in in or outdoor scenes. The eyes, before the camera are most expressive. The acting conveys sincerity as well as true feminine charm —at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation," does most of his work. It took eight months to stage the Civil War and Reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of Reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

MARCH 3, 1916. CHARLOTTE DAILY OBSERVER

Riches and Fame First, Then She'll Get Married

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir. Little Mae Marsh, the blue eyed, the golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no fur topped boots, no lip rouge.

If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is scarcely older than that, even now, when she is within hailing distance of her twenties.

There is the same dignity that just escapes being primness and that same spontaneity and vivacity, that same unwilling repression and expression of emotion that make the girl of the [illegible] so adorable and that go so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Expects Wisdom Later.

"In order to be successful in any money earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Jimmie would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been, "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

She is still frail looking and still slender, but graceful as a fawn and with some of that pretty creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets she is being interviewed, when she is not constantly reminded by the whispers and stares of passersby that she is a heroine of the films, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she finds herself acting.

"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the picture work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But"—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though my work is really nothing more than play to me, because I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is"—hastily—"provided I can continue to live in California.

"I wrote Mr. Griffith that Rockefeller has nothing on me."

Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago, when I was sixteen. The first work that won recognition for me was Appleple Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Tolerance.' It is not quite certain what it will be called. I am a mother at the same age I am now, twenty. It is being taken over again after we worked on it a year. Mr. Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him father. He calls us children."

The conversation shifted to faith, finally to faith in prayer.

"When I have prayed for anything I have always gotten it"—again Mae Marsh was seriousness itself—"provided I was good."

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...pectacle, "The Birth ...W. Griffith utilized a ...re for the first time ...nship to the enlarge- ...ed themes. It is the ...fitted to the screen ...synchronization was ...pted to this story that ...ery important part of ...of narrative. The ...nged by Joseph Carl ...nt months with Mr. ...e was making the pic- ...ht his thematic ideas ...nne that Griffith would ...was working out his big ...It is perhaps the most ...ever devised but is a ...are in the production. ...s Nation" will be seen ...Academy of Music for ...k beginning next Mon- ...March 6. Throughout ...t matinees will be giv- ...noon starting at 3 ...night performances will

St. Louis (Mo) Times 3/4

"Birth of a Nation" Tomorrow at Olympic.

At the Olympic Theater tomorrow afternoon David W. Griffith's spectacular triumph, "The Birth of a Nation," returns for a limited engagement. This remarkable picture has converted "one-night stands" into week stands and "week stands" into sensational "runs." It played here 13 weeks this year. There are too many scenes and incidents for the human eye and mind to fully grasp the first time and patrons return for more. The story is absorbing in its interest, the spectacular scenes are wonderful.

David Griffith supplies the absence of words by a symphonic musical score which fits the action like a garment. Result: A new kind of grand opera—motion picture plus music plus mechanical effects. He used half a great State for his locale; 150 years of American history as his subject; 18,000 people as his actors; 3000 riders and steeds as his cavalry; 5000 scenes instead of a few scenes or a few hundred. He has produced an inspiring story of romance, love and patriotism culminating in the "times that tried men's soul," the times of Civil War and Reconstruction.

THE GREAT EMANCIPATOR AS SHOWN IN THE BIRTH OF A NATION-STAR

Buffalo - Enquirer 3/4

Of particular interest to play-goers is the Star theater's announcement that commencing tomorrow, "The Birth of a Nation" will give twice daily, performances, Sundays as well as week days. The local engagement of this remarkable spectacle will positively close March 18th, so that there remains but two more weeks of opportunity to view this pictorial masterpiece. After the closing of the play it will not be shown here again this season. "The Birth of a Nation" is never presented at any but first-class theaters or at prices less than is customarily charged for leading theatrical attractions.

So far crowded houses have greeted every performance of this photographic play here and, judging from the splendid advance sale, the remainder of the engagement will help credit to the unusually successful record of this piece another engagement of wonderful attendance.

The success of this remarkable pictorial representation of our nation's birth reads like a romance. It has been welcomed in every section of this country and Canada, crowded houses have featured its every appearance and all classes of people have become its patrons and enthusiastic admirers. No theatrical production of the present century has given as many consecutive performances or played to as many people in ten months' time as has "The Birth of a Nation."

In every city where it has appeared, Chicago, Philadelphia, San Francisco, Boston, Pittsburgh, Los Angeles and St. Louis, in particular, it has established, as it has in the metropolis, a new record for number of performances given and length of stay. In the world of the theater it has made history and demonstrated that it is more popular than the greatest English speaking star or the most successful production of the spoken drama.

Buffalo N.Y. 2 3/4

Star—"The Birth of a Nation."

Of particular interest to playgoers is the Star theater's announcement that commencing tomorrow, "The Birth of a Nation," will give twice daily, performances, Sunday as well as week days. The local engagement of this remarkable spectacle will positively close March 18th, so that there remains but two more weeks of opportunity to view this pictorial masterpiece. After the closing of the play it will not be shown here again this season. "The Birth of a Nation" is never presented at any but first-class theaters or at prices less than is customarily charged for leading theatrical attractions.

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BIRD'S EYE VIEW OF GIGANTIC SPECTACLE AT OPERA HOUSE NEXT WEEK

MIRIAM COOPER.

Lillian Gish in "The Birth of a Nation," Academy of Music, Charlotte, one week beginning Monday matinee, March 6th. Matinees daily.

Premier performance, March 3, 1915, at the Liberty Theatre, New York. Some of the subsequent productions were: Tremont Theatre, Boston, Mass., beginning April 10; Illinois Theatre, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon Theatre, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also several weeks in Los Angeles and eight weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art, suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 in actual production expenses, and took eight months to produce. Story covers in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to destroy. In the picture Sherman's [illegible] to the sea. Lee and Grant, [illegible] Appomattox; Ford's Theatre, Washington, reproduced to the [illegible] details for the [illegible] Reconstruction pio- [illegible] South Carolina [illegible] series of wild [illegible] commandeer- [illegible] cost $10,000. [illegible] theat- [illegible] be han- died and presented as a regular attraction. It requires two sixty-foot cars to transport the equipment. A regular traveling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to readjust the theatres to scientific focal requirements.

Not depending solely on the local musicians, a complete symphonic orchestra is carried. The musical score is synchronized to the several thousand distinct and individual scenes.

The spectacle has met strong opposition at various times but has been approved by every board of censors with one exception in the United States and by scores and scores of the most eminent United States Senators and Representatives, Governors of States, Judges, Publicists, Diplomats, Educators and Clergymen. It has been viewed and commended by a larger number of priests and ministers than had ever previously approved a theatrical entertainment.

Receipts and attendance have likewise made a new page of theatrical history. Within the first eight months the gross attendance was approximately 1,500,000. Receipts have dwarfed those of "Ben Hur" and every other great spectacle hitherto presented.

Artistically, "The Birth of a Nation" combines exquisite domestic comedy and romance with the grandeur and thrill of History's greatest moments, inculcating the lesson of patriotism that springs from the "nation re-born" as the result of war between the states and reconstruction. "The Birth of a Nation" is at the Opera House all next week, with a matinee every day.

AMUSEMENTS

"THE BIRTH OF A NATION."

"The birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, will play the Academy of Music for one week, beginning next Monday. This is the great offering that opened a new era in the theaters of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the War Between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, the awful tragedy of Lincoln's assassination at Ford's theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Paul Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrument music is played by a large orchestra of experts who are carried on tour in the traveling company of 50.

The engagement opens with a matinee Monday afternoon and matinees will be given each day, starting at 3 o'clock. The night performance will begin promptly at 8:30. Seats are now selling fast at the theater box office for all performances.

3/4

Star Theatre.

Of particular interest to playgoers is the Star Theatre's announcement that commencing tomorrow, The Birth of a Nation, will give twice daily, performances, Sundays as well as week days. The local engagement of this remarkable spectacle will positively close March 18th, so that there remains but two more weeks of opportunity to view this pictorial masterpiece. After the closing of the play it will not be shown here again this season. The Birth of a Nation is never presented at any but first class theatres or at prices less than is customarily charged for leading theatrical attractions. So far crowded houses have greeted every performance of this photographic play here and, judging from the splendid advance sale, the remainder of the engagement will help credit to the unusually successful record of this piece another engagement of wonderful attendance. The success of this remarkable pictorial representation of our nation's birth reads like a romance. It has been welcomed in every section of this country, and Canada, crowded houses have featured its every appearance and all classes of people have become its patrons and enthusiastic admirers. No theatrical production of the present century has given as many consecutive performances or played to as many people in ten month's time as has The Birth of a Nation. In every city where it has appeared, Chicago, Philadelphia, San Francisco, Boston, Pittsburgh, Los Angeles and St. Louis, in particular, it has established, as it has in the metropolis, a new record for number of performances given and length of stay. In the world of the theatre it has made history and demonstrated that it is more popular than the greatest English speaking star or the most successful production of the spoken drama.

THE EVENING REVIEW, BAYONNE, N. J.

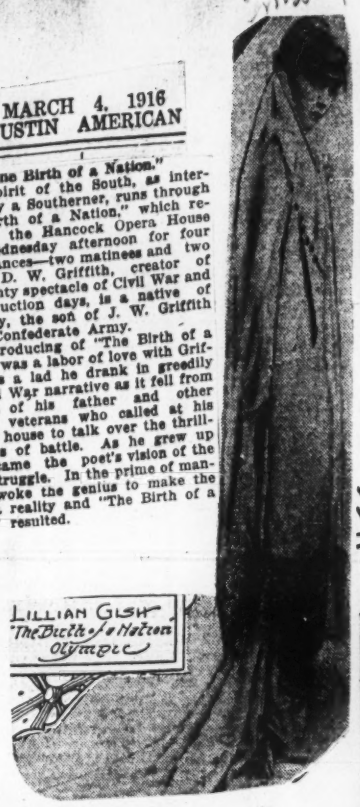
Riches and Fame First. Then She'll Get Married

MARCH 4, 1916
AUSTIN AMERICAN

"The Birth of a Nation."

The spirit of the South, as interpreted by a Southerner, runs through "The Birth of a Nation," which returns to the Hancock Opera House next Wednesday afternoon for four performances—two matinees and two nights. D. W. Griffith, creator of this mighty spectacle of Civil War and Reconstruction days, is a native of Kentucky, the son of J. W. Griffith of the Confederate Army.

The producing of "The Birth of a Nation" was a labor of love with Griffith. As a lad he drank in greedily the Civil War narrative as it fell from the lips of his father and other bronzed veterans who called at his father's house to talk over the thrilling days of battle. As he grew up there came the poet's vision of the entire struggle. In the prime of manhood awoke the genius to make the vision a reality and "The Birth of a Nation" resulted.



Mar 4
EVANSVILLE JOURNAL-NEWS

Wells-Bijou.

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen at the Wells-Bijou Sunday, March 12, beginning a four days' engagement. Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the local theater at every performance.

Mar 4

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir. Little Mae Marsh, the blue eyed, the golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no fur topped boots, no lip rouge.

If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is scarcely older than that, even now, when she is within hailing distance of her twenties.

There is the same dignity that just escapes being primness and that same spontaneity and vivacity, that same alternating repression and expression of emotion that make the girl of the screen so adorable and that go so far in the making of one of the most splendidly developed delinquents that have characterized any play in stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quite and unassuming, she nevertheless is fully appreciative of the advantages that have been hers with all depending the qualities in hers if that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to save all your energy when you're young and work that will leave you free at thirty to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Experts Wisdom Later.

"In order to be successful in any money earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother, don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Hamlin would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been, "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything as hard as I could. When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered.

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tea parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll be myself for a change and attend them. But for now give me something lots of work and a big character to impersonate plays on and I ask nothing more.

"I am in my right sphere," she says, and so naturally, I am happy. I never have gone through the distinctive process of many girls who are set to earn their living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it almost steadily, doing nothing else. Or, rather, it would have been strange, had I been of a waver and doubter.

"Since I [illegible] children, but [illegible] I am and with [illegible] charm [illegible] quite [illegible] and [illegible] she is [illegible] I [illegible] by the whispers and [illegible] of the [illegible] the [illegible] on the [illegible] that [illegible] her [illegible] conventional [illegible] she finds herself [illegible]

"I [illegible] other sort of [illegible] I have the idea that I [illegible] a different [illegible] manner, but I have [illegible] of the picture [illegible] and [illegible] myself heart and [illegible] that it is really difficult for [illegible] to [illegible] it."

[illegible] the pride [illegible] look [illegible] laughter and tears and [illegible] at the same time—"I suppose it's that way with every one who takes any sort of [illegible] out of what he makes, though my work is really nothing more than play to me. [illegible] I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is, hardly—provided I can continue to live in California.

"I wrote Mr. Griffith that Rockefeller has nothing on me."

Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts will become a still greater one, primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into a coldy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary with not working, I spent it. I had some lilies and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. An automobile drew up behind his at the curb. It was as fine as his. I saw the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining trade. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirit of twenty, and her vacation was as much of huge importance to her, as big events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was a conductor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago, when I was sixteen. The first work that won recognition for me was Appleple Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Tolerance.' It is not quite certain what it will be called. I am a mother at the same age I am now, twenty. It is being taken over again after we worked on it a year. Mr. Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him father. He calls us children."

The conversation shifted to faith, finally to faith in prayer.

"When I have prayed for anything I have always gotten it"—again Mae Marsh was seriousness itself—"when I was good."

Cincinnati Post 3/5

St. Louis (Mo.) Times 3/5

AT THE STAR.

The Birth of a Nation Continues Its Triumphant Career.

For the first time this season the Star theater today opens its doors for a theatrical performance. The unusual success of The Birth of a Nation at the Star has created a demand for Sunday performances and so two have been arranged for today, and two for next Sunday. Playgoers who have yet to view this famous pictorial spectacle should note the fact that the engagement here will terminate in two weeks and that after March 18th it will not be seen again in Buffalo. Despite contrary statements this historical drama is never shown at prices less than are customarily charged for leading theatrical attractions.

Judging from the crowds that have attended every performance so far, the local engagement will add another record to the credit of this drama.

The success of the Griffith spectacle is more than national, for in Canada its patronage has reached amazing figures. In every city where it has appeared, the small cities as well as the large, Boston, Philadelphia, San Francisco, Saint Louis, Pittsburgh and Los Angeles, it has established, as it has in New York city, a record for the number of consecutive performances given and length of stay. In the theatrical world it has mad history.

Olympic Theater.

"The Birth of a Nation," David W. Griffith's epic of American history, will return to the Olympic Theater for a limited engagement beginning with the matinee this afternoon, with performances twice daily thereafter.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. In the second half is presented a story of reconstruction days.

Tremendous battle scenes and the wild rides of the Ku-Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. There are 5,000 distinct scenes. On the musical side Mr. Griffith attempted the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This music is played by a large orchestra carried on tour.

Mississippi-Blätter, Sonntag, den 5. März

Olympic.

Heute abend kehrt das große Filmdrama „The Birth of a Nation" nach dem Olympic-Theater zurück, um vier Wochen dort zu verbleiben. Obwohl das Stück hier schon 200mal aufgeführt worden ist, hat sich offenbar die Nachfrage noch nicht erschöpft. Es ist aber auch ein großartiges Schauspiel. Nie zuvor hat man solche Masseneffekte gesehen, wie die hier auf die Leinwand geworfenen Schlacht- und Straßenszenen.

Bekanntlich liegt dem Werke der bekannte Roman „The Clansman" zugrunde, worin geschildert wird, wie der Ku-Klux-Klan den Süden von der unter den „Carpetbaggers" eingeführten Negerherrschaft befreite. Griffith aber hat in „The Birth of a Nation" auch die Zeiten vor dem Kriege geschildert, sowie einige der markantesten Episoden aus diesem selbst. Die Aussöhnung zwischen Nord und Süd, die Neugeburt der Nation, bildet den Abschluß des Ganzen. Was aber „The Birth of a Nation" besonders interessant macht, ist die historisch getreue Wiedergabe der darin erscheinenden historischen Figuren.

Unser heutiges Bild zeigt die beiden großen Heerführer des Nordens bezw. des Südens, wie sie in dem Stücke erscheinen. Die von einem 30 Instrumente starken Orchester ausgeführte Begleitung trägt nicht wenig zu dem stimmungsvollen Eindruck des Ganzen bei. Täglich finden zwei Vorstellungen statt.

[American] 3/5 Post

AUSTIN

'Birth of a Nation,' Showing at the Hancock This Week, Cost $500,000 to Produce

Facts about "The Birth of a Nation," D. W. Griffith's mighty spectacle of Civil War and reconstruction days, which returns to the Hancock Opera House Wednesday afternoon for four performances, speak more eloquently of its merits than any words can do. Based upon Thomas Dixon's novel, "The Clansman," it tells the true story of the South that culminated in the formation and the chivalrous deeds of the "invisible empire," far more vividly and eloquently than the written or the spoken word can ever tell it. Throughout it all there runs a double thread of the most beautiful romance ever conceived by an American novelist or dramatist.

"The Birth of a Nation" contains 5000 scenes, presents 18,000 actors and 3000 horses, cost $500,000 and eight months of hard labor to produce and presents during the two hours and forty-five minutes of its exhibition a complete and vivid summary of the most intensely interesting period of American history.

Glimpses of some of the greatest battles of the Civil War are seen, culminating finally in a detailed view of the battle of Petersburg, which was, perhaps, the most picturesque of the war, not even excepting Gettysburg. In the staging of this battle hundreds of bombs, some costing as much as $40 each, were exploded and the effect, accompanied by a realistic roar of cannon, is described as terrific.

Atlanta is reproduced exactly as it was in 1864 and the storming of the famous old Southern city by General Sherman is one of the incidents of his memorable march to the sea, which Mr. Griffith has vividly visualized. The night photography for the storming of Atlanta and for the Petersburg battle was invented and perfected by Mr. Griffith at a cost of $5000.

Lee and Grant are shown at their memorable meeting at Appomattox, which put an end to the strife between the North and the South, which paved the way for the birth of a new and united Nation. The old Nation of Washington and Jefferson was little more than a league of sovereign States. The new Nation was destined to become strongly centralized and to take its place as the mightiest power on earth.

But even with the amicable adjustment of the difficulties between the armies of Lee and Grant the way for the new Nation was not smoothly paved. There was a mighty difficulty to be met in reconstructing a Union that had been so violently torn asunder. Lincoln's proposal was to readmit the seceding States at once on their old footing—or rather to act as though there had never been a severance. He was for the binding up of the wounds immediately.

Unfortunately, however, the hand of an assassin stilled the mightiest heart that ever beat in an American breast and the tragic night at Ford's Theater is reproduced by Mr. Griffith to the smallest detail. Enemies of the South obtained control in Congress. The carpetbaggers swarmed into a land that held out such splendid promise to crooked politicians. The result was an agony more terrible than war and led to the formation of the invisible empire. The terrific climax of "The Birth of a Nation" comes in the wild rides of the Ku Klux Klans on their errands of vengeance and mercy. In the staging of these rides, an entire county of Southern California was commandeered for a day by Mr. Griffith at a cost of $10,000. More than twenty-five thousand yards of cloth were consumed in the making of the Ku Klux costumes.

Each of the 5000 scenes of "The Birth of a Nation" is accompanied by musical and sound effects, making the spoken word unnecessary. Indeed, more than one critic has said that spoken words would destroy the tenseness of the illusion. For the rendition of the musical score, which is said to be on the high plane of grand opera, a complete symphony orchestra is carried.

SAN ANTONIO EXPRESS

Birth of a Nation Plays Return Date

Facts about "The Birth of a Nation," D. W. Griffith's mighty spectacle of Civil War and Reconstruction days, which returns to the Grand Opera House for a week starting Monday night, March 13, speak more eloquently of its merits than any words can do. Based upon Thomas Dixon's novel, "The Clansman," it tells the true story of the South that culminated in the formation and the chivalrous deeds of the "invisible empire" far more vividly and eloquently than the written or the spoken word can ever tell it. Throughout it all there runs a double thread of the most beautiful romance ever conceived by an American novelist or dramatist.

"The Birth of a Nation" contains 5,000 scenes, presents 18,000 actors and 3,000 horses, cost $500,000 and eight months of hard labor to produce, and presents during the 2 hours and 45 minutes of its exhibition a complete and vivid summary of the most intensely interesting period of American history.

Glimpses of some of the greatest battles of the Civil War are seen, culminating finally in a detailed view of the battle of Petersburg, which was, perhaps, the most picturesque of the war, not even excepting Gettysburg. In the staging of this battle, hundreds of bombs, some costing as much as $80 each, were exploded, and the effect, accompanied by a realistic roar of cannon, is described as terrific.

Atlanta is reproduced exactly as it was in 1864, and the storming of the famous old Southern city by General Sherman is one of the incidents of his memorable march to the sea which Mr. Griffith has vividly visualized. The night photography for the storming of Atlanta and for the Petersburg battle was invented and perfected by Mr. Griffith at a cost of $5,000.

Lee and Grant are shown at their memorable meeting at Appomattox, which put an end to the strife between the North and the South, which paved the way for the birth of a new and united Nation. The old Nation of Washington and Jefferson was little more than a league of sovereign States. The new Nation was destined to become strongly centralized and to take its place as the mightiest power on earth.

But even with the amicable adjustment of the difficulties between the armies of Lee and Grant, the way for the new Nation was not smoothly paved. There was a mighty difficulty to be met in reconstructing a union that had been so violently torn asunder. Lincoln's proposal was to readmit the seceding States at once on their old footing—or rather to act as though there had never been a severance. He was for the binding up of the wounds immediately.

Unfortunately, however, the hand of an assassin stilled the mightiest heart that ever beat in an American breast, and the tragic night at Ford's Theater is reproduced by Mr. Griffith to the smallest detail. Enemies of the South obtained control in Congress. The carpet-baggers swarmed into a land that held out such splendid promise to crooked politicians. The result was an agony more terrible than war, and led to the formation of "the invisible empire." The terrific climax of "The Birth of a Nation" comes in the wild rides of the Ku Klux Klans on their errands of vengeance and mercy. In the staging of these rides, an entire county of Southern California was commandeered for a day by Mr. Griffith at a cost of $10,000. More than 25,000 yards of cloth were consumed in the making of the Ku Klux costumes.

Each of the 5,000 scenes of "The Birth of a Nation" is accompanied by musical and sound effects, making the spoken word unnecessary. Indeed, more than one critic has said that spoken words would destroy the tenseness of the illusion. For the rendition of the musical score, which is said to be on the high plane of grand opera, a complete symphony orchestra is carried.

BUFFALO COURIER, WEEK ENDING MARCH 5, 1916.

Great ballroom scene in "The Birth of a Nation," at the Star theater this week. The inserted picture is Miss Miriam Cooper, one of the charming women featured in the great spectacle.

STAR—"BIRTH OF A NATION."

For the first time this season the Star theater today opens its doors for a theatrical performance. The unusual success of "The Birth of a Nation" at the Star has created a demand for Sunday performances and so two have been arranged for today, and two for next Sunday. Playgoers who have yet to view this famous pictorial spectacle should note the fact that the engagement here will terminate in two weeks and that after March 18 it will not be seen again in Buffalo. Despite contrary statements this historical drama is never shown at any but first-class theaters or at prices less than what is customarily charged for leading theatrical attractions.

Judging from the crowds that have attended every performance so far, the local engagement bids fair to add another record engagement to the credit of this drama.

The success of the Griffith spectacle is more than national in scope for in Canada as wall as in this country, its patronage has reached the most amazing figures. No theatrical production of any country or century has given as many performances in ten months as "The Birth of a Nation" has, or has been seen by as many people. Without question it is the most widely discussed play of modern times. In every city where it has appeared, the small cities as well as the large ones such as Boston, Philadelphia, San Francisco, St. Louis, Pittsburgh and Los Angeles, it has established, as it has in New York city, a new record for number of consecutive performances given and length of stay. Everywhere crowded houses feature its engagements. In the theatrical world it has made history and demonstrated the fact that it is more popular than the great English-speaking star or the most successful production of the spoken drama.

"Birth of a Nation" Coming.

A return engagement of "The Birth of a Nation," the moving picture drama which scored such a tremendous success when first presented, is announced at the Grand for a week, beginning March 13. This mighty production by D. W. Griffith has commanded more attention probably than any screen drama so far filmed in the history of moving pictures. As the name implies, it is literally a chapter taken from the birth of the United States, the play being founded on Thomas Dixon's book, "The Clansman."

A feature which produced probably the greatest comment of all is a reproduction of the Battle of Gettysburg, filmed on a stage five miles broad. Another is the assassination of Abraham Lincoln, which is produced with a fidelity to history which makes it startlingly real. A third is the gathering of the Ku Klux Klans, the Southern secret organization which strove against carpet-bagger rule following the Civil War. Throughout the whole runs a romance of love and chivalry. The spectacle is rendered double realistic by thousands of sounds and electrical effects, especially devised for the production, and a musical score that is interpreted by a special symphony orchestra.

Walthall Who Takes Part of Hero in Birth of a Nation

Henry Walthall, Star of Film Play

St. Louis Times 3/5

SAN ANTONIO EXPRESS: SUNDAY MORNING, MARCH 5, 1916.

ONE OF DRAMATIC BIG SCENES IN THE BIRTH OF A NATION

The "Little Colonel" at Petersburg in the great spectacular picture drama, "The Birth of a Nation," at the Grand Opera House.

Charlotte N.C. News 3/5

"The Birth of A Nation" To Be Staged Here For One Entire Week Opening With Matinee Tomorrow

Theatregoers and movie fans of Charlotte and nearby towns are planning to turn out in great numbers to witness D. W. Griffith's remarkable photo drama "The Birth of a Nation" which will be seen here for one entire week at the Academy of Music opening with a matinee Monday afternoon. Throughout the Charlotte engagement matinees will be given every afternoon starting at 3 o'clock. The night performances beginning promptly at 8:30.

Special trains will be run to this city from Rock Hill, Chester, Lancaster, York and Kershaw to handle crowds that are coming to Charlotte. Concord, Salisbury, Mooresville, Davidson, Statesvill, Gastonia, Monroe, Wadesboro, Rockingham and other towns in this vicinity will send four or five hundred people each. It is expected that close to ten thousand visitors will be in Charlotte next week to attend the performances of "The Birth of a Nation."

When "The Birth of a Nation" was shown here last November the Charlotte News, under date of Tuesday Nov. 16th had the following review of the production.

Birth of a Nation was Stupendous.

Greatest photoplay of Old South, Civil War and Reconstruction, and most gripping and inspiring yet presented here.

"The Birth of a Nation," seen for the first time at the Academy of Music last night was the greatest presentation of one of the greatest framas in the South's history that has thus far been given to the public as a grand photoplay.

From the beginning of the photoplay showing Southern home-life till the last sweep of the Klu Klux Klan across the vista, the affair held interest, emotional, well-nigh overwhelming at times, and the presentation, lasting from 8:30 till 11:30 last night, was witnessed by a large house.

The great picture is based on the story in "The Clansman," and in the begining it is announced on the screen that the purpose is to destroy the desire for war by showing the horrors, and in this latter purpose the play was unparalleled, unless some great artist should be able to depict the European war and its horrors.

Among the notable pictures were the trench-fighting, part of this at night and the shelling of the opposing armies; the pictures of Lincoln; and the tragedy of Lincoln's death, the South's hardest blow.

Reconstruction.

But for real excitement, when the nerves tingle and the applause grows uprorious at times, let one choose the presentations of reconstruction scenes, and the reign of terror that threatened the whole South till the "Invisible Empire," of the Ku Klux Klan appeared on the scene, beginning with the conception of the idea to its fullest realization, when the mysterious riders saved women, children and a whole town from the dangers of a mob of negroes incited by the carpet-baggers.

Pictures are the Best.

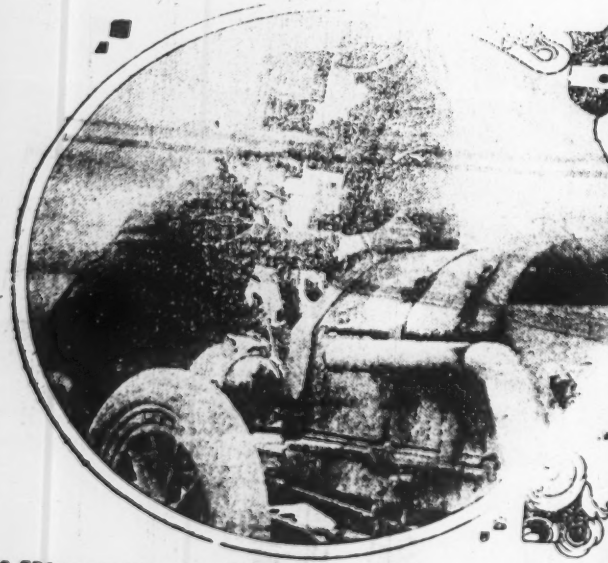
Nothing approaching in extent and artistic preparation has prehaps ever been in this city. The pictures are

SCENE IN "THE BIRTH OF A NATION."

Evansville (Ind) Courier-News 3/5

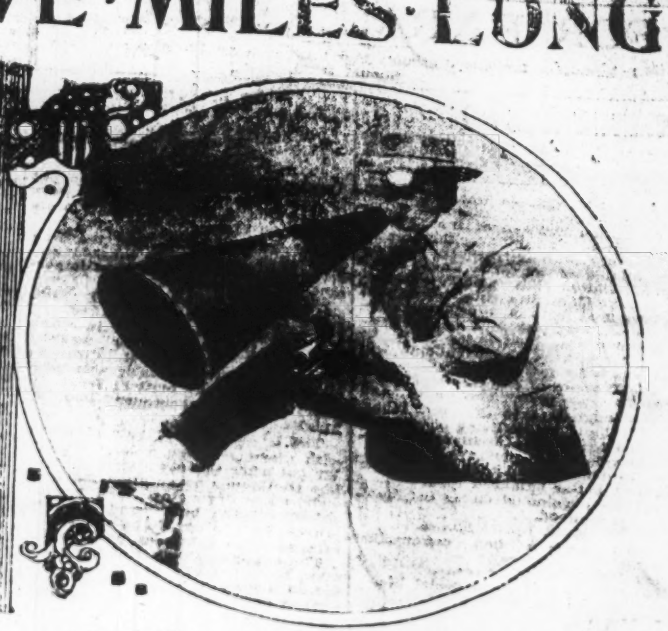
"The Birth of a Nation" will play a return engagement here for four days, beginning Sunday matinee, March 12.

PRODUCING A PLAY ON A STAGE FIVE·MILES·LONG



AUTO FROM WHICH PICTURES OF THE ONRUSHING K KLUX RIDERS WERE TAKEN.

SCENE AFTER THE BATTLE OF PETERSBURG.



MR. GRIFFITH DIRECTING ACTORS FROM TOP OF SIXTY FOOT TOWER.

D. W. Griffith's Great Idea and How He Worked Out Historically Accurate Battle Scenes With 18,000 Actors and 3,000 Horses

N observing officer of a moving picture corporation was watching rehearsals for a little film drama one morning seven years ago when a complication developed, and it was patent that, as arranged for, the idea, in the language of the studio, would not get over. One of the players in the company, a slender young leading man, went up to the producing director and said, "Why wouldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it was right. Whereupon the observing officer first mentioned turned to the actor, saying seriously, "Why don't you try producing, Griffith?"

"I wouldn't mind having a chance to work out a few little ideas," was the answer.

At the Liberty Theater, New York, during the last several months people

were seven years of the stage—now in road companies, now in repertoire, all

always had a little bit of a sore spot over that. I know a little bit more about stage management than I know. The short story writing was not extra profitable, and I came back to New York from the country and found the moving picture game growing.

He began writing moving picture scenarios then at $5 and $10 apiece, that was all right if you could turn out enough of them. The scenarios, however, in the physical aspects of them suggested as they need in those days, and the young man added moving picture acting to his other work. He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and lobbied his idea until the officer listed him make the suggestion to the producing director, whereupon another era was born.

There is no doubt the young manager grew a little more ambitious about that time. The corporation for which he worked had not been particularly successful, although today it is worth millions, but there was something in it wise enough not to impose any rules or regulations on the new director.

In the generation further on there was a great grandfather in the Revolutionary war. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families, mainly their memories to live on—memories and the prospects of a farm on the edge of the blue grass. The boy was born in that situation and received his education at the nearby country school.

The wonder year came to the boy at twenty. In the meantime he had always liked to act in the dialogues at school Friday afternoons and a little later when they gave the plays at the Literary Society. In one event also he went out into the world he graduated to Louisville and very promptly applied for a position with a modest little stock company which is now the very glorious Fenis [illegible]

was was a day of a young girl with her ancient Italian guitar another hor

to talking about details, "Sabotage and Democracy" a great cast, for I had [illegible] the world an [illegible] thousand [illegible] It was madness. He [illegible] you know it [illegible] he now that within the last few days I have been approached by a [illegible] which has asked me to do the same thing and they have not [illegible] heard not worry about a little [illegible] like Sherman or Sheridan if I need it."

By this time it is apparent Griffith had swung into his stride, and a year ago or a little more came "Judith of Bethulia" about Jewish people, where they built forty foot concrete walls, wide enough to have a battle on.

Then came "The Clansman." It seems that the chief problem after for, as Mr. Griffith was changed from one company to another, and according to reports he did so at a salary that would pay the President's yearly salary of $75,000 and more. He wouldn't talk about that. In any event he had not worked long [illegible] Jikson book handed [illegible] to him to read. He read it and lost interest in [illegible] the travail of the civil war.

"I saw a chance to tell the story of

were professors of colleges, were asked to work out the correct historical data. There not merrilows with veterans of the civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in point out of the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn that road brook, house and barn were found or put in. If a town was needed along came an army with its corps of builders, and the town was put up just as some gray haired old man remembered it.

They remembered barrages and a town, two towns were put up in a day and one night, the [illegible] remembered the burning of a town by night, something must be done about that. [illegible]

[illegible] Petersburg, Atlanta, Mississippi, Alabama and North Carolina until Piedmont was discovered.

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Ford's Theatre Reproduced In Actual Size and Five Southern Towns Built and Burned For the Sake of a Moving Picture

that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or a memorandum, yet he had arranged it all in his mind.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We set up the commissaries. Then we divided our forces into sections, each section commanded by a captain, who had his staff under him. That is how the picture was worked out.

"Every section leader in the big battle scenes or the town scenes kept his men in hand and was ready, and to the best of a signal under telephone orders the action began. The air filled with smoke—the soldiers appeared as if in a real fight.

"Trains of panic stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. "That is always done. The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.

"Some of the scenes which appear in order today were taken three or four months apart. That made more trouble, but it had to be done that way. You must remember exactly what

"I wouldn't mind having a chance to work out a few little ideas," was the answer.

At the Liberty Theater, New York, within the last several months people have stood in a line which stretched from the box office nearly a whole block, suffering for the privilege of paying $2 a seat, in many cases, to see nothing but a moving picture drama. The man who produced that $2 movie is the man addressed in the studio seven years before, the man who said he had a few little ideas to work out.

He was Griffith then, now he is David Wark Griffith, for whom even the most surfeited regular dramatic critic had words of praise when that movie had its first night in New York and of whom also other men who study and observe rather than direct declare that he has raised the film drama to an art with a capital A and that he has unfolded new possibilities, pioneered in hitherto unsuspected fields.

In brief, Mr. Griffith took "The Clansman," a novel by the Rev. Thomas Dixon, and from it evolved an ambitious spectacle for the camera in which, working on a stage roughly speaking five miles long and two miles deep, he employed altogether 18,000 persons and 3,000 horses. He delineated battle scenes conducted according to the records preserved in the War Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the civil war.

His artillery duels were real artillery duels, his cavalry charges were passed by the men who participated in such a charge fifty years before. His men died as men had died in the trenches of the South, and they suffered just as the men who did suffer said they had. He built *or* caused to be built no less than five complete Southern towns, faithful to the last architectural detail, and he burned three of them.

He massed and handled great mobs as history said the real mobs acted. He reproduced one theater exactly life size and delineated the great national tragedy of the assassination of President Lincoln just as history says it occurred. He built the legislative halls of a Southern State and with an actual still photograph as a model brought back to life a scene in that chamber fifty years ago. Above all, throughout two hours and forty minutes he ran the threads of a love story.

Thus it was that Mr. Griffith leaned back in his chair puffing contentedly at an after luncheon cigar, taking his first vacation in about fourteen months. He was at that moment digesting, among other things, four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Kentucky some thirty odd years ago, the son of Jacob Wark Griffith, a brevet Brigadier General of the Confederate army. His family comes near to being eligible for about all the patriotic societies, for his grandfather was Captain Daniel Griffith of the war of 1812.

were seven years of the stage—now in road companies, now in repertoire, all the time getting up a little. He played with Gertrude Coghlan, Walker Whiteside and finally Nance O'Neil, in the last year a leading man.

Something else happened. In an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them to a magazine, which promptly accepted them. Then he wrote a play, "The Fool and the Girl," and James K. Hackett took it. Another great romantic drama was begun and its acceptance promised. This was in the latter part of 1906 and the early part of 1907.

"That ended the stage for me," he explained. "No more of the hardships. I was going to be an author and draw down royalties. I woke up in about five months.

"The Hackett play failed, and I have

was was a day of a young girl with her ancient Italian guitar singing her little song of life, "God's in His Heaven; all's right in the world."

Then came "The Merchant of Venice," rather ambitious; "A Blot in the Escutcheon," "Beach of Falesa," pointed fancy; "Lines of White on Sullen Sea," all of which led to "Oil and Water," written by Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," the first pictures of which were modeled directly on Millet's "Gleaners," and the audience liked that.

"Just about that time," he put in, "it came to me that a wonderful thing could be done with 'The Life of Christ.' The divine tragedy has a universal appeal, and adequately done with reverence it could not fail of approval." He laughed. "I submitted my idea, and it was approved, but when I got

the travail of the civil war.

"I saw a chance to tell the story of how they suffered through what I believe to be the most dramatic period in the history of the country—reconstruction. There was a chance to show what the South thinks of Lincoln [illegible] his own volition degenerate into the human being who made the Ku Klux Klan necessary, but rather he was seduced by the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production. It is simply the pictorializing of an epoch."

Taking the book, reading it and dreaming about it, however, did not do the work. There were eight months of incubation. First three men, and they

"Was it difficult to get the actors?"

"No," replied Mr. Griffith, "not difficult, but tedious. You see we advertised in the newspapers that we wanted so many persons, men, women and children. We [illegible] sections.

"How about the negroes?"

"They were the easiest. The negro is a natural actor, and I do not mind saying that among the 4,500 of them we took out of the fields, out of the shops and from every other place we found some with remarkable talent. A producer some day may put forth the tragedy of the negro on the film—he will find men and women of that race fully competent."

Of course, it was explained, they did not use the 18,000 persons all the five or six months they were actually photographing the drama. While it is true

The headquarters alluded to in the battle scenes was a sixty foot tower in front of the whole scene. It was there that George W. Bitzer, [illegible] Mr. Griffith says, [illegible] set their cameras. Every scene, it may be said, was taken six times.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect, even to the exact place where a horse must stumble or fall, the section leaders came to headquarters.

Back in the hills the thousands were waiting. They dashed back to their commands. Word came that all

"You remember that case where the negroes are shot and fall when the Ku Klux come into the town. The [illegible] over them as they lie in the street. It [illegible] the horses and their riders are the best trained obtainable. We had up with some men. 'Boss, we won't do that for less'n $5 a day,' they said. They got it.

"Take another case in the Confederate invasion of the town. It may be recalled that a man shot falls from the roof of a front porch head first on the ground. Many think the fall is made by a dummy. A real man does it and practiced it in a fire net until he got his fall just right, timed exactly as it had to be done to fit in with the scene.

"There is one case where a rider coming out of a house makes a flying leap into the saddle over the tail of his horse. That took time, and it does not show, but the man who did that had to jump over a railing encumbered by a robe.

"Many things were done in the work that do not appear in the film. There are twenty-five field guns in the battle scene pounding away, and they were too far away for the eye of the camera. Houses are burned of which you catch only a vague glow, people are fleeing over the hills and you can hardly see them."

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail even down to the appearance of Laura Keene and her company in 'Our American Cousin.' We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms? I tell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee, and we never laid it down until I believe that every man in it had an exact double before our cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public. But at last it was done.

"Now what is the future of the moving picture?"

The man being interviewed lifted his hands. "Why, there are no limits to its possibilities in artistic work. This is only child's play."

MR. GRIFFITH, CONSULTING WITH G. A. R. VETERANS FOR DETAILS OF SHERMAN'S MARCH TO THE SEA. AMPLIFIED HISTORICAL RECORDS WITH INTERESTING REMINISCENCES.

TEMPLE DAILY TELEGRAM, TEMPLE, TEXAS, SUNDAY MORNING, MARCH 5, 1916

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid amount of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

EVANSVILLE COURIER MARCH 5, 1916

Wizard Who Staged "The Birth of a Nation"

Genius of the Screen, Whose Masterly Work Has Placed Him So Far Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy"

There is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so-called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is 35 and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the civil war, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep"

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fans knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the trotters. The director enjoyed the compliment but he did not tell the Boniface why he couldn't afford to take the job. The offer came at the close of a fourteen hour day of hard work in the studio and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is always when off duty

He has written several [illegible] but he is committed against silent drama. He looks upon [illegible] youngest sister of the movies and hates censorship.

His Sense of Tone Color

The director has a fine sense of the tone and color of pictures. He sees dramatic situations in terms of tone and color. It was this tribute which supplied the music score to "The Birth of a Nation." The tedious and torturing method he was putting the finishing touches to this great production he would tone to every action and unconsciously hummed the several tunes that now form a part of the wonderful score which Breil has produced so well to this stirring action. The notes were caught on the fly, as it were, by Breil while Griffith was working like a Trojan to finish his work and then blended into the whole with its present startling effect. This is another Griffith innovation and for the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him and after taking portions of the [illegible] all over the country he would in the late nights in the studio at California, and there worked out a dramatic sequence the story as it was to be folded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, situations, incidents and details before he ever began the work of assembling them in narrative form. Not a bit of inaccuracy got by him. As an example of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a Spanish uniform.

"Great heavens! What was I thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years with a half starved and half clad army. Go back and get a battered uniform, and let's do it all over."

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly [illegible] persons in New York. It is touring the country in the first class theaters and old line attractions are changing their routes to get away from its position. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and boost this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which they never dreamed of in the theatrical world before.

"The Birth of a Nation" will be presented at the Wells-Bijou [illegible] the first four days of next week.

MAE MARSH
as Flora Cameron
in "THE BIRTH OF A NATION"

THE EVANSVILLE COURIER

AMUSEMENTS
RETURN ENGAGEMENT OF MIRACLE MOVIE

—•—

"Birth of a Nation" Will Be Here All This Week — Matinee Tomorrow.

The long looked for return engagement of D. W. Griffith's remarkable film drama, "The Birth of a Nation," will begin tomorrow at the Academy of Music opening with a matinee at 2 o'clock and the night performance will begin promptly at 8:30. Throughout the week's engagement in Charlotte matinees will be given every afternoon.

Manager John L. Crovo is anticipating record-breaking crowds during the week and requests that all who are planning to attend any of the performances to secure their seats early. The advance sale of tickets, is the largest in the history of Charlotte theatricals and everything points to capacity houses ruling at every performance.

The Charlotte Observer under date of Tuesday, November 16, had the following review of "The Birth of a Nation," when this wonderful attraction played here:

MIRACLE MOVIE FULL OF THRILLS.

"Overwhelming in its stupendousness, gripping in its appeal, masterful in its portraiture and profoundly thrilling in its delineation of a great historical epoch, "The Birth of a Nation" stirred the immense audience that thronged the Academy of Music last night as no other play has done in years. The photoplay drama came to Charlotte heralded as one of the modern wonders of the world—certainly in the realm of motion picture art—and right well did it measure up to all expectations. A more stirring picturization of a historical evolution could hardly be imagined.

"Local interest was augmented by reason of the fact that the writer of the triology of novels on which the picturization was based, is a North Carolinian—Thomas Dixon, author of 'The Leopard's Spots,' 'The Clansman' and 'The Traitor,' and the scene of the drama is located in piedmont Carolina. The manner in which the play was produced, the completeness of the arrangement of every detail, and the staggering force with which scene followed scene and climax followed climax makes 'The Birth of a Nation' the most famous picture of the day. A splendid orchestra of 30 pieces added the auditory appeal, the music being selected and adapted to the scenes as they flitted by. The combination of the visible and the audible was highly effective.

"The picture will be here today and tomorrow, two performances being given each day. The indications are that each seat for the entire four performances will be sold before the doors open. Two hours and 40 minutes are required for the play.

"Prof. D. D. W[illegible]e, head of the department of [illegible] and economics at Wofford Co[illegible] recently saw the picture and had [illegible]llowing to say about it:

"The st[illegible] of the thing perhaps [illegible]ve everything else.

"Why [illegible] my opinion [illegible]ion' the first [illegible] may that exactly, either for so many things impress me so powerfully that I hardly know where to start,' said Doctor Wallace. 'The stupendousness of the thing perhaps stands out above everything else. I was very much in the same state of mind as a prominent minister who sat near me; he seemed unable to believe that he had actually seen what he had. It seemed impossible that such a stupendous drama could have been placed within the four walls of a house. I was swept along on the mighty current of the years 1860 to 1876 with mind and emotions at such a pitch that I felt like I needed a rest.

"'I believe that any man, no matter what his prominence, who had lived through the great tragedy of the war and Reconstruction would understand it better seeing the thrilling romance, the dramatic power, the mighty passions of men, that have made our history, how blind and dull we are to the greatness, the deep springs of motive, of the life we live in. Every American is indebted to those who have made our history so vivid. Its grip will stay with me as long as I can remember.

"'Of course from the standpoint of technical skill, many of the high-class pictures leave little to be desired. "The Birth of a Nation" is wonderful in this regard. The get-up of the leading actors makes one feel as though Lee, Grant, Lincoln, Thad Stevens, Stanton, Seward, Andrew Johnson was actually before you.

"'Yes, there are some horrible things in it; but there are horrible things in life, and I don't know that we are going to get rid of them by pretending that they are not there. Taken all in all, it is something that no American, certainly no Southern man or woman can afford to miss. I took the whole family except the baby and if it comes along after she's big enough, I'll take her, too.'

"There were many situations last night that evoked vigorous applause. A goodly number of old soldiers were in the audience and when the strains of 'Dixie' were heard there was a shout which was echoed and re-echoed again and again."

A Scene in "The Birth of a Nation"

SCENES IN "BIRTH OF A NATION" TO BE SEEN AT TEMPLE AGAIN

Scene from "The Birth of a Nation" at Temple Theatre Two Days, March 6 and 7.

San Antonio Texas Light 3/5

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St. Louis Post Republic

"BIRTH OF NATION" STARTS RIGHT OFF WITH USUAL CROWD

Good-Sized House Cheers and Storms and Howls and All but Drowns Orchestra.

Not many weeks ago a moving picture established a theatrical long-run record for St. Louis. It did it at the $2 scale. The last performance turned people away.

Last night "The Birth of a Nation" returned. A good-sized audience at the Olympic Theater cheered and stormed and howled and all but drowned a huge orchestra as if at the premier of what was destined to be the greatest dramatic success of the country.

It is apparent that St. Louis has taken up its enthusiasm over the Griffith epic where it left off and appears ready to grant another long run.

Few are unaware of the film's theme—that it is a screen production of Thomas Dixon's "The Clansman," that it deals with the reconstruction peroid in the South, that it has caused ceaseless condemnation from the negro race, that it has the biggest battle scene or scenes ever attempted, that it has been seen in all big cities and is still running in many with all the success it took for itself at its first filming.

The production last night was just as complete as when first seen here. An orchestra of 30 played. Much of the appeal of the picture is through the incidental music. It almost puts words into the actors' mouths and it does put powerful realism into the boom of cannon, the turmoil of the Ku Klux Klan clashes with the black and white trash, almost ever flicker—but no, for the thing that founded the success of "The Birth of a Nation" is that it has no flickers—it is perfect photography.

The Olympic engagement is announced as a limited one. Perhaps the only "limited" feature will be the capacity of the house.

"BIRTH OF A NATION" HERE AGAIN; NEGRO VIEWS ADDED

Olympic Well Filled for Both Presentations of Movie Masterpiece Yesterday.

With no apparent diminution in popularity, "The Birth of a Nation," D. W Griffith's movie masterpiece, began a return engagement at the Olympic Theater yesterday. There were few vacant seats at the matinee and evening performances.

An added feature, not seen when the film was produced here before, is a series of pictures showing the progress of the negro race since the Civil War. These include motion views of educational activities at Hampton Institute, a negro college at Hampton, Va.

SAN ANTONIO LIGHT

"Birth of a Nation."

That the sensation created by "The Birth of a Nation" the length and breadth of the United States is not to be confined to this country alone has become evident through experiments that are being made in foreign countries, and the indications are that this gigantic spectacle, which opens a return engagement for a week at the Grand Opera House next Monday night, will sweep the world. It was feared by the producers that "The Birth of a Nation" might have a limited appeal, conditioned by a thorough understanding of the struggle between the Northern and Southern sections of the United States and the questions of race involved in the reconstruction period. But a test made in Canada proved the fears to be groundless. The spectacle was taken into Eastern Canada, which is as much a foreign country as any kingdom of Europe. The Eastern Canadians accepted "The Birth of a Nation" as enthusiastically as did the people of New York and Boston and Chicago. On this showing, companies being organized for the invasion of England, Australia, South Africa, South America and other foreign sections. One, indeed, has opened in England, and another is on its way to Australia.

New Brunswick, N. J. DAILY HOME NEWS

"THE BIRTH OF A NATION" AT THE OPERA HOUSE TO-NIGHT

The Surrender of Lee to Grant at Appomatox, a Dramatic Scene in "The Birth of a Nation," at the Opera House All This Week. Matinee Every Day.

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation," will open a week's engagement today, matinee and evening at the Opera House. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 15 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction. Lincoln, Lee and Grant; the early glories of the confederacy; the devastation of Gen. Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theatre, and the succeeding orgy of hate and oppression of the south—these personage and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered States. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "demies" of the theatric boards. He shows 5,000 scenes in place of four or five; far-flung battle lines of many, many miles, and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 20,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's rembrandt-like management of light and shade; the depiction of the glorious beauty of out-door nature; his marvelous quiet yet effective playing the entire gamut of romance from the lightest comedy to desperate tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art-form of drama-spectacle—with music.

"The Birth of a Nation" has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first-class scale of "two-dollar top" prices. No advance will be made on these prices on tour. The facts that one and a half million people have already witnessed it, and that it has already run to capacity attendance for half a year in the simultaneous productions of New York, Chicago and Boston, prove that the biggest claims in its behalf are justified by the popular verdict. Despite opposition, at various times, it should be added, "The Birth of a Nation" has been passed by censor boards everywhere; upheld when attacked by decisions of courts of record; endorsed by a greater number of prominent men in all walks of life, including priests and ministers, than any other entertainment ever offered to the public. In brief, it has rallied to its support all friends of free art and rebuked those whose bigotry would suppress the re-enactment of the reconstruction de

March 6th 1916

TERRE HAUTE TRIBUNE

By Hugo O'Brien.

"The Birth of a Nation," beyond question the biggest theatrical entertainment of the decade, is back for a brief engagement at the Grand opening this afternoon. Tremendous interest in the engagement is shown in the mail orders that are coming in from cities within a radius of 100 miles of Terre Haute. Matinees will be given today, Tuesday and Wednesday at 2:30 and night performances will begin promptly at 8:15. The traction lines will put on extra cars to take care of out of town patrons.

Over in Muncie where "The Birth of a Nation" has just concluded a return engagement, fifteen extra cars were pressed into service to take care of Saturday night's commuters.

Indiana has been particularly good to Mr. Griffith's spectacle by the way. The box office takings during the first three weeks in Indianapolis were over $31,000. During the return engagement of two weeks the receipts reached $19,000. Muncie kicked in to the extent of $10,000 during the engagements of three days each. The Ft. Wayne engagement of one week yielded over $12,000. Anderson and Richmond paid $11,000 to see "The Birth of a Nation." Lafayette, $4,900 for five performances, South Bend nearly $32,000 for eleven performances. Terre Haute has not been behind other Indiana cities in showing substantial appreciation of the great spectacle, the takings during the first week here were nearly $12,000. It is estimated that over two and a half million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

Evansville (Ind) Courier 3/6

Birth of a Nation

"The Birth of a Nation", D. W. Griffith's massive spectacle, that is coming again to the Bijou Sunday afternoon Mar. 12, for a four day's engagement, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of Southern lineage. Henry Warthall, who plays the heroic role of the little confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a brigadier general of the confederate army.

New Brunswick (N. J.) Times 3/6

"THE BIRTH OF A NATION," OPENS WEEK'S ENGAGEMENT AT THE OPERA HOUSE TODAY

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation," will open a week's engagement today, matinee and evening at the Opera House. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 15 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction. Lincoln, Lee and Grant; the early glories of the confederacy; the devastation of Gen. Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theatre, and the succeeding orgy of hate and oppression of the south—these personage and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered States. The wild adventures and achievements of the Ku Klux Clan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "demies" of the theatric boards. He shows 5,000 scenes in place of four or five; far-flung battle lines of many, many miles, and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 20,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's rembrandt-like management of light and shade; the depiction of the glorious beauty of out-door nature; his marvelous quiet yet effective playing the entire gamut of romance from the lightest comedy to desperate tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art-form of drama-spectacle—with music.

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3/6

The Birth of a Nation" opens a three-day return engagement tonight, and matinees will be given Tuesday and Wednesday. D. W. Griffith's wonder spectacle of the film world needs no introduction to Terre Hauteans, having fared unusually well on its previous engagement of one week. Taken in part from "The Clansman," the production is one that is worth seeing, both from the dramatic and spectacular point of view.

"The Birth of a Nation" is a production that will thrill, if ever a production did thrill. It's entertaining powers are remarkable and are greatly assisted by the wonderful music from the large symphony orchestra. The wierd calls of the trumpet during scenes showing the Ku Klux Klan in action will send a "chill" up the back and the action of the entire production is such that it will hold one interested throughout.

"The Birth of a Nation"

The romance of the "little confederate colonel," Ben Cameron and the Northern girl, Elsie Stoneman, and that of the Union captain Stoneman, with Margaret Cameron, the South Carolina lassie, are two threads of continuous interest throughout "The Birth of a Nation," which, at the close of its second triumphant tour of this city, opens a return engagement next week at the Grand Opera House, Monday. Never, in the most memorable scenes of the spectacle, is romance, based upon Thomas Dixon's "The Clansman," quite forgotten. In the battle of Petersburg, for example, the "little colonel" leads a thrilling charge against the command of his old school friend, Captain Stoneman. One of the sisters of Margaret Cameron falls victim to war in Sherman's storming of Atlanta. Elsie Stoneman and her brother, Phil, are in Ford's Theatre the night of the assassination of Lincoln. It is to save the honor of his sister's heart, Elsie Stoneman, that the "little colonel" leads the Ku Klux Klan men in the most sensational scene ever staged.

May 6

EVANSVILLE JOURNAL-NEWS

Birth of a Nation.

A great deal of film comedy is horseplay, but David W. Griffith in "The Birth of a Nation" which comes to the Bijou March 12 to 15 inclusive, proves that quiet refined comedy is a big laughmaker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look. Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate for the period of 1864.

Mar 6

LOUIS TIMES

TH OF NATION" N AT OLYMPIC; HAWK' TONIGHT

Hopper Scores at Amer- Billie Burke "Packs 'Em t King's—Melodrama at p.

irth of a Nation" returned the Olympic Theater for a gagement. This film, which ed by authorities to be the photo-drama ever produced, ed, matinee and night, by nes.

with the period of national mediately preceding the Civil Birth of a Nation" reaches with the assassination of Lincoln. The murderer, the fatal shot at the Presi- the rear of his box, and then the stage of Ford's Theater, a cry, disappears. Every in- nected with the assassination in faithfulness to history. of the Civil War campaign h is shown, with a remark- rdment of Atlanta at night. shells are seen bursting high ity. They fall and set fire to houses. In this scene alone ldings erected for the picture oyed. Thousands of refuges n flight from the stricken

after young white women insulted and some of them little Colonel organizes the lan, whose object is to take ous power away from the Governor and avenge the ites. Thousands of white- and men are employed in of the clan. The pictures striking realism, how they mble far into the country, upon towns, disarm the ne- sh swiftly away.

AMUSEMENTS

THE WONDERFUL SPECTACLE "THE BIRTH OF A NATION" OPENS TODAY.

Everything is in readiness for the opening performance of "The Birth of a Nation" at the Academy of Music today matinee, while the advance sale is satisfactory, there has been a tendency here, as in other cities where the spectacle has been shown, to buy for the latter performances and Manager Crovo is fearful many will be turned away before the engagement ends. Much confusion and disappointment can be eliminated if patrons will buy their tickets in advance and attend the earlier performances so fas as possible.

The Griffith spectacle is founded upon "The Clansman" and it exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime — is shown in a thrilling story of Reconstruction days. The romance of "little Confederate Colonel" Ben Cameron, with Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactments of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in the traveling company.

"The Birth of a Nation" will be seen here at the Academy of Music for this entire week. Matinees will be given every afternoon at 3 o'clock and the night performances will begin promptly at 8:30. Seats for any performance during the engagement can be purchased now at the theater box-office, where the advance sale is being conducted this week.

Charlotte News Mar. 6th '16

"Nein"

Col. George C. [illegible] following on a saloonkeeper named McDermott, says The St. Louis Globe-Democrat.

McDermott followed suit and the man, and they say he would "set 'em up" about as often as anybody else. One day a crowd had collected, and one man, a German, ordered drinks.

McDermont followed suit and the customer reciprocated. Then he started out, and as he did so he queried,

"Das ist [illegible]"

[illegible] ation in Germany had been [illegible] in County Mayo. About all he knew in that language was "Yah," so he said it enthusiastically.

When he was gone McDermott bemoaned the fact that his customer had not paid, and was informed that he had told the man that it was "all right."

Mac made a few more inquiries and learned the opposite of "Yah," "Here after it is 'nein' for me," said he.

Lillian Gish as Elsie Stoneman in "The Birth of a Nation" Academy of Music, Charlotte One Entire Week with daily matinees beginning Monday, March 6.

Charlotte, N.C. News Mar. 6th '16

"The Birth of a Nation" Engagem[illegible] Opens Today.

D. W. Griffith's mighty spectac "The Birth of a Nation" begins its e gagement at the Academy of Music t day. There will be two performance daily at 8:30 and 3 p. m.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York city where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated in the Civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands; 18,000 people fill his stage which has a vast territory for its background; 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil war are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eye-witness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as can not be imagined is depicted in the crude manner that history is made when men surrender reason to pasison and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are over-run by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly-garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to heir rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

MARCH 7, 1916.
BUFFALO ENQUIRER

STAR THEATER

"The Birth of a Nation."

Although it is starting upon its third week at the Star theater, there was no indication yesterday that the public is losing interest in "The Birth of a Nation," the most wonderful motion picture ever staged. Every seat at the Star was taken last evening and the indications are that the crowd will keep coming all the week. Many people are seeing the show twice, as it is so wonderful it can hardly be appreciated the first time one sees it.

This is one of the strongest plays that has ever been arranged for the screen, aside from the stupendous manner in which it was produced. It deals with a theme that always awakens fire in the blood. Different persons, of course, have various ideas concerning it and are stirred to different emotions. It deals with the problems of the early days after the Civil War, the carpet baggers and the Ku Klux Klan. At the same time the picture tells a story of war, a story of the awfulness and horribleness of it. It shows plainer than one could ever tell the possibilities that might arise even now if the country were thrown in a state of war. The insults offered to the women in the picture by the negroes are vividly depicted.

This and next week will be the last time "The Birth of a Nation" will be shown in Buffalo this season. It is believed this superb picture would draw crowds for a month more but the bookings run out in two more weeks. The picture is being shown twice a day at the Star.

Buffalo, N.Y. ?
March 7th 1916

Star Theatre.

The third week of the Birth of a Nation was ushered in at the Star Theatre yesterday by two capacity audiences. This great film play has created a big sensation among theatre patrons here and a great many who seldom visit the theatre ordinarily are numbered among the audiences at the Star Theatre at each performance.

David W. Griffith's great masterpiece is a correct portrayal of some historical events. The Civil War and the stormy period of reconstruction following the American war, the assassination of President Abraham Lincoln, the final Piedmont and Lee and Grant clasping hands at Appomattox are among the important scenes of the production.

The Birth of a Nation is a magnitude of war and battle that demands and holds the attention of the onlooker every minute and in this production the music plays an important part. The enlarged orchestra plays music from works by the great masters and every effort was made to fit the music to the picture.

The Birth of a Nation will be seen at the Star Theatre all this week, twice daily including two performances on Sunday, and next week will be the closing week of the Buffalo engagement of this wonderful production.

By Mique O'Brien.

The question, will the "Birth of a Nation" arouse as much enthusiasm during its return engagement at the Grand as it did during that epoch-making first week in January? was answered in the affirmative yesterday afternoon and last night.

Last night's audience, which was rather top heavy, the balcony being packed to the walls, was probably the most enthusiastic that has yet viewed

During the running off of the second half of the picture the cheering was almost continuous.

One mighty roar that lasted fully fifteen minutes greeted the maneuvering of the mounted ku klux klan.

"Why, this outburst reminds me of the scenes that were enacted in Music hall, Cincinnati, during the convention which almost nominated Blaine for the presidency," remarked Col. William Penn. "Isn't it fine to hear an audience cut loose like that? Sounds like a long-drawn out rebel yell, doesn't it?"

Apparently the majority of the people present last night came to the theatre without prejudice. There were quite a number of veterans of the civil war who were guests of Manager Smith, D. W. Griffith and Freddy Zwiefel, producer and manager of "The Birth of a Nation," and the Tribune, but they came to be entertained and they certainly were entertained as never before within the walls of a theatre. Everybody applauds the ku klux klan. Their movements are so sensationally dramatic as to compel recognition. "The Birth of a Nation" is really a wonderful show, the greatest entertainment I have ever seen. The lessons in history, the educational part of it, will continue to call forth plaudits and yards of comment, but I must continue to regard it purely as a show. That magnificent symphony orchestra is still about 60 per cent of the show. The fine stage effects, too, help wonderfully.

"The Birth of a Nation" engagement opened with a matinee for the first time in the history of the picture. The best seats for tonight and tomorrow night will be sold at a dollar apiece for the first time.

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Terre Haute Post
Ind. March 7th

COST $25,000 TO SNAP CLANSMEN RACE IN MOVIE

Exercising the same charm over the audience, "The Birth of a Nation" opened a return engagement at the Grand Monday afternoon. Matinee and night performances are scheduled for Tuesday and Wednesday. The engagement closes Wednesday night.

The inside of how Director Griffith was able to acquire control of township roads is here told for the first time in Terre Haute.

An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads.

The county authorities were appealed to. They finally consented to mark off 10 square miles for the use of the horsemen. Along all the roads the county commissioners posted notices forbidding all traffic for the day. Pedestrians were also warned off. David Griffith, with the authorities' permission, remade such of the highways as would come within the camera's eye, to make them look southern. Many tons of sand and gravel were spread by gangs of his workmen.

Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the clansmen to rescue their South Carolina brethren took place without an accident or a flaw. After it was over, Griffith's men scraped the sand off the macadam roads, took down the signs and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick.

March 7th 1916

TERRE HAUTE STAR,

D. W. Griffith's wonder spectacle, "The Birth of a Nation," opened its second engagement at the Grand Opera House last night and was offered to an interested audience. The great photoplay is to be presented in Terre Haute three days, matinee and night performances today, and two performances Wednesday. During this brief stay there are many people who will see it for the second and third times.

The greatest picture of its kind, "The Birth of Nation" deals with the civil war period of our history, while most of the action is that of the "carpet baggers'" regime in the south. The liberated slaves are shown under the influence and leadership of northern white men, who were responsible for many of the scenes pictured in "The Birth of a Nation." This point is brought out clearly by Griffith.

Henry Walthall is seen in the role of the "Little Colonel," bravely fighting for the south in the war. Back to his old home, he returns, and finds everything sadly changed. With others, he organizes the Ku Klux Klan and out of the disorder is brought the new law of the masked riders, until the ring dominated by the northerners is completely broken.

There are great war scenes in "The Birth of a Nation," historical scenes of unusual interest and fidelity to detail, and wonderful acting on the part of the principals. Lillian Gish is the northern girl, the sweetheart of Ben Cameron, and Mae Marsh is the little sister of the Little Colonel, who plunges to her death from the high cliff, while Miriam Cooper is the older sister.

March 7th 1916
EVENING REVIEW, BAYONNE.

CAVALRY RAIDS IN "BIRTH OF A NATION"

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which will be shown at the Opera House all next week, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—he producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work. The seat sale opens tomorrow, Wednesday, at 9 a. m. and the box office will be opened daily from 9 a. m. until 9 p. m.

March 7th 1916

BUFFALO COURIER

Star—"The Birth of a Nation."

D. W. Griffith's great photoplay masterpiece, "The Birth of a Nation," began the third week of its Buffalo engagement yesterday at the Star theater, crowds continuing to be large and enthusiastic. In fact, the reception Buffalo has accorded this remarkable production is said by those in charge of the performances to be as enthusiastic as that given it in all large cities where it has been seen.

There has been much favorable comment from the thousands here who have sat through the nearly three hours it takes to produce the film vision of momentous events in the nation's history. "The Birth of a Nation" is regarded almost unanimously as a correct portrayal of events of peace and war with which the millions of school children in the United States should be familiar

Some conception of the gigantic task undertaken in putting this big drama on the screen may be had when it is considered 18,000 people were employed in framing it and eight months were required to complete all details. Stage settings are perfect and no item of expense in costuming or in obtaining talent was spared to make the exhibition realistic.

The assassination of President Abraham Lincoln in itself is a masterpiece in this great motion-picture endeavor, but it is merely an item among the thousand and one scenes that go to make up the complete chronicling of events that take the audiences through the stormy period of reconstruction, following the great Civil War.

The surrender of Lee to Grant is as realistic as if the pages of history had been turned back and the two great heroes were present in person.

"The Birth of a Nation" will be seen at two performances a day for the rest of this week and all of next, including next Sunday. It is said "The Birth of a Nation" will not come to Buffalo for a return engagement.

Seen On the Screen

Grant and Lee at Appomatox, a Scene in "The Birth of a Nation"

March 7th 1916
BUFFALO EVENING NEWS

CROWDS FLOCK TO 'BIRTH OF A NATION' AT STAR THEATER

Beginning the third week of its Buffalo engagement, "The Birth of a Nation," the most stupendous motion picture production ever conceived, drew another capacity audience to the Star Theater last night. And, as at the performances of this stirring film the audience sat tense and expectant through the wild rides of the Ku Klux Klan, sat back impotently as the scene showing Lincoln's assassination was flashed before them and looked with interest on scenes showing the development of momentous affairs in the nation's growth.

Never in the history of Buffalo has a presentation enjoyed so long or so prosperous a run as is promised for the "Birth of a Nation," both by the attendance during the past two weeks, last night's attendance and the advance sale of seats for the remainder of the week.

Photographically, "The Birth of a Nation" is the finest film ever produced. As a story there may be differences of opinion and judgment, but as a spectacle all agree that it is the most comprehensive and ambitious ever presented.

This week will be the last chance Buffalonians will have to view this spectacular film.

March 7th 1916
BUFFALO EVENING NEWS

Star—"The Birth of a Nation."

The interest that is being taken in "The Birth of a Nation," the stupendous motion picture play being shown at the Star, was evidenced by two capacity audiences yesterday. The house was filled at the matinee and in the evening. Yesterday this wonderful screen play, the product of David Griffith, opened its third week here and it was announced that the sale of tickets for next week had started off heavy.

One of the noticeable features about "The Birth of a Nation" is that every act is depicted minutely and the scenes are vivid. When Lincoln is shot by Booth during the course of a performance in the Ford theater in Washington, the panic that followed is comprehensively portrayed.

The story is impressive beyond the usual use of the word. Of course it forms opinions and is naturally followed by discussions, but it is generally recognized as the greatest film ever shown.

March 7th 1916

NEW BRUNSWICK TIMES,

GREATEST OF THE PHOTOPLAYS NOW AT THE OPERA HOUSE

he Opera House the audience ight applauded the Stars and and the advance of the Union but not a whit more heartily hey applauded the gallant fight Klans for the rescue of those ced by carpet-bag despotism. deed of the negro desperadoes sulted in the Southern maiden's thrilled every heart with horthe conduct of the mulatto lieugovernor won general execrabe loyalty and worth of others negro characters received unadmiration.

plain fact is that "The Birth of on" is history. It tells of the War and the days of reconstruc- It is as if one sat in the window looked out to behold the most atous twenty years that this y ever saw or ever will see, for atter, pass in procession before es. There is much to sadden ive—very much that one wish otherwise. But it cannot ended or blotted out and should . It is there and will remain forever.

who attempts to review this n the small space which a news- accords him is simply attempt- e impossible. It reaches high mark in the art of the photo- There have been other pro- s equally large and some per- were camera man and director lone possible work, but none in a story so vibrant with human t has been told upon the screen n art at once so massive and so ite.

re are thousands of scenes and more thousands of people and . Great armies fight their battles real fields. A whole city burns one's very eyes. Regiments hand to hand battles in the es. Mobs surge up and down ity streets, not a few supers, you, but hundreds upon hun- of people. One sees a whole leg- e in session and again sits less as the ranks of the Klan y. Why, the vastness of it all nply staggering.

ally astonishing is the minute- f the detail. Every sword, every er, every musket, every cannon those battle scenes are exact rep- of weapons used in the Civil War. costumes are those of the fash- f the "sixties." The battles and es were laid out on the actual of Civil War conflicts by en- s who were guides, by maps and s in the war department at ington. Those who remember the Theatre in the national capital t reproduced last night in the est detail and were amazed at emarkable picture of the per- nce at which President Abra- Lincoln was slain. But why spe- further? This photoplay stands est of the microscope.

re have been many war plays e, but none that so vividly em- zes the horrors of war as this one of course, has war been de- d upon so large a scale or with merciless realism. It is especeffective as a peace advocate in masterly way in which it con- s the warriors at home and those the battlefield. The audience thrills as the armies clash sud- gives way to tears of pity as the women and children, the real war sufferers, are seen cowering and hungry at home. Such contrasts are thrown upon the screen more than once or twice, and in every case create the profoundest impression.

But, perhaps, the fundamental virtue of the play, at least from an ethical standpoint, is that it gives the people of this country a better understandi of each other. It enables us to r trace our way to the "sixties" and f things through each other's eyes. We of the North behold the men and women of the South as they really were, and quite understand the justice of their attitude in the days of the unwise "reconstruction" which we forced upon them. We find it in our hearts to excuse the fierce fight which they made against "carpet-bagism," and more than half suspect that had we known as much then as this play reveals our reconstruction policy would have been far more successful because shaped more in accordance with southern ideals. At any rate, seeing how cruelly we misunderstood them then our love is all the more abounding now that our eyes are opened.

The Music.

In making the score of the play the composer skilfully interwove first the old Southern melodies with themes of his own, and then proceeded to take not only from the great music dramas of the world, but of its sacred music as well.

One leaves the play with the strange weird, melodic calls of Wagner's "Ride of the Valkeries" and "Flying Dutchman" ringing in the ears. This is because the call, sounded in reeds and trumpets in the rush of the "Ku Klux Klan" are modifications of these themes. This call is sounded most impressively, and more than any stage mechanism, brings right to the mind the rush of legions of men. It brings convincingly to the auditor as well just what the author intended to bring, the idea that these men of the play had of an absolute consecration to a cause that they believed to be a holy one. The call, with all of its fire and venom, is most exalting .

In the part of the picture showing Sherman's march to the sea, it is of course, accompanied by "Marching Through Georgia." But in the treatment of this the arranger has brought the music to symphonic proportions. There is an intiphonal harmony—one that tells of the devastation in the path of the warlike force. In this, as in other parts of the music of the picture, the arranger of the music has risen to greatness. Then, too, in other battle scenes the music is that of Grief, a part of his "Peter Gyni" themes being adapted to the terrific action of the play. Again, in turmoil, some of the crescendos of Wagners works are used.

Naturally, again and again, familiar negro melodies creep into the score. These are skilfully welded into the harmonic whole and become a part of the picture. One forgets that it is a picture and is held oneself a part of the play.

Next, perhaps, in importance to the Wagnerian call, in the ride of the masked horsemen, is the adaptation of the "Gloria," from one of Mozart's masses at the conclusion of the play. While the orchestra renders this all else fades into [illegible]

Twin City Daily Sentinel Winston-Salem

MARCH 7, 1916.

THE BIRTH OF A NATION AT AUDITORIUM NEXT WEEK

Those who failed to see "The Birth of a Nation" when it played its record runs in the principal cities in the United States will have an opportunit, to see it at the Auditorium, Winston-Salem, where it will be seen for three nights beginning Monday March 15, matinees Tuesday, Wednesday; seat sale opens next Friday. "The Birth of a Nation" established a record everywhere it has been shown and when it closed at the Liberty theater, New York City, recently, it made a record that is one which will stand in the annals of the theatrical world for many years The run at the Liberty theater, New York city, continued forty-five weeks without a break. The total number of consecutive performances was 620. During the summer months there was a supplementary engagement at the Brighton Beach, which is part of the Metropolitan district. This engagement was for fourteen weeks with 182 performances, making a total of 802 consecutive performances in New York. In addition there have been eighty four performances of the spectacle in theaters in Brooklyn and the Bronx. These, however, are not counted in the consecutive run.

In round numbers, 616,000 people saw the production at the Liberty theater; 196,000 witnessed it during the run at the seashore and approximately 60,000 have attended performances for it in the outlaying theaters of Greater New York, making the total attendance to date for that city 872,000. By computing this with the census reports for New York city it will be seen that approximately one in every seven residents of the city has attended the local presentations. The uniform scale of prices for the run was 25 cents to $2 at nights and 25 cents to $1 at the matinees. The average was about 75 cents a head. It will be seen by this that New York paid over $600,000 for this one form of entertainment. This is a record never reached by any other attraction in the city. The record of "The Birth of a Nation" is the more remarkable when it is known that simultaneous with the New York run engagements were also under way in other important points of the country. It ran for 300 performances in Boston, the record there: 280 performances in Los Angeles, Cal, the local record; 450 times in San Francisco and still play which is also a record; 200 times in Philadelphia, 100 times in Pittsburgh, local record; 160 times in St. Louis, a local record; and has turned 428 times in Chicago, which is second to the longest run ever known there, which it will likely surpass before the end of the Windy city engagement. At the same time other companies have been touring the country. To date it is conservatively estimated that nearly five million people have seen this great production in America. It is also passing thru a London run, which totals nearly 20 weeks. Additional companies are being formed for Australia and South America while two others are touring Canada at present. As soon as conditions warrant in Europe additional companies will be sent on tour in Russia, France, Germany, Spain and Italy.

M Salem Journal

ay Morning, March [illegible]

IRTH OF A NATION AT AUDITORIUM NEXT WEEK

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Mar. 7 THE EVANSVILLE PRESS Ind

Griffith's "Birth of a Nation" Astounded Stage Managers

VILLAIN IN "THE B IRTH OF A NATION"

D. W. Griffith's feat in staging "The Birth of a Nation" appalled the manager of the older theater. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" is infinitesimal. For Griffith, in staging "The Birth of a Nation," used nature for his background, 150 years of American history as his subject, 18,000 people as his actors, and no less than 3,000 mounts of cavalry in the celebrated "rides" of the Ku Klux Klan.

After it was all completed, he had an operatic score prepared and provided orchestral music worthy of Wagner. The motion picture spectacle in which these marvelous things are done will be shown here at the Wells-Bijou theater four days only, beginning Sunday matinee, March 12. The engagement will close Wednesday night, March 15.

Mar 7

EVANSVILLE JOURNAL-NEWS

Birth of a Nation.

An early attraction at the Wells-Bijou will be D. W. Griffith's wonderful production, "The Birth of a Nation," which begins its engagement on Sunday afternoon, March 12. This mighty spectacle has turned the theater records of America topsy-turvy. It holds the long distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not so much history as it is drama and romance in a new form of expression with an operatic accompaniment in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothing like it was ever seen before. Nothing its equal is likely to be accomplished again until D. W. Griffith has time to select another theme for his genius of expression.

There will be two performances daily during this engagement of four days, beginning Sunday, March 12. Seats on sale Wednesday.

[illegible] COURIER

[illegible] art invented by [illegible] producing the [illegible] Birth of a Na- [illegible] Bijou for four [illegible] 12, has enabled [illegible] any stage spec- [illegible] "The Blue Bird" [illegible] the high-water [illegible] They sink [illegible] this epic of [illegible] its 5,000 scenes, [illegible] 1,000 riders and 200,- [illegible] of eight months [illegible] expenditure of [illegible] stage, such as [illegible] the Enemy,' [illegible] seem tame [illegible] of "The [illegible] the Griffith [illegible] sheer beauty [illegible] grandeur. [illegible] Ku Klux Klan [illegible] of avenging [illegible] the moonlit [illegible] punch in [illegible] history in [illegible] to both [illegible] historical [illegible] the con- [illegible] romantic [illegible] It is the [illegible]

MARCH 7, 1916
EVENING REVIEW, BAYONNE,

laddin's Lamp Not In It With the Camera

e Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and never far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,000 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

"The Birth of a Nation" to Return to the Kentucky.

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Kentucky three nights commencing Thursday March 16th, with matinees Friday and Saturday, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was mad[illegible]st and indict Lee for treason who knew Lee's nobility o[illegible] and how he had fulfilled to [illegible] ter all the surrender obligations, prevented any such disgraceful sequel to the great event.

A special symphony orchestra of thirty is carried by the spectacle.

"The Birth of a Nation" at the Kentucky commencing Thurs[illegible] arch 16th.

3/8
Dr Nine
Terre Haute Grand

By Mique O'Brien.

really see the last perform-
the Birth of a Nation" to be
this city, at the Grand, to-

, but probably not.
rth of a Nation" is too valu-
ce of theatrical property to

performance will be the
h given in Terre Haute with-
onths. This really is a mar-
ord when you come to think
vid Warfield and Maude Ad-
epertoire would hardly have
long.

ic continues to be a wonder-
active feature of the show,
mposed by Joe Brill, son of
nt Pittsburgh attorney. As
er he first attracted atten-
he wrote the score for Ed-
e's "The Climax." The score
Birth of a Nation" is rather
the nerves of the musicians,
six and a half hours of close
to cues. Max Naylor, the
ute drummer with the organ-
ays he is learning to like his
for the first week or so he
one out of the musicians' pit
ry performance perspiring as
emerging from the hot room
ish bath establishment.

Charlotte Daily Observer
Mar 8th 1916

Assassination of Abraham Lincoln, big scene in "The Birth of a Nation."

Twin City Sentinel
Winston Salem (NC) 3/8

"BIRTH OF A NATION" AT AUDITORIUM NEXT WEEK.

An early atraction at the Elks' Auditorium will be D. W. Griffith's wonderful production "The Birth of a Nation" which begins its engagement on March 13. This mighty spectacle has turned the theater records of America topsyturvy. It holds the long distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not much history as it is drama and romance in a new form of expression with an operatic accompaniment in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothing like it was ever seen before. Nothing its equal is likely to be accomplished again until D. W. Griffith has time to select another theme for his genius of expression.

The advance sale of tickets opens Thursday at the box office for all five performances. No telephone reservations can be made nor any tickets laid aside unless paid for. Mail orders with remittance are being filled now for city or out of town patrons.

Twin City Sentinel
Winston-Salem
Mar. 8th 1916

"THE BIRTH OF A NATION" AT ELKS' AUDITORIUM

In each of the large cities where D. W. Griffith's "The Birth of a Nation" which will be seen at the Elks' Auditorium next week was produced last summer, there were long lines of patrons waiting to buy seats at the box office. Absolute capacity was the rule for many months. During the dull times that had fallen upon the theaters, these lines or "queues" of prospective buyers had practically disappeared. "Oh, there won't be any advance sale" said the boxoffice attendant wearily when asked about an engagement. It took a Griffith production of pictures and music—not vaudeville to bring back the long absent queues. New York's Broadway, Chicago's State, Boston's Tremont street, looked like times again, with the box office receipts doubled and the lines of "The Birth of a Nation" admirers stretching to the curb or even to the next corner. The same phenomenon has been repeated in all the other cities which the play has visited the present season, means, of course, that the high-class theater is not moribund. Only the touch of David W. Griffith's master wand has been required to infuse it with life. Seats went on sale this morning at 10 o'clock.

Mar. 8th 1916

ALO EVENING NEWS:

At the Star "The Birth of a Nation" is celebrating the third week of its engagement by continuing to crowd the theater twice daily. The big spectacle ends its visit here next week Saturday. This coming Sunday there will be a matinee and evening performance for those who like amusement on this day. In response to the demand from other countries to see this historical drama, special representatives have sailed for Australia and South America to make the necessary arrangement to tour these countries.

DAILY HOME NEWS March 8, 1916

Maud Adams of Moving Pictures is in "Birth of Nation" at Opera House

MARCH 8,

TER HAUTE STAR

Last chance today to see "The Birth of a Nation," D. W. Griffith's wonderful film spectacle, will make its last appearance at the Grand Opera House in two performances, matinee at 2:30 o'clock and at 8:15 o'clock. "The Birth of a Nation" is making what probably will be its last appearance in this city. The production is given this time as on all previous engagements and the large symphony orchestra provides beautiful music to accompany the picture.

D. W. Griffith took "The Clansman" as the basis of his great achievement and around the Dixon story he arranged a film spectacle that stands alone in its particular line. Henry Walthall has the leading role, that of the "Little Colonel," and shows his remarkable ability as an actor without an equal in the films. In the cast with him are such favorites as Lillian Gish, Mae Marsh, Bob Harron, Mariam Cooper, Mary Alden and many others.

st two showings of the big
e, "The Birth of a Nation"
view at the Grand Wednes-
The last performance will be
Wednesday night at the
d.

Charlotte News

MARCH 8, 1916.

"The Birth of a Nation."

avid W. Griffith's epoch-making
ctacle, "The Birth of a Nation,"
acting record breaking crowds to
Academy of Music this week.
re the spectacle is being shown
ry afternoon starting at 3 o'clock
each night at 8:30.

his work, partly from the nature
the new art, partly from the oppo-
on aroused, has excited keener
iosity than any other offering of
current season and the extra-
nary advance sale indicates that
playhouse will not prove nearly
e enough to accommodate the
er throngs.

The Birth of a Nation" tells by
and music the story of a nation
orn through the storm and stress
internecine strife. Instead of the
to six scenes of the convention-
lay, its technique permits of film-
literally thousands of scenes
covering a wide range of his-
and characters. Slavery, the prime
se of the war, Lincoln's call for
ps to subdue the Southern states,
ball on the eve of Bull Run, and
first triumph of Confederate
s; the devastation wrought by
rman's march and the awful or-
of the siege of Petersburg, Lee's
ender to Grant at Appomattox;
assassination of the federal pres-
t; the harsh radical policy to
stricken South; the uprising of
Ku Klux Klan, and the overthrow
the carpetbagger regime—these
t factors and events pass in re-
before the thrilled spectator.

he love interest of the play is
d on the friendship between the
erons, of South Carolina, and the
emans, of Pennsylvania, two fam-
involved in the struggle. Ben
eron, the gallant Clansman of
Dixon stories, appears in the role
omantic hero, the piquant North-
girl, Elsie Stoneman, as the he-
e, Mr. Griffith took most of the
es in the great out-of-doors, where
re pained the backgrounds and
men directed the battle cam-
ns. The notable indoor scenes,
Ford's theatre on the night of
Lincoln tragedy, the peace at Ap-
atox, and the South Carolina leg-
re of 1870, are exact fac-similes
e originals. Altogether, it is the
time in art-production that his-
in the large has been presented
ing pictures. To do this, many
e amount of time, energy and
ually devoted to amuse-
rprises had to be used.

MAE MARSH in "THE BIRTH OF A NATION," at the Opera House All This Week.

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," now at the Opera House, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama, is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most likable role in all the thousand characters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the young sister in this appealing story. The California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls.

WINSTON-SALEM JOURNAL
MAR. 8th '16

"BIRTH OF A NATION" AT AUDITORIUM NEXT WEEK

An early attraction at the Elks' Auditorium will be D. W. Griffith's wonderful production "The Birth of a Nation" which begins its engagement on March 13. This mighty spectacle has turned the theater records of American topsyturvy. It holds the long distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not much history as it is drama and romance in a new form of expression with an operatic accompaniment in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothing like it was ever seen before. Nothing its equal is likely to be accomplished again until D. W. Griffith has time to select another theme for his genius of expression.

The advance sale of tickets opens Thursday at the box office for all five performances. No telephone reservations can be made nor any tickets laid aside unless paid for. Mail orders with remittance are being filled now for city or out of town patrons.

Mar 8

SAN ANTONIO LIGHT

Great Film Has Appeal.

When a producer of theatrical entertainment finds that his work makes a strong appeal to women, he instantly draws a long, free breath, for he knows he has a financial success. Strange as it may seem to those who have only heard about the "Birth of a Nation," which returns to the Grand Opera House Monday night, without seeing it, David W. Griffith's remarkable spectacle of the civil war and reconstruction days makes just the appeal that spells millions. This accounts for the very noticeable fact that the matinees at the Grand last November were as well attended as the night performances, and that fully 70 per cent of the patrons of these matinees were women. Even at night, women predominated in the audiences, the percentage being about sixty to forty.

FROM "THE BIRTH OF A NATION," AT THE OPERA HOUSE ALL NEXT WEE

EVENING REVIEW, BAYONNE, N. J., THURSDAY, MARCH 9, 1916

ARTIST'S VIEWS ON 'BIRTH OF A NATION'

A well-known artist visiting D. W. Griffith's Los Angeles studio recently remarked on the film director's almost uncanny gift of composition. "Griffith," he said, "groups his figures like an artist in oils—water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation." The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and veilings of the characters at the fore. Costumes of many nations are used, but the effect is light and gossamer-like, the joy of a fiesta in the Land of Utopia.

In striking contrast is Mr. Griffith's treatment, in "The Birth of a Nation," of the contrasting theme of the misery of war, wan, skeleton-like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordidness. Some of the lean emaciated figures are bare to the wrist. Men and women are strewed about the stage like the piled up victims of a battlefield. Arms are raised in entreaty to heaven. Bodies, legs and arms (as it were) shreds of human beings are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiates from the other. Griffith's method of making it caused one clever artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the mighty thought, the deep emotional appeal, in the wonderfully bizarre effects.

"The Birth of a Nation" is to be presented at the Opera House all next week with daily matinee performances, the advance sale of tickets is large already.

Evening Review Bayonne N.J. Mar 8th 1916

"BIRTH OF A NATION" OPENS NEXT MONDAY

Although the leaders of the opposing forces in the Civil War appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Opera House all next week, the scene in which General Grant receives the surrender of the Army of the South from General Lee is one of the most striking of the famous photo-play.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time, while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand and the great Generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed. Seats are now selling at the Opera House for the entire engagement.

Evening Review Bayonne N.J. Mar 9

SCENES WHICH ARE REPRODUCED IN D. W. GRIFFITH'S, "THE BIRTH OF A NATION" WHICH IS BEING OFFERED AT THE OPERA HOUSE ALL NEXT WEEK.

Mar 9

Birth of a Nation" which opens a three days engagement at the Grand Opera House this evening. Two performances will be given both Friday and Saturday.

"THE BIRTH OF A NATION."

D W Griffith's mighty spectacle "The Birth of a Nation" begins its engagement at the Grand Opera House tonight. There will be two performances daily tomorrow and Saturday at 2:15 and 8:15 p. m.

Nothing like this wonderful attraction has ever been seen upon the local boards. In New York City the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated in the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage while his a vast territory for background. 3,000 horses pass before your view in wild dashes over miles of country readway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10,000 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is so real as if you were an eye-witness of the actual occurrence. Holding the great efforts in either is a story as tender and true as love and mercy can be pictured. There are tender smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are torn asunder by the demons of war; loyalties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed violence.

VINCENNES MORNING COMMERCIAL 3/9

"Birth of a Nation."

In each of the large cities where D. W. Griffith's "The Birth of a Nation," which comes to the Wells-Bijou for a return engagement of four days beginning Sunday, March 12, was produced last summer, there were long lines of patrons waiting to buy seats at the box offices. Absolute capacity was the rule for many months. During the dull times that had fallen upon the theater these lines or "queues" of prospective buyers had practically disappeared. "Oh, there won't be any advance sale!" said the box office attendant wearily, when asked about an engagement. It took a Griffith production of pictures and music—not words—to bring back the long absent queues. New York's Broadway, Chicago's Loop, Boston's Tremont Street looked like old times again, with the box office forces doubled and the lines of "Birth of a Nation" admirers stretching to the curb or even to the next street. The same phenomenon has been repeated in all the other cities which the play has visited the present season. It means of course that the high class theater is not moribund. Only the touch of David Griffith's master wizardry has been required to infuse it with life. Seats are now selling.

A PICTURE ALL SHOULD SEE

"The Birth of a Nation" Is a Great Historical Production—Seat Sale Now in Progress.

Unfortunately as it happens with all large attractions the false report is liable to be started that "all seats are sold" for "The Birth of a Nation." Everyone who desires to do so should see this great spectacle. Twelve hundred and fifty people can be accommodated at each performance, 6, 250 people for the five shows. Do not hesitate but get your tickets at Miller's Book Store.

During its run of sixteen weeks in Los Angeles, Cal., D. W. Griffith's mighty spectacle "The Birth of a Nation" broke every record ever known in that section of the country. It was the longest run ever recorded by any stage attraction. During its stay at the Auditorium, the largest theatre in the city, the attendance ran over 250,000 which is more than two-thirds of the total population of the city. It is doubted if ever in the history of American theatricals a stage offering ever played to such a percentage of the total population.

Tickets are selling for all performances, three nights, beginning tomorrow Thursday, March 9, 10, 11. Matinees Friday and Saturday.

CHARLOTTE NEWS MARCH 9, 1916.

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look pale this might have seemed like a fairy story. At present it is a reporter's notebook sketch of events, and there is a sordid lack of money in it.

Three of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

Evening Times
Baltimore Daily
Sun. Mar. 9th '16

HENABERY A MODERN LINCOLN

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the War President is of Lincoln's signing the call for 75,000 volunteers. Around him are his Cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious States. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattax surrender the Leader of Congress calls with a proposal to deal harshly with the South for its rebellion. "I shall treat them as if they had never been away," is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theatre, Washington, when Southern hopes of clemency are blasted by the assassin Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.

Durham N.C.

MARCH 9, 1916
MORNING HERALD.

"THE BIRTH OF A NATION."

Among all of the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Academy of Music March 16, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact John Wilkes Booth supposed that in killing President Lincoln he would have the support of the south in a new struggle. But General Lee was of a different temper. He realized that the south had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Grant and on the morning of April 9 under the budding apple trees of an Appomattox orchard were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

"The Birth of a Nation" will be seen at the Academy of Music for three nights beginning Thursday, March 16, with matinees Friday and Saturday. The seat sale will be held at Blacknall's drug store.

Winston-Salem Journal
March 9th 1916

"THE BIRTH OF A NATION" AT ELKS' AUDITORIUM SOON

In each of the large cities where D. W. Griffith's "The Birth of a Nation" which will be seen at the Elks' Auditorium next week was produced last summer, there were long lines of patrons waiting to buy seats at the box office. Absolute capacity was the rule for many months. During the dull times that had fallen upon the theaters, these lines or "queues" of prospective buyers had practically disappeared. "Oh, there won't be any advance sale!" said the box-office attendant wearily when asked about an engagement. It took a Griffith production of pictures and music—not words—to bring back the long absent queues. New York's Broadway, Chicago's Loop, Boston's Tremont street, looked like old times again, with the box office forces doubled and the lines of "The Birth of a Nation" admirers stretching to the curb or even to the next street. The same phenomenon has been repeated in all the other cities which the play has visited the present season. It means, of course, that the highclass theater is not moribund. Only the touch of David W. Griffith's master wizardry has been required to infuse it with life. Seats go on sale this morning at 10 o'clock.

...n of a Nation" Drawing Immense Crowds.

...Birth of a Nation" is attracting both crowds to the Academy ... this week where it is being ...ice daily. It is the largest ... important production of a ... it not a word is spoken ... the two hours and forty-... tes performance. Music ... the absence of speech, me... effects and realism, whilst ... of the screen, David W. Griffith ... in 12,000 feet of film the ... romance of the war between ... and the reconstruction of ... Some faint idea of its ... may be had from the facts ... acts and 3,000 horses ... staging of this ... half a mil... While the ... seat ... been enormous for ... performances there are ... tickets to be had at the ... box-office.

Mar. 9th 16
New Brunswick N.J.

DAILY HOME NEWS

"BIRTH OF NATION" JUST WHAT REAL WAR LOOKS LIKE

Everybody interested in the possibilities of war finds in D. W. Griffith's spectacle, "The Birth of a Nation" now at the Opera House a thrilling association with the issues of today. The great crisis of 1861-'70 as pictured in the play have their lesson for the Americans of today. The North and the South in internecine struggle; the strategy of the Petersburg campaign and of Sherman's march to the Sea; Lee's surrender to Grant, and the aftermath of war in the Reconstruction period—all these form a serial of martial and political events that enchain the spectator's interest. Out of the terrible conflict a new nation, united by spiritual as well as geographical ties, was born. The fire of American patriotism never burned brighter than it burns today, and the play which shows the evolution from the past to the present is welcomed at its first local presentation here.

BUFFALO EVE. TIMES
MAR. 9th 1916

"The Birth of a Nation," now in its third successful week of twice daily performances at the Star Theater, will end its engagement next week Saturday. This coming Sunday there will be an opportunity to see the famous spectacle in the afternoon as well as in the evening.

Mar. 9th 16

BUFFALO ENQUIRER

At the Star, "The Birth of a Nation," is celebrating the third week of its engagement by continuing to crowd the theater twice daily. The big spectacle ends its visit here next week Saturday. This coming Sunday there will be a matinee and evening performance for those who like amusement on this day.

Mar. 9th 1916

ST. LOUIS REPUBLIC

Olympic Theater.

"The Birth of a Nation" again is filling the capacious Olympic Theater at almost every performance, with every promise of keeping it up for some time to come. There is no use trying to fathom a cause for the condition beyond the entertainment itself. It is what the people want, and the best evidence of the truth of this statement is the way they are buying it every day at the box office. It is announced for a "limited run," but D. W. Griffith threw away all "limits" when he created the masterpiece itself, and if it keeps up like it is doing at present, it will run the balance of the season.

LY HOME NEWS New Brunswick, March 9, 1916

Birth of Nation" Producer Had to Pay Big Price to Overcome Obstacles

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which is being shown at the Opera House this week, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locals were applied to. They finally consented to mark the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $35,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

THE TIMES-PICAYUNE.

"BIRTH OF A NATION" OPENS HERE SUNDAY

Wonderful Film of Reconstruction Days Begins Sunday Night.

"The Birth of a Nation," a powerful combination of film, music and realistic stage effects depicting the part the South played in the Civil war and reconstruction will be the Tulane Theater's offering next week, starting Sunday night. Except on Sunday, when the entire day will be required for installing the spectacle, a matinee will be given every day. Seats are now on sale for all performances.

Aside from its own importance, "The Birth of a Nation," is notable as the last attraction of the season at the Tulane. Its sensational nation-wide sweep has stamped it as the most wonderful theatrical entertainment of the present generation and nothing could serve as a stronger climax to the legitimate season. Hundreds have been turned away wherever it has been shown and the producers have been flooded with demands for return engagements.

"The Clansman," a successful novel and play from the pen of the Rev. Thomas Dixon was drawn upon by Griffith for the stirring heart interest of his film epic, but he has far surpassed Author Dixon in his portrayal of scenes and events of the Civil war and reconstruction periods.

Instead of a small company of actors he employed 18,000 people and 3000 horses on a great outdoor stage and instead of the conventional four or five scenes "The Birth of a Nation" shows no less than 5000. Among these are: "Former President Lincoln signing his first call for volunteers," "Sherman's march to the sea," "the Confederacy's last stand at Petersburg" and "Lee and Grant at Appomattox."

The rise and noble deeds of the "Ku Klux Klan" also are shown and it might be added that the Griffith spectacle has done more to bring about a better understanding of this body of patriots than any history or propaganda has ever been able to do.

While it is true that film plays an important part in the production, it cannot be kept within the picture play classification. The services of fifty people are employed in each presentation and two carloads of special electrical and stage equipment are used. A symphony orchestra of thirty is carried by the company and is heard continuously through the three hours that the spectacle runs. The score is fitted to the scenes and it runs the entire gamut of human emotion.

"The Birth of a Nation" Returns to The Kentucky Theatre.

One of the most effective minor scenes in "The Birth of a Nation," coming to the Kentucky theatre for three nights starting Thursday March 16th and matinees on Friday and Saturdayday, shows Miss Elsie Stoneman, daughter of the "great commoner" who led congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the patent office hospital.

"I haven't known you long," says the little Confederate, colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy.

The spectacle carries the same splendid orchestra of thirty that appeared here with it last fall.

ST. LOUIS POST-DISPATCH
PHOTOPLAYS.

"The Birth of a Nation," Olympia. Civil War and Reconstruction film.

BUFFALO COMMERCIAL

D. W. Griffith's masterpiece, The Birth of a Nation, is playing to large audiences this, the third week of its engagement, at the Star Theatre. There are many interesting scenes in the production and it is a correct portrayal of some historical events. Two performances will be given daily. The Birth of a Nation will be seen at the Star all next week.

Appomattox Now a Scene of Ruin.

Grown up with underbrush and scrub pine is the spot that marks "the end of the war" when General Grant and General Lee, the opposing commanders, firmly clasped hands, and Grant said, "Let us have peace." There are few of the comrades still left who remember that bright, sunshiny day at Appomattox Court House, when the two Generals, flanked by other generals of their commands, went into the Wilmer-McLean house and arranged the terms of surrender that meant the end of the war and the return of the citizen armies to their civilian occupations.

Out of the beaten track as it is Appomattox has fallen into ruin. The famous apple tree is now preserved only in memory and in the quatrain cited so memorably by Roscoe Conkling in the Republican Convention of 1880. The quiet little county seat of Appomattox had slumbered in obscurity until April 8, 1865, when it took its place in history, to be forever remembered in connection with the names of the great leaders of the Civil War and the end of the Lost Cause.

Few of the old houses are remaining in the little village. Unlike other famous battlefields, there has been no attempt to preserve the spot that marked the most important event of the great American conflict.

Because of this condition the lifelike reproduction of the surrender of Gen. Robert E Lee to Gen. U. S. Grant at Appomattox Court House in David W. Griffith's, "The Birth of a Nation," is particularly interesting and valuable. The place is hallowed ground in the story of America and it is unpleasant to learn that fire and flood, vandal hands and public indifference and want of care have brought desolation to the spot whose name so appeals to both North and South, there united in lasting peace. It is to be regretted that this place of peace has not received the attention of those who have labored to erect monuments in historic spots. It is therefore all the more gratifying to know that Mr. Griffith has preserved for posterity such a faithful representation of one of the most momentous scenes in American history.

The village of Appomattox has nearly disappeared. Only three houses remain. Even those are badly warped, giving promise that they too will soon rot, and that weeds, followed by scrub pine, will soon hide their sites from view. Two of these houses have long been abandoned. The other is occupied by the large family of a small farmer, a stranger to that part of Virginia and unfamiliar with and apparently indifferent to the great memories of the county in which he lives.

At the time of the surrender the village had been reduced by four years of war to a ramshackle collection of hamlet. A cluster of dwellings, [illegible] school house, a livery stable and a store of [illegible] were built around the sleepy court [illegible] square. The court house was burned down 20 years ago, and today the desolate court house square is but a place of ashes, charred plaster and shattered bricks.

"The Birth of a Nation" was seen again yesterday by two capacity houses at the Academy of Music and judging from the heavy advance seat sale for the remaining performances an attendance record will be established that is sure to rank at the top for many years.

"The Birth of a Nation" will be presented at the local playhouse throughout the week with matinees every afternoon starting at 3 o'clock and the night performances at 8:30. There are still some choice seats to be had for any performance at the theater box office.

THE WINSTON-SALEM SUN

Dr. Parkhurst On "The Birth of a Nation"

By REV. DR. CHARLES H. PARKHURST

It is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is not a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The national board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices of moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just [illegible] chains broken from him and [illegible] was rioting in the delicious[illegible] liberty so new and untried [illegible] had not yet learned to [illegible] and was as ignorant as a baby [illegible] way to use it. It is in this [illegible] actly true to history, and if it [illegible] upon the negro as he was then [illegible] a compliment to the black man of [illegible] day. An exhibition of [illegible] might not have been proper thirty or forty years ago. Such [illegible] change with the passing of time.

The battle scenes which [illegible] has depicted are of surpassing [illegible] and realism. Every lover of [illegible] must experience a certain [illegible] ification that just at this [illegible] ghastly horrors of carnage [illegible] brought so closely home to them. It is one thing to read about the [illegible] the killing and the cottage. [illegible] another thing to have them [illegible] pressed before the eye, with [illegible] demoniac fury that marks [illegible] close range. A well written [illegible] tion of a battlefield allows [illegible] and the occasion to be [illegible] features of magnificence, with [illegible] ism of the contestants and [illegible] the victors. On Griffith's [illegible] see the real thing. There [illegible] nificence, no glory, but [illegible] lity and stark butchery. It [illegible] with the sense of man's [illegible] man. It makes war [illegible] devilish. It conveys an [illegible] son to all who have been [illegible] by those who have decked [illegible] naked hideousness of war with [illegible] drapery.

There are also scenes of [illegible] dignity and beauty done by [illegible] artist's hand—the signing of [illegible] ident of the proclamation for [illegible] teers which marked the end of [illegible] regime, the surrender of Lee [illegible] and the assassination of the [illegible] in Ford's theater.

The tender affection in which Lincoln is held was manifested [illegible] way the great audience received [illegible] scene of a heartbroken southern [illegible] er pleading with him for her [illegible] tenced to death as a guerrilla. [illegible] eye was dim with tears in the [illegible] gling hush that fell on the [illegible] What might not our country have [illegible] saved had the problem of reconstruction been left to the great [illegible] one man who compassed within himself the resources of the [illegible] experience, breadth and sympathy [illegible] Abraham Lincoln.

"The Birth of a Nation" has [illegible] qualified approval.

Paducah Ky News-Democrat

[illegible] "The Birth of a Nation" at the Kentucky Theatre [illegible]

Mar 9

ANTONIO LIGHT

Shows Romance of War.

romance of war, as well as its
cular horror, is depicted in
Birth of a Nation," which re-
to the Grand opera House
y night for a week's engage-
In "The Birth of a Nation,"
Griffith has made use of the
thrilling contrast, between the
f life and the hollow emptiness
ath that stirs in Lord Byron's
rtal "Childe Harold." On the
Bull Run, just before the sol-
are to leave for the front, a
is held in the little Carolina
where the scene of the story is
It is one of those brilliant, old
oned Southern functions, where
ristocracy of birth and breeding
as apparent as at the ball at
els. Mr. Griffith's staging of
gathering of "beauty and chiv-
is artistically perfect. The
dow shapes" on the screen sway
he stately music of the audible
estra, and the audience has no
culty in imagining itself at the
As in the case of the Brussels
"a deep sound strikes like a ris-
knell." Tears spring to the soft
of those that looked "love to
that spake again," for they can-
mistake the distant roar of the
on. There are hurried partings.
alvalry" rides to the field of glory
of death, while "beauty" is left
he joy-deserted halls to weep.

Mar 9

AUSTIN AMERICAN.

NDERFUL PICTURE AMA IS NOW BEING HOWN AT HANCOCK

on actual scenes of the Civil
d the Reconstruction period
llowed its close, D. W. Grif-
ectacular picture drama, "The
f a Nation," which opened a
s' return engagement at the
Opera House Wednesday,
the fallacy of the oft repeated
nt "that patriotism is dead."
the entire two hours or more
picture is shown the audi-
esterday expressed approval
realism and vivid actuality of
ma by continuous cheers and

ncing with the days just pre-
the outbreak of hostilities, the
shows most of the famous bat-
marked the bloody period
Americans fought Americans
all of the hate and frenzy that
mpanies the war now going on
the water.

oven with the historical pic-
is a love story that adds a
uch to the horrors of the bat-
and the stern realities of the
ife. Lincoln is shown heed-
plea of the mother that he
boy, who is sentenced to be

d Grant are shown at their
le meeting at Appomattox,
great Southern general
papers putting an end to
Then comes the Reconstruc-
d with all of its hardships
ulties. The Ku Klux Klan,
's answer to the indignities
on it by the carpetbaggers,
on its errands of ven-
d mercy.

the greatest scenes in the
the assassination of Presi-
in while attending a per-
at Ford's Theater in Wash-
erfect in every detail, the
acted so vividly that one al-
ts to hear the report of the
hear the cries of the
n they realize the tragedy
aken place in the presiden-

l scenes show the birth of
ation, in which sectional
eing wiped out and
South are being welded
the great America of to-

on to the splendid acting
eat care exercised by the
o observe every historical
pecial music adds much to
of the picture.

Durham NC

MORNING HERALD, MARCH 9, 1

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work In "The Birth of a Nation" Has Placed Him So High Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has gone to so called classes to drop their vociferated classes and join the masses at a "movie" exhibition, the *blue stockings* and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the babbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make-believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the trottery. The director enjoyed the compliment, but he did not tell the Boniface why he couldn't afford to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is clubby when off duty. He has written several short stories, but he is committed absolutely to the silent drama. He looks upon it as the youngest sister of the fine arts, and he hates censorship.

His Sense of Tone Colors.

The director has a fine appreciation of the tone and color of good music. He sees dramatic situations in blending of tone and color. It was this attribute which supplied the musical score to "The Birth of a Nation." In the tedious and torturing months when he was putting the finishing touches to this great production he correlated tone to every action and unconsciously hummed the several tunes and chords which now form a part of the wonderful score which Breil has synchronized so well to this stirring action. These notes were caught on the fly, as it were, by Breil while Griffith was working like a Trojan to finish his work and then blended into the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the foreglance was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in heredity, "The Escape," and made a virile thing of punch and power. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which never dreamed of in the the world before.

May 9th 1916

TAYLOR DAILY PRESS

Great Peace Allegory In "Birth Of A Nation" Opera House 10-11

D. W. Griffith's mighty spectacle, "The Birth of a Nation" begins its engageemnt at the New Opera House House Friday.

Nothing like this wonderful Attraction has ever been seen upon the local boards. It will be given exactly as it is being presented in New York City where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago Boston, San Francisco and Los Angeles.

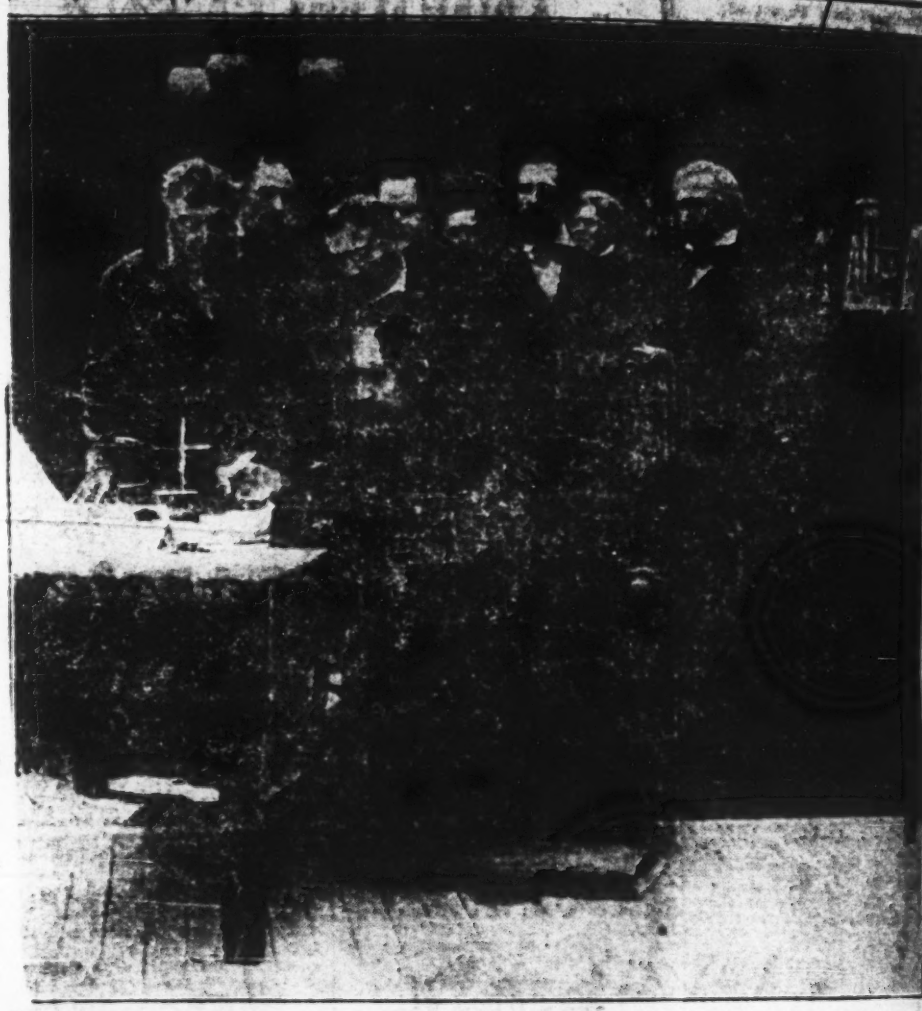
It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill the stage which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of coutnry roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great Generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreemnt for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A frantic's bullet stills the heart whic beats so evenly for all humanity. The South is thrown back into a worse fate tan war. Their lands are overrun by a hungry horde of vengeful politicians and grafter. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the re-union of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narratie. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

Jacksonville Mount Pleasant Texas Marg

THE EVENING TELEGRAM



Abraham Lincoln signing call for volunteers. Scene "THE BIRTH OF A NATION" Masonic Opera House Mount. Three nights, beginning Monday, March 20. Matinees Tuesday and Wednesday.

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Texas

THE TAYLOR DAILY PRESS

The Wounded Colonel In "Birth Of A Nation" Opera House 10-11

One of the most effective minor scenes in "The Birth of a Nation" coming to the New Opera House, Fri- and Saturday, March 10, and 11, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' office hospital.

"I haven't known you long," says the little Confederate Colonel, Ben Cameron," but I have carried you about with me for years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To-day the fine flower of Southern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in or outdoor scenes. The eyes, before the camera are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. It took eight months to stage the Civil War and reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

Jacksonville Sun Democrat

The Birth of a Nation

"The Birth of a Nation" is the engagement of four days at the Wells-Bijou commencing Sunday, March 12 when D. W. Griffith's mighty spectacle will again [illegible] here. This is the big [illegible] attraction which has broken [illegible] in New York City and has [illegible] credit records runs in Boston [illegible] and on its first visit to [illegible] the story proper 18,000 people [illegible] scenes are seen. The story [illegible] thrilling detail the rebellion [illegible] the rise and fall of slavery [illegible] country bore to the making [illegible] can history.

Seats are now on sale for [illegible] performances. The requests [illegible] from nearby towns are [illegible] during the first engagement [illegible] same scale of prices will [illegible]

Charleston Daily Gazette
March 4th 1916

ination of Abraham Lincoln, one of the big scenes in David W. Griffith's remarkable production, "The Birth of a Nation," which is drawing capacity houses at the Academy of Music this week.

PADUCAH EVENING SUN

The Kentucky—Starting Thursday, March 16, "The Birth of a Nation."

"The Birth of a Nation" Coming.

D. W. Griffith's magnificent historical spectacle "The Birth of a Nation," will come to the Kentucky for 3 days starting Thursday March 16 with matinee Friday and Saturday. "The Birth of a Nation" is one of the most widely discussed topics in the country. It established an absolutely new art in the realms of the theatre—the art of pantomimic screen spectacle with music. It also created a tremendous sensation because of its vaster and more forceful treatment of the same theme as Thomas Dixon's "The Clansman." The consequences of the Civil War in Southern reconstruction are fully dealt with, and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed the stupendous achievement without the aid of dialogue or speech, for motion pictures, accompanying music and effects tell the coherent logical and moving story. The [illegible] standard orchestra heard here last fall is carried by the spectacle. Seats for all performances go on sale Monday.

Sterling (Ill.) Daily Gazette 3/10

PHOTO-PLAY IS WONDERFUL FILM

"The Birth of a Nation" Proves a Gripping Testimonial Against All War.

Despite the Criticisms That Are Offered It Teaches a Wholesome Lesson.

Laying aside for the time being the question of whether or not it is a faithful depiction of history before and after the civil war, the photo-play "The Birth of a Nation," which opened a three night and two matinee engagement last night at the Academy of Music, serves one great purpose. It makes war so realistic as to make it so abhorred in the minds of all, that it will be a hard matter for any person to view the three hours of films and ever again be an advocate of war. That is the ostensible object of the picture and in that it succeeds admirably.

The pictures are indeed remarkable, especially the battle scenes, with their exploding shells, charges, trench fighting, and camp scenes. The burning of villages and the suffering caused by the loss of loved ones in the war are displayed in a heartrending manner that strikes home. Then there is of course a love story running through the plot that produces action so stirring and gripping that strange as it may seem the audience is occasionally found cheering the pictures. A large and extremely fine orchestra whose music synchronizes with the various scenes, adds greatly to the realism of the pictures. The film is on such an elaborate, dramatic and spectacular scale that it is entitled to unstinted praise regardless of the criticism that may be offered against its historical value.

The Criticism Offered.

The criticism offered to "The Birth of a Nation" is, of course, the same as is offered against "The Clansman," on which it is founded. Typifying a congressional leader, preceding, during and after the war, as an advocate of mixed marriages, having as a mistress a mulatto who wields an influence sufficient to justify the sub-title, "A Great Leader's Weakness That Is To Blight a Nation," and making the chairman a cripple to caricature, according to the critics, Thaddeus Stevens, is one of the objectionable features in the minds of those who criticise the production. Carrying the point further the picture announces that "The executive mansion of the nation was transferred to this man's residence." Then, of course, follows the elevation of a negro to the position of lieutenant governor and the disfranchising of the southern whites. The colored leader becomes drunk on his new power and rules with an iron hand, finally carrying out the dictates of the white leader to a point where he tries to marry the white man's daughter, who, of course, is loved by the leader of the Ku Klux Klan. The criticism of the northern soldiers is, of course, the dressing up of the colored men in the uniforms of the union soldiers while union officers are termed "Scalawag white captains."

Historical students find fault with the interpretation given by the picture of the organization of the Ku Klux Klan. The negro's lust for white women rather than for the white man's lust to regain lost power is made the justification for the organization, while history, including the report of the courts, calls the Ku Klux Klan a band of outlaws, the pictures depict it as an organization of heroes under religious rights.

As mentioned before, however, the pictures are based on the play "The Clansman," and are probably an accurate portrayal of that work. At the outset the pictures announce that they are not intended to reflect on any race and are presented for the sole purpose of making war abhorrent. With this explanation and the fact that the pictures are indeed remarkable, it seems that the average citizen can view the great spectacle with a spirit of neutrality and leave the theatre feeling high-repaid, especially in view of the fact everything comes out all right as in the story book and "they lived happy ever afterward."

Sterling (Ill.) Standard 3/10

EIGHTH WONDER OF WORLD IS THIS GREAT FILM

BIRTH OF A NATION IS THE NATION'S RESPONSE TO THE HORRORS OF WAR AND THE CRY FOR PEACE

GREAT AUDIENCE AT FIRST NIGHT

WONDERFUL ORCHESTRA, PERFECT PICTURES MARK THE PRODUCTION ON FIRST NIGHT

Peace! Peace! Peace!
Whisper it softly!
Peace!

Peace was the full measure of the message inaudible spoken from the reproduction of the Birth of a Nation at the Academy of Music last night.

The world's greatest triumph is the production of the masterpiece, Birth of a Nation taken from the Clansmen.

It was a great audience that witnessed the wonderful results of labor of months. That brought to this vicinity in a form bordering on reality, the greatest period in the history of the American republic.

History was made during the period reviewed in the Birth of a Nation, and history is refreshed every time that great picture is given to the public.

Those who know of the affairs in the southland declare that there is nothing overdrawn, and every possible effort was made to make the reproduction of the events following the Civil war as real and as truthful as possible.

And then through it all runs that quiet underlying plea for peace, that peace that passeth all understanding.

From the proud Camerons of the south to the hauty Stoneman's of the north. From the intelligent colored to the ignorant white trash, or the hill black of the south.

When truths are brought to our doors, when they are paraded before the naked eye, when in the full light of conciousess, there is displayed the naked truths of the horrors of war, of the reconstruction, then the divine that is within us, clammers for peace.

Such is the message that comes to us in the Birth of a Nation. Every man, woman and child, every child that understands and remembers history, should see the great picture before it leaves this city. The tendency is for a greater nation, a united people, upward, but through it the universal need of at all times being alert, awake to every need and emergency.

The company carried about 25 people. Two motion picture machines, its own machinery a twenty piece orchestra, and the fact is the orchestra is about the best ever heard in this city. It helps to make the pictures a great success.

During the show last night, there were numerous applauses, especially following the period of reconstruction, and finally the call of final peace.

ONE OF THE DECISIVE BATTLES OF THE CIVIL WAR AS SHOWN IN "THE BIRTH OF A NATION," THE MIGHTY SPECTACLE WHICH WILL BE PRESENTED AT THE OPERA HOUSE ALL NEXT WEEK

CHARLOTTE NEWS MARCH 10,

"THE BIRTH OF A NATION" WAS OUTCOME OF SOUTH'S SECOND STRUGGLE

(By Rev. A. J. Emerson, in Confederate Veteran.)

D. W. Griffith's great photo play, "The Birth of a Nation," is teaching history in a grand, new way. It is showing how false is much that has been passing for history. It shows that the United States was not at first a nation in the accepted sense of that word, but was a union of little republics, living together under a written constitution, a new type of government, the incarnation of democratic principles, not indissoluble, but intended to be perpetual through the good conduct of its members. This noble experiment in free government, intended to be a model for all mankind, was wrecked by internal dissensions. War destroyed the beautiful structure founded on "consent of the governed" and by force welded reluctant peoples into an indivisible nation.

The play shows Abraham Lincoln signing the call on the states for volunteers to march across state lines to coerce certain other states into submission. This was the beginning of the end of the old form of government, "the nation." But the nation was not born in Lincoln's day. His call for volunteers merely broke down and battered to pieces the constitution of Washington and Jefferson to make way for war. Against these unconstitutional and unlawful troops the southern people fought for four years. Lincoln's call for troops was the death knell of the old Union.

After four years of conflict General Lee surrendered at Appomattox, and the war was over. But the new nation was not born at Appomattox. The southern people and many, perhaps a majority, in the north were still dreaming of the Union.

The radical congress, all-powerful, made a demand for a new surrender. The surrender of Lee and his army was not enough. The whole southern people must surrender. They must give up their states. State lines were wiped out. They were put out of the Union and must consent to come back under state governments dominated by carpetbaggers and negroes. The negro race was to be put over the white.

The southern people refused to surrender on these terms, and there was another four years' war, from 1868 to 1872. It is known as the war of reconstruction. The southern army was composed of four hundred thousand men known as the Great White Legion, or Ku-Klux Klan.

How this war was fought is shown in Griffith's wonderful photo play. While there was not so much fighting as in the years of '61 to '65, there was really more distress in the south during the war of reconstruction than in the civil war.

The Ku-Klux Klan carried their point. They upheld the southern people in their refusal to surrender to the demand of the radical congress that they submit to negro domination. They fought until the last vestige of that domination had disappeared. They effected a revolution. They added an unwritten amendment to the constitution of the United States. That amendment reads as follows: "The American nation shall forever have a white man's government."

This is the new nation whose birth is celebrated in Griffith's photo play. It was born about 1871. When this was all accomplished, the Ku-Klux Klan disbanded. It was one of the most remarkable and successful armies that ever campaigned in any age or nation. They were good men and true.

Johnstown Leader Tribune 3/10

SPLENDID ATTRACTION AT ELKS' AUDITORIUM

Johnson and Leicht and their Teddy Bear Girls will be back at the Auditorium today with another ripping comedy and for three full performances. Guy Johnson, better known as "Jack," promises something unusually good for the last bill and patrons of the theater are sure of seeing and hearing something that will be decidedly worth while. There will be new songs by the various singles and teams, new clog dances and new capers by "Jake" and his partners. All in all it is expected this last bill will be the very best of the engagement, for it will be entirely new to this city and will contain many choice bits of late song successes.

Tonight after the first show there will be a chorus girl's contest, this feature having been postponed on Wednesday night because the girls were unable to rehearse their specialties as much as they desired. The girls are greatly interested in this event as cash prizes have been offered by the management to the winners. Some of them have even gone as far as to purchase special wardrobe for the contest tonight. The extra event will cost no additional price and will follow the first show, or about 9 o'clock. Everybody is invited to attend and enjoy an evening of rare pleasure and entertainment.

The usual matinee will be given today at 3.15 and two shows after supper. Tomorrow there will be complete performances.

Charlotte News - 3/10

"The Birth of a Nation."

At the Academy of Music yesterday matinee and night capacity houses again ruled, and "The Birth of a Nation," was hugely enjoyed by the immense crowds.

"The Birth of a Nation" is one o fthe world's greatest sensations, and this fact is known by almost every man, woman and child in this country.

The first half of D. W. Griffith's spectacle unrolls scenes and incidents from the Civil war on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the South, including the carpet-bagger-negro excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and the Gray, suggested by Thomas Dixon's "The Clansman." A complete metropolitan production is on view here. It comprises a company of 50 expert technicians, a complete symphony orchestra, and two baggage cars of effects.

"The Birth of a Nation" is being presented this afternoon and tonight and will be shown again tomorrow afternoon and night. Seats are now selling fast at the theatre box office for all performances and crowded houses are indicated by the heavy advance seat sale.

Charlotte Observer 3/10

"The Birth of a Nation"

Everybody interested in the possibilities of war finds in D. W. Griffith's spectacle "The Birth of a Nation," which is playing to crowded houses at the Academy of Music this week at every performance, a striking association with the issues of the day. The great crises of 1861-65 pictured in the play have their parallel in the Americans of today, North and the South in friendly struggle; the tragedy of the Petersburg campaign and of Sherman's march to the sea; Lee's surrender to Grant, and the aftermath of war in the Reconstruction period—all these form a series of martial and political events that enchain the spectator's interest. Out of the bloody conflict a new Nation was born, the fire of American patriotism was burned brighter than it had ever been and the play which shows the evolution from the page to the present is being greeted by immense audiences here.

"The Birth of a Nation" will be seen again this afternoon and tonight, also tomorrow afternoon and night and the advance seat sale indicates four more capacity houses. There are on sale at the theatre box office and there are still some desirable tickets to be had.

Greenville (Tex.) Courier 3/10

"Birth of a Nation"

The famous Griffith spectacle pictured "The Birth of a Nation," with its stirring scenes and the wonderful music of a twenty piece orchestra, will be seen at the Bijou when it opens a four day engagement Monday afternoon. The same show as when seen here before, two performances each day, afternoon and night.

Bayonne (NJ) Times

RCH 10, 1916

REPRODUCED IN "BIRTH OF A NATION"

W. Griffith's mighty spectacle, Birth of a Nation," begins its en- ent at the Opera House Monday. will be two performances daily, 5 and 8:15 p. m.

ing like this wonderful attrac- as ever been seen upon the local s. It is given here exactly as it ng presented in New York City the big drama has broken every in the stage history of the first inthe country. In addition it has piled up record engagements icago, Boston, San Francisco and ngeles.

vers a wide range of American y and touches only the highest of interest in the great events d up to and terminated the Civil The force that slavery played in ing this crisis is traced from its on to its abolition. While the theme is historical in its founda- its intent is the fundamental one drama. The forces which make these results have been marshalled a larger scale than was ever d of before. Where directors of pectacles have dealt with hun- in the past Griffith employs nds; 18,000 people fill his stage, has a vast territory for its ound; 3,000 horses pass before ew in wild dashes over miles of roadway. The decisive bat- the Civil War are reproduced in detail and you see these con- fought again just as they were fifty years ago. Cities were up only to be destroyed to lend and verity to the dramatic narra- One enormous battlefield is stretching over an area of ten miles and upon these plains nches 10,000 soldiers clash in warfare that is as real as if e an eyewitness of the actual nce. Holding the great effects is a story as tender and true and romance can be pictured e tears and smiles, noble sac- and heroic deeds of personal Youthful dreams of love's frui- rent asunder by the demons of ne ties snap before the call to d suffering such as cannot be d is depicted in the crude man- history is made when men r erason to passion and engage dlock of armed resistance.

Twin-City Sentinel Winston-Salem NC 3/10

"BIRTH OF A NATION" AT AUDITORIUM NEXT WEEK.

A development no one would have believed possible a few years ago is seen in Elks Auditorium of D. W. Griffith's "The Birth of a Nation" as a regular theatrical attraction playing to absolute capacity at a $2. scale. "The Birth of a Nation" is indeed more than a film, for nearly 100 persons are employed in the mechanical effects and the music during the unreeling of its 12,000 feet of celluloid, yet not a word is spoken from the stage during the two hours and three quarters' performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of Ku Klux Klan days with a love story based on Thomas Dixon's "The Clansman." The battle scenes, engaging thousands of combatants drilled with the well known Griffith clan and realism, are particularly effective. After seeing it, some optimists are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences. Certainly the "indoor drama" cannot henceforth hope to cope with the photoplay, so far as spectacular features are concerned.

"The Birth of a Nation" will be shown at the Euks' Auditorium, three nights, beginning Monday, March 13, matinees Tuesday and Wednesday. Seats are selling rapidly now for all five performances.

3/10 (Dus) SAN ANTONIO EXPRESS

"The Birth of a Nation."

Critics of art and music find as much in "The Birth of a Nation," which returns to the Grand Opera House Monday night for a week's engagement, to excite their sensibilities, as do critics of the drama. The dramatic appeal, indeed, is reduced to a mathematical demonstration by the Griffith spectacle. No one who sees the frenzies of excitement that pass through the audience, wave after wave, can question for a moment the power of the production from the dramatic standpoint.

From the standpoint of the art of the landscape painter, Griffith must be credited with achievements new in the world of the motion picture. It cannot be the camera alone that gives to the creation of Sherman's march to the sea an atmosphere, as the art critics term it, that differentiates the work of a painter from the work of a photographer. It is a power of selection and grouping that seems instinctive with Griffith and that no other producer possess. Sherman's march is a work of genius as surely as are the vast military canvases of David.

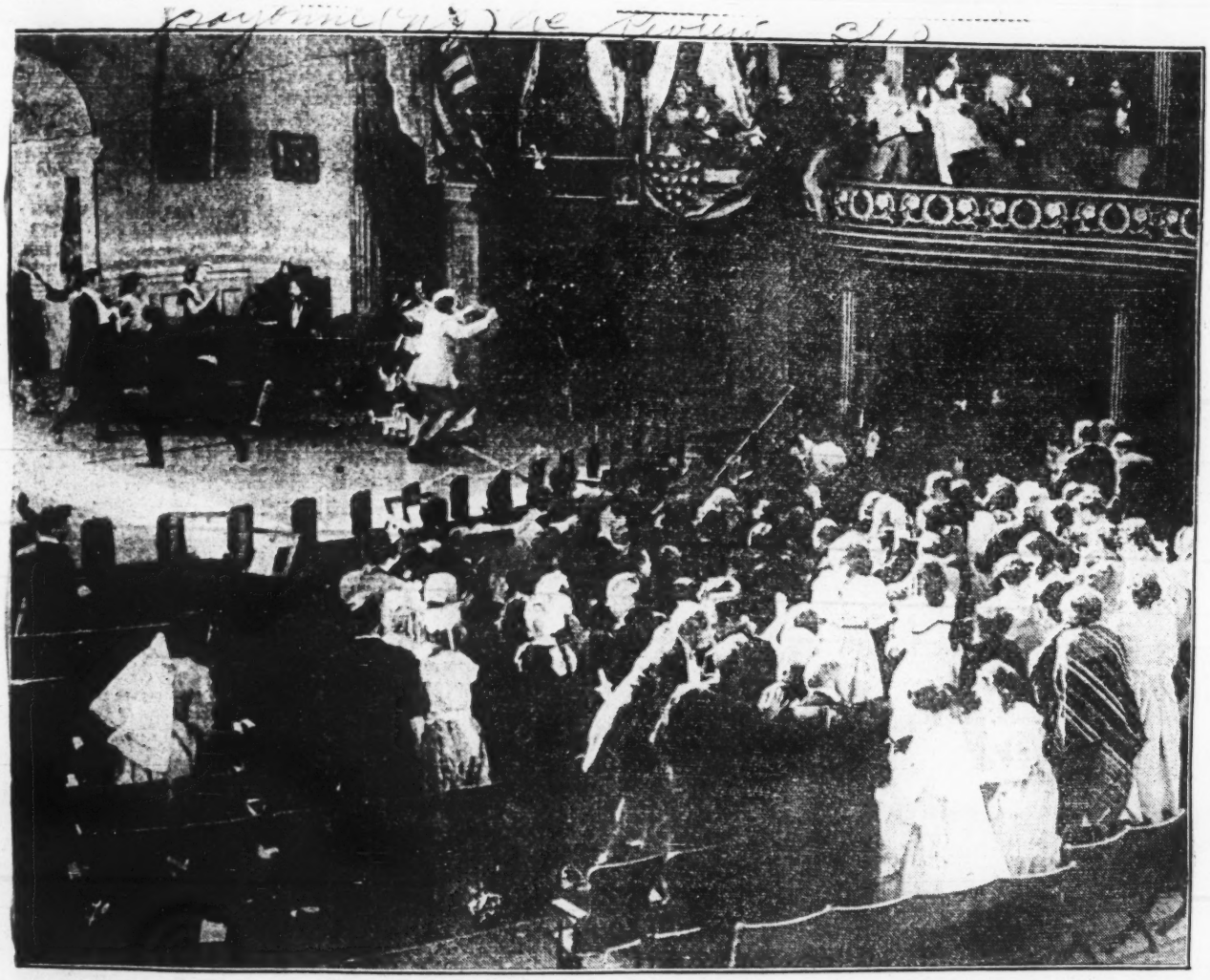
The musical critic finds in the score of "The Birth of a Nation" the same qualities that make the Wagnerian operas so remarkable. His ear is delighted with the constantly recurring themes and motives so truly interpretive of the actions and passions of the personages involved.

And yet, with all the marvelous correctness and technical perfection, the art and the music are as simple and direct and stirring as are the dramatic qualities. Like all works of true genius, "The Birth of a Nation" is universally comprehensible. The "Iliad" of Homer is as easy to read as "Gulliver's Travels," and vice versa. Gulliver is as sure a stroke of genius af Achilles.

Paducah (Ky) Sun 3/10

Scene from "The Birth of a Nation," at the Kentucky Theater Paducah, Thursday, Friday and Saturday, March 16, 17, 18.

Bayonne (NJ) Times 3/10



GREAT SCENE IN FORD'S THEATRE DURING THE ASSASSINATION OF PRESIDENT LINCLON SHOWN IN "THE BIRTH OF A NATION" AT THE OPERA HOUSE ALL NEXT WEEK.

Charlotte (NC) Observer 3/10

Birth of a Nation."
Griffith's great production of a Nation," which is play- olute capacity at the Acad- usic this week, has broken records that it is hard to of them. For the length of d the total attendance it on's record in New York, hicago, Los Angeles, San Atlantic City, Brighton Seattle Wash. These rec ing added to in numerous where the big spectacle g up unprecedented to sub- its marvelous popularity. h of a Nation" will be seen playhouse again this after- e last performance will be ht. The demand for tick- s crowded houses. There me excellent seats to be ht's performance, which tly at 8:30.

3/10 Paducah (Ky) Sun-Democrat

of a Nation" Returns to the Kentucky.
of artistic achievement film, but impossible for drama" is illustrated by theatre scene in "The Nation" which comes to y for three days starting March 16.
ne is playing "Our Amer- " assisted by E. A. Soth- role of Lord Dundreary. artled out of their mimic shot that Wilkes Booth audience has risen to its at the great statesman has fallen back in the d at the assassin Booth ng from the box to the ose spur catches as he jumps, causing his leg. is sort of m h never been

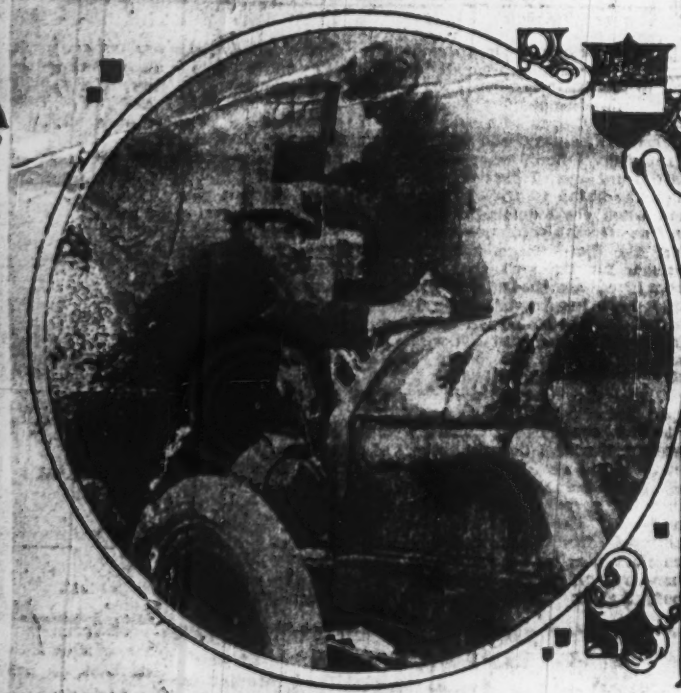
Mar 10 Ind

EVANSVILLE JOURNAL-NEWS

The Birth of a Nation.

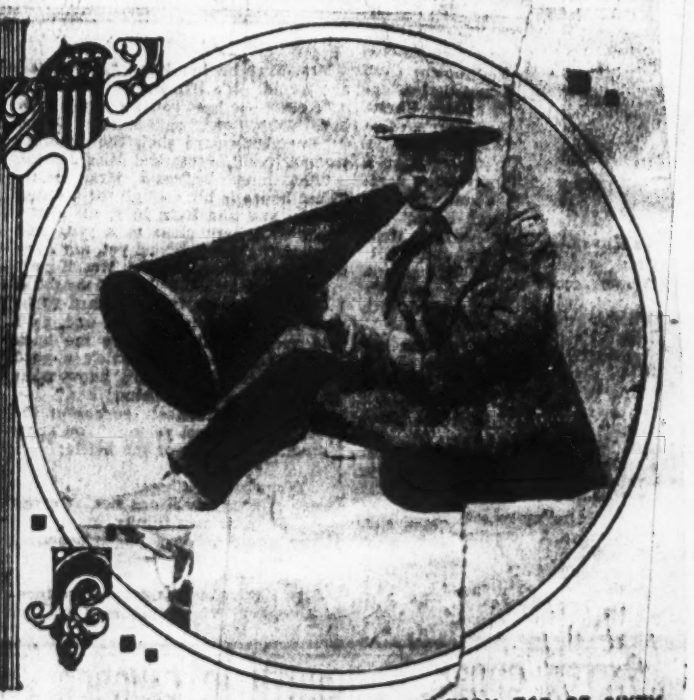
Everybody interested in the possibilities of war finds in D. W. Griffith's spectacle, "The Birth of a Nation," which comes to the Wells-Bijou for four days, beginning Sunday, March 12, a thrilling association with the issues of today. The great crisis of 1861-70 as pictured in the play, have their lesson for the Americans of today. The North and the South in internecine struggle; the strategy of the Petersburg compaign and of Sherman's march to the sea; Lee's surrender to Grant and the aftermath of war in the reconstruction period—all these form a series of martial and political events that enchain the spectator's interest. Out of the terrible conflict a new nation, united by spiritual as well as geographical ties, was born. The fire of American patriotism never burned brighter than it burns to-day and the play which shows the evolution from the past to the present, will be gladly welcomed upon its return here.

PRODUCING A PLAY ON A STAGE FIVE MILES LONG



AUTO FROM WHICH PICTURES OF THE ONRUSHING KU KLUX RIDERS WERE TAKEN.

SCENE AFTER THE BATTLE OF PETERSBURG.



MR. GRIFFITH DIRECTING ACTORS FROM TOP OF SIXTY FOOT TOWER.

D. W. Griffith's Great Idea and How He Worked Out Historically Accurate Battle Scenes With 18,000 Actors and 3,000 Horses

An observing officer of a moving picture corporation was watching rehearsals for a little film drama one morning seven years ago when a complication developed, and it was patent that, as arranged for, the idea, in the language of the stage, would not get over. One of the players in the company, a slender, long-headed man, went up to the producing director and said, "Why don't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it [illegible] upon the observing [illegible] to the

always had a little bit of a sore spot over that. I know a little bit more about stage management now, you know. Then short story writing was not extra profitable, and I came back to New York from the country and found the moving picture game growing."

He began writing moving picture scenarios then at $5 and $10 apiece. That was all right if you could turn out enough of them. There are limits, however, to the physical capacity of even such plots as they used in those days, and the young man added moving picture acting to his other work. He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and bided his time until the officer heard him make the suggestion to the producing director, whereupon another era was born.

There is no doubt the young manager grew a little more ambitious about that time. The corporation for which he worked had not been particularly prosperous, although today it is worth millions, but there was some [illegible] to [illegible] not to [illegible] on the [illegible]

to talking about details. Palestine and Jerusalem, a great cast, for I had chosen two of the foremost actors in the world—an initial expenditure of thousands—the thermometer dropped. It was madness." He paused. "Do you know it is a little gratifying to me now that within the last few days I have been approached by a syndicate which has asked me to do that very same thing, and they have said that I need not worry about a little thing like $500,000 or $1,000,000 if I need it."

By this time it is apparent Griffith had swung into his stride, and a year ago, or a little more came "Judith," using about 2,000 people, where they built forty foot concrete walls, wide enough to have a battle on.

Then came "The Clansman." It seems that the chief producing director, as Mr. Griffith was, changed from one company to another, and according to reports he did so at a salary that would pay the President's yearly salary of $75,000 and more. He wouldn't talk about that. In any event, he had not worked long before he had the Dixon book handed over to him to [illegible] He read it and lost interest in [illegible]

were professors of colleges, were asked to work out the correct historical data. There were interviews with veterans of the civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders, and they put it up just as some gray haired old man remembered it.

They remembered burnings, and a town, two towns, were put in—five altogether were built. One man remembered the burning of a town by night. Something must be done about that. A firework man said he could build [illegible] exploding to the air. [illegible] Complete telephone systems were [illegible] And the [illegible]

Ford's Theatre Reproduced In Actual Size and Five Southern Towns Built and Burned For the Sake of a Moving Picture

that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or scenario, yet he had arranged it all in his mind.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We set up two commissaries. Then we divided our forces into sections, each section commanded by a captain, who had his staff under him. That is how the picture was worked out.

"Every section leader in the big battle scenes or the town scenes kept his section, rehearsed it and looked after it. [illegible]

was ready, and to the beat of a watch under telephone orders the action began. The air filled with smoke—the soldiers appeared as if in a real fight.

Trains of panic stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. "That is always done. The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.

"Some of the scenes which appear in order today were taken three or four months apart. That made more trouble, but it had to be done that way. You must remember exactly what the individual did the first time in order to preserve uniformity, exactly how he or she wore a hat, entered a house, [illegible] the hair, or did anything [illegible]

[illegible] that $2 movie [illegible] man addressed in the studio [illegible] years before, the man who said he had a few little ideas to work out.

He was Griffith then, now he is David Wark Griffith, for whom even the most surfeited regular dramatic critic had words of praise when that movie had its first night in New York and of whom also other men who study and observe rather than direct declare that he has raised the film drama to an art with a capital A and that he has unfolded new possibilities, uncovered in hitherto unsuspected fields.

In brief, Mr. Griffith took "The Clansman," a novel by the Rev. Thomas Dixon, and from it evolved an ambitious spectacle for the camera in which, working on a stage roughly speaking five miles long and two miles deep, he employed altogether 18,000 persons and 3,000 horses. He delineated battle scenes conducted according to the records preserved in the War Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the civil war.

His artillery duels were real artillery duels, his cavalry charges were passed by the men who participated in such a charge fifty years before. His men died as men had died in the trenches of the South, and they suffered just as the men who did suffer said they had. He built or caused to be built no less than five complete Southern towns, faithful to the last architectural detail, and he burned three of them.

He massed and handled great mobs as history said the real mobs acted. He reproduced one theater exactly life size and delineated the great national tragedy of the assassination of President Lincoln just as history says it occurred. He built the legislative halls of a Southern State and with an actual still photograph as a model brought back to life a scene in that chamber fifty years ago. Above all, throughout two hours and forty minutes he ran the threads of a love story.

Thus it was that Mr. Griffith leaned back in his chair puffing contentedly at an after luncheon cigar, taking his first vacation in about fourteen months. He was at that moment digesting, among other things, four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Kentucky some thirty odd years ago, the son of Jacob Wark Griffith, a brevet Brigadier General of the Confederate army. His family comes near to being eligible for about all the patriotic societies, for his grandfather was Captain Daniel Griffith of the war of 1812.

[illegible] year a leading man.

Something else happened. In an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them to a magazine, which promptly accepted them. Then he wrote a play, "The Fool and the Girl," and James K. Hackett took it. Another great romantic drama was begun and its acceptance promised. This was in the latter part of 1906 and the early part of 1907.

"That ended the stage for me," he explained. "No more of the hardships. I was going to be an author and draw down royalties. I woke up in about five months.

"The Hackett play failed, and I have [illegible]

Then came "The Merchant of Venice," rather ambitious; "A Blot in the 'Scutcheon," "Enoch Arden," a somber fancy; "Lines of White on a Sullen Sea," all of which led up to "Oil and Water," written by Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," the first pictures of which were modeled directly on Millet's "Gleaners," and the audience liked that.

"Just about that time," he put in, "it came to me that a wonderful thing could be done with 'The Life of Christ.' The divine tragedy has a universal appeal, and adequately done with reverence it could not fail of approval." He laughed. "I submitted my idea, and it was approved, but when I got [illegible] the history of the country—reconstruction. There was a chance to show what the South thinks of Lincoln; there was a chance to show that the negro of the South did not of his own volition degenerate into the human being who made the Ku Klux Klan necessary, but rather he was seduced by the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production. It is simply the pictorializing of an epoch."

Taking the book, reading it and dreaming about it, however, did not do the work. There were eight months of incubation. First three men, and they [illegible] cult, but tedious. You see we advertised in the newspapers that we want so many persons, men, women and children. We established employment bureaus, so to speak, and made our selections."

"How about the negroes?"

"They were the easiest. The negro is a natural actor, and I do not mind saying that among the 4,500 of them we took out of the fields, out of the shops and from every other place we found some with remarkable talent. A producer some day may put forth the tragedy of the negro on the film—he will find men and women of that race fully competent."

Of course, it was explained, they did not use the 18,000 persons all the five or six months they were actually photographing the drama. While it is true [illegible]

The headquarters alluded to in the battle scenes was a sixty foot tower in front of the whole scene. It was there that George W. Bitzer, "best camera man in the world," Mr. Griffith says, and five assistants set their cameras. Every scene, it may be said, was taken six times.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect, even to the exact place where a horse must stumble or fall, the section leaders came to headquarters.

Back in the hills the thousands were waiting. They dashed back to their commands. Word came that all [illegible] or did anything else [illegible] gray hair. Then we had [illegible] few little stunts.

"You [illegible] negroes are shot and [illegible] Ku Klux come into the town. [illegible] horses jump over them as they lie [illegible] the street. It took considerable [illegible] suasion to get men to do that, although the horses and their riders were [illegible] best trained obtainable. We took [illegible] up with some men. 'Boss, we won't do that for less'n $5 a day,' they said. They got it.

"Take another case in the guerilla invasion of the town. It may be recalled that a man shot falls from the roof of a front porch head first on [illegible] ground. Many think the fall is made by a dummy. A real man does it and practiced it in a fire net until he got his fall just right, timed exactly [illegible] it had to be done to fit in with the scene.

"There is one case where a rider coming out of a house makes a flying leap into the saddle over the tail of his horse. That took time, and it does not show, but the man who did that had to jump over a railing encumbered by a robe.

"Many things were done in the work that do not appear in the film. There are twenty-five field guns in the battle scene pounding away, and they were too far away for the eye of the camera. Houses are burned of which you catch only a vague glow, people are fleeing over the hills and you can hardly see them."

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail even down to the appearance of Laura Keene and her company in 'Our American Cousin.' We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms? I tell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee, and we never laid it down until I believe that every man in it had an exact double before our cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public. But at last it was done.

"Now what is the future of the moving picture?"

The man being interviewed lifted his hands. "Why, there are no limits to its possibilities in artistic work. This is only child's play."

MR. GRIFFITH, CONSULTING WITH G. A. R. VETERANS FOR DETAILS OF SHERMAN'S MARCH TO THE SEA, AMPLIFIED HISTORICAL RECORDS WITH INTERESTING REMINISCENCES.

THE TAYLOR DAILY PRESS

ENES FROM "BIRTH OF A NATION" OPERA HOUSE TONIGHT TOMORROW MATINEE AND NIGHT--CURTAIN 2:15

One of the most effective minor scenes in "The Birth of a Nation" coming to the New Opera House, Friday and Saturday, March 10, and 11, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' office hospital.

"I haven't known you long," says about with me for years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

the little Confederate Colonel, Ben Cameron," but I have carried you

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in or outdoor scenes. The eyes, before the camera are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are actresses of the stage. Griffith, director of "The Nation" does most of the took eight months to War and reconstruction sie Stoneman figure scenes from the early end of reconstruction riage to Ben, Lillian an idle moment.

effective playing the entire gamut of romance from the lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art form of drama spectacle with music.

The Birth of a Nation has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first class scale of two dollar top prices. No advance will be made on these prices on tour. The fact that one and a half million people have already witnessed it, and that it has already run to capacity attendance for half of a year in the simultaneous productions of New York, Chicago and Boston, prove that the biggest claims in its behalf are justified by the popular verdict. Despite opposition at various times, it should be added the Birth of a Nation has been passed by censor boards everywhere, upheld, when attacked, by decisions of courts of record; endorsed by a greater number of prominent men in all walks of life, including priests and ministers, than any entertainment ever offered to public. In brief, it has rallied to support all friends of free art and those whose bigotry would the re-enactment of the history.

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WINSTON-SALEM, N. C.

sonal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

of the Screen, Whose Masterly Work In "The Birth of a tion" Has Placed Him So High Above His Fellows, Is Gen-, Unassuming, Neighborly and Altogether a "Regular Guy."

RE is a human interest story n Griffith, who has screened n American epic. His work known to millions, but the self is not known. He has self back of the camera, out icture, but now that he has oadway sit back and look at at Broadway prices and has o called classes to drop their classics and join the masses rie" exhibition, the blue stock- men of books rise to inquire ner of man is he.

irst place, Griffith was born nge, near Louisville, Ky. He ive and has a strain of the blend of the canny Scot and ng Irishman that came down rom his overseas ancestry times in his climaxes. His red under Lee in the Civil the man who now stands at of his profession in this nd perhaps the world, has e spirit of the old South-

stages the great outdoors the purr of a kitten with f artillery, runs the whole otion in his film portraits he gets the heartbeats of the orator. He had de- nd opera when he looked career, but he found his for the speaking stage. nds say he was better rage as an actor, but he stage for two years and ce with a film company. he began to develop his et his grip on the psy- world of make believe.

of Dramatic "Pep."

stions his dramatic in- "puts over" his scenes. fan knows that. But work! He takes excel- himself and is a bunch He has speed and pow- wastes energy. Work- y at his side, one won- ever going to let up. losely one sees that he rain, just as in the big Birth of a Nation" the relieved by a flash of golden grain or kittens

p a player to the high- ous energy, and when right key he relaxes. as a fad it is relaxa- ation is work, and he in dancing. There is long Broadway that turned down an offer of a restaurant cab- eek to perform in the irector enjoyed the he did not tell the ouldn't afford to take r came at the close day of hard work in rested by dancing it.

ive feet ten inches es no superfluous by when off duty. eral short stories, absolutely to the ooks upon it as the e fine arts, and he

Tone Colors.

a fine appreciation or of good music. tuations in blend- er. It was this at- plied the musical of a Nation." In uring months when finishing touches to n he correlated nd unconsciously tunes and chords rt of the wonder- has synchronized g action. These n the fly, as it riffith was work- finish his work the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the foreglance was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in heredity, "The Escape," and made a virile thing of punch and power. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

D. W. GRIFFITH

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only 52 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

An effort will be made to hold the rise of the curtain until 2:45 on Tuesday and Wednesday afternoon for "The Birth of a Nation" so that school teachers and pupils may see this production.

There are fourteen companies playing "The Birth of a Nation" in the United States at the present time, one company in Canada, one in England, one in Australia and one in South America.

D. W. Griffith, who invested a million dollars in "The Birth of a Nation" and who was called a fool by every theatrical man in the world, will probably make from five to ten million dollars on his "foolish" investment.

The success of "The Birth of a Nation" is credited by Mr. Griffith, its owner, to advertising. He spent ten thousand dollars advertising the picture before it was ever shown publicly and ever since then he has spent money lavishly in advertising it in every city and town in the country. Every form of advertising is used but the newspapers are depended upon for the most effective work.

The Amuzu will come in for its share of publicity next week because of the excellence of its program. On Monday "The Strange Case of Mary Page" will attract hundreds of picture lovers. Later in the week two famous pictures featuring the stars of "The Birth of a Nation" will be shown as well as another picture featuring Valeska Surratt.
al publications. It has gained wide publicity and when the picture starts here next Monday at the Amuzu that house ought to be packed from early till late.

Practically the entire membership of Salem Academy and College will see "The Birth of a Nation" either on Tuesday or Wednesday matinee, half the girls going each day. Special trolley cars have been engaged for the two afternoons.

The curtain for "The Birth of a Nation" is advertised for 2:30 on Tuesday and Wednesday afternoons and at 8:15 on all three nights. The performance runs full three hours at every performance.

3/11 - City Sintry
Winston-Salem Jnl 28

BIRTH OF A NATION SHOWN HERE NEXT WEEK

The next attraction at the Auditorium will be D. W. Griffith's mighty spectacle "The Birth of a Nation." The engagement begins on Monday, March 13, and is for 3 nights and two matinees. Tuesday and Wednesday March 14 and 15.

This is the great production which is still making record run of over 600 performances in New York City where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme but a myriad of details illumine the narative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of forty travels with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has build his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.

"THE BIRTH OF A NATION"

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a three nights engagement next Thursday evening at the Academy of Music, Durham, with matinees Friday and Saturday, March 16, 17, 18. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts and a complete traveling organization of fifty people.

Many circumstances have conspired to make the Birth of a Nation the most widely discussed play in the world. Suggested by Thomas Dixon's southern novels, it embraces a far wider scope than the Clansman play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction, Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the president in Ford's theatre, and the succeeding orgy of hate and oppression of the south—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of part two, which has been styled the second struggle between the north and south, a struggle caused by the attempts to impose carpetbagger rule upon the conquered states. The wild adventures and achievements of the Klu Klux Clan dominate the final scenes, which yield a happy ending of a double romance of southern and northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny armies of the theatric boards. He shows 5,000 scenes in place of four of five; far flung battle lines of many, many miles, and Ku Klux rides right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a short cast drama, the work of Henry Walthall as the Clansman and of Mae Bush as Flora, in particular rising to heights of genius. Other marvels of the work are the 200,000 faithfully accurate historical details, the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of the outdoor nature; his marvelous quiet, yet effective playing the entire gamut of romance from the lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art form of drama spectacle with music.

The Birth of a Nation has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first class scale of two dollar top prices. No advance will be made on these prices on tour. The fact that one and a half million people have already witnessed it, and that it has already run to capacity attendance for half of a year in the simultaneous productions of New York, Chicago and Boston proves that the biggest claims in its behalf are justified by the popular verdict. Despite opposition at various times, it should be added the Birth of a Nation has been passed by censor boards everywhere, upheld, when attacked, by decisions of courts of record; endorsed by a greater number of prominent men in all walks of life, including priests and ministers, than any other entertainment ever offered to the public. In brief, it has rallied to its support all friends of free art and all those whose bigotry would deny the re-enactment of the world's story.

The Cannon Ind
Capital 3/10

WORLD'S GREATEST PLAY IS PLEASING LARGE NUMBERS

Large Attendance Thursday Night and Full House This Afternoon at Grand Matinee.

MANY GOOD SEATS READY

Large Number of Choice Seats Remain For Balance of Performances, Tonight, Saturday Matinee and Night.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," which opened a three days engagement at the Grand opera house last night attracted a capacity house at the initial performance. Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it was presented in New York, Chicago, and other cities where the big drama has broken every record in the stage history of the first city in the country.

"The Birth of a Nation" covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the tragic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for these results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles have dealt with hundreds in the past Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the civil war are reproduced in faithful detail and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battle field is shown stretching over an area of ten square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as can not be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance. You see the war start, after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace, and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Its lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land a mere sounds the chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood. A wonderful score of operatic music accompanies the narrative and all done upon a most

ORT

D SCHOBER HAVE RRANGING BOUT

not accept the offer by March 17, another proposition will be made by J. M. Walls, the manager of Schober.

"Rather than leave town without a match with Brown at 158 pounds, we will wrestle him and give the receipts to the Baptist Sanitarium fund," said Walls last night.

"I do not think that Brown is according us fair treatment," he continued. "Though neither Schober nor myself put up the $1,000 the money is there—all that Brown asked for.

"Brown can hardly expect those who put up the money to care to risk it on a match at which there is no gate, for they would be left without a return in case Schober was defeated. The ten contributors figure on getting their money back at the gate in case of a loss. Naturally they will not listen to a benefit match. After ten days have passed they will draw down their purse if Brown has not answered by that time. Then I will make Brown a proposition to wrestle him and donate the receipts to some good cause."

JUDGE CHUSHER PASSES AWAY

Former Resident of This County Passed Away at His Home in California

Georgetown Sun.

At one time there was no man in Williamson County better known than Judge D. S. Chesher. For many years he was county judge, and ran the fiscal affairs of the county most successfully.

Judge Chesher was born in Tennessee eighty one or two years ago. He studied and practiced medicine and after he moved to Georgetown he continued the practice of his profession. Afterwards he studied law, and, as stated above, was electe

MUST PREP SC FOR

The Annual Conv
Texas Good Roads A
held in Taylor next
Friday, March 16th a
first big convention t
ever had, and we tru
man, woman and child
take personal pride i
the delegates are prog

At this time there i
way to tell how many
visitors there will be.
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gathering.

First of importance
suitable sleeping place
may want them. If th
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If you have a spare
could rent out at this
appreciate it very much
once telephone to Fre
New Phone 150 and Ol
Give him, or the young
office, your name, your
dress, the number of bed
let the committee rent for
how much you will want
Of course we cannot
any one roomers, but we
cure them for you if poss

CURTAIN 2:15

MARCH 11 ... DAILY ... WINSTON-SALEM, N. C.

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Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only 52 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

An effort will be made to hold the rise of the curtain until 2:45 on Tuesday and Wednesday afternoon for "The Birth of a Nation" so that school teachers and pupils may see this production.

There are fourteen companies playing "The Birth of a Nation" in the United States at the present time, one company in Canada, one in England, one in Australia and one in South America.

D. W. Griffith, who invested a million dollars in "The Birth of a Nation" and who was called a fool by every theatrical man in the world, will probably make from five to ten million dollars on his "foolish" investment.

The success of "The Birth of a Nation" is credited by Mr. Griffith, its owner, to advertising. He spent ten thousand dollars advertising the picture before it was ever shown publicly and ever since then he has spent money lavishly in advertising it in every city and town in the country. Every form of advertising is used but the newspapers are depended upon for the most effective work.

The Amuzu will come in for its share of publicity next week because of the excellence of its program. On Monday "The Strange Case of Mary Page" will attract hundreds of picture lovers. Later in the week two famous pictures featuring the stars of "The Birth of a Nation" will be shown as well as another picture featuring Valeska Surratt.

al publications. It has gained wide publicity and when the picture starts here next Monday at the Amuzu that house ought to be packed from early till late.

Practically the entire membership of Salem Academy and College will see "The Birth of a Nation" either on Tuesday or Wednesday matinee, half the girls going each day. Special trolley cars have been engaged for the two afternoons.

The curtain for "The Birth of a Nation" is advertised for 2:30 on Tuesday and Wednesday afternoons and at 8:15 on all three nights. The performance runs full three hours at every performance.

3/11 - City Sintry Winston-Salem N.C.

BIRTH OF A NATION SHOWN HERE NEXT WEEK

The next attraction at the Auditorium will be D. W. Griffith's mighty spectacle "The Birth of a Nation." The engagement begins on Monday, March 13, and is for 3 nights and two matinees. Tuesday and Wednesday March 14 and 15.

This is the great production which is still making record run of over 600 performances in New York City where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of forty travels with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has build his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.

Winston-Salem Journal
March 11, 1916

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The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting 2 hours and 45 minutes, it epitomizes the life of a nation. This is something the old art could never do. The absolute so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African. Slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

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Buffalo Evening News

MARCH 11, 1916.

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Receipts and attendance have likewise made a new page of theatrical history. Within the first eight months the gross attendance was approximately 1,500,000. Receipts have dwarfed those of "Ben Hur" and every other great spectacle hitherto presented.

Artistically, "The Birth of a Nation" combines exquisite domestic comedy and romance with the grandeur and pathos of history's greatest moment, illustrating the lesson of patriotism that springs from the nation reborn as the result of war between the States and Reconstruction.

Matinee performances will be given every day.

THE WINSTON-SALEM JOURNAL

Ballroom Scene in "The Birth of a Nation," Coming to the Auditorium Next Monday, Tuesday, and Wednesday. Seats on Sale This Morning at 10 o'clock.

M.P. News Mar. 11 16

SOUTH AMERICA WILL SEE "THE BIRTH OF A NATION"

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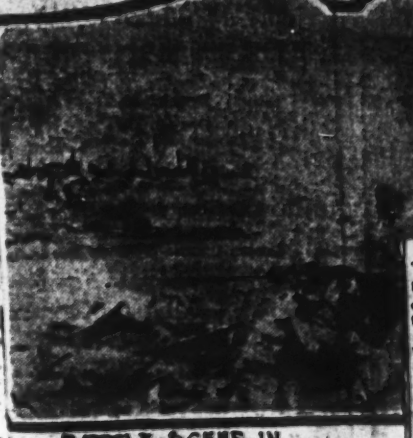

BATTLE SCENE IN "THE BIRTH OF A NATION"—STAR.

"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's famous historical spectacle will come to Proctor's Grand for a return engagement of one week commencing Monday afternoon, March 20. Matinees will be given daily. The seats will go on sale next Monday morning. The same production, including the symphony orchestra of 30, that 20,000 people saw here in January will come here again.

No theatrical presentation in a decade has created the wide discussion or proved so universally popular as this masterpiece of pictorialized drama.

In Boston, Philadelphia, Chicago, Pittsburg and other large cities of the country, it has established new records for length of run and daily attendance.

Music supplies the absence of speech for the 12,000 feet of film that depicts the thrilling romance of the Civil war and the reconstruction period of the Southland. Its magnitude may be judged from the fact that 18,000 actors and 3,000 horses were utilized in the creation of this drama, which cost half a million dollars. Two love themes weave throughout the dramatic narrative.

MARCH 11, 19...

RECONSTRUCTION SCENE ... "THE BIRTH OF A NATION"

The scenes of reconstruction in the South shown in D. W. Griffith's spectacle, "The Birth of a Nation," now at the Star theater, are of historical value. Some of the most striking are those showing the meeting of the South Carolina legislature, that body was controlled by negroes. In the House there were 87 members with only 17 white, the minority of whites 10 were carpetbaggers and scalawags. It was a society was turned upside down, place of the control of the democratic statesmen was the most ignorant democracy the kind ever witnessed. For a time barbarism had overcome civilization, the force of numbers. The days rioting in the halls of the legislature.

James S. Pike, a prominent abolitionist and therefore an impartial eye witness, wrote of these times in his valuable book, "The ... State."

"At some of the desks sat negro men whose type it would be hard to find outside of Congo; their costumes, visages, attitudes and gestures only befit the forecastle of a buccaneer."

The result was the organization of the Ku Klux Klan and the redemption of the South from the negro rule. This picture of ... the most vivid in "The Birth of a Nation." About the same time Ulysses S. Grant, who had made an official visit to South Carolina, in his report to President ...

"The presence of black men ... ly slaves, demoralizes him. The slave seems imbued with the idea that the property of his master belongs to him, or at least he have no protection from the soldier."

The progress made by the ... since reconstruction days is ... "The Birth of a Nation," ... at Hampton Institute, Virginia.

ST. LOUIS TIMES

A Scene During Filming of THE BIRTH of a NATION. Now at the Olympic

PIC: "Birth of a Nation."

Griffith's mighty dramatic spec- "The Birth of a Nation," com- the second week of the return ent and the fifteenth week of in St. Louis within six months. ympic Theater tomorrow aft- with performances twice daily , as usual. This is an as- record when one considers the s entertainment is still draw- secret of the success lies per- he fact that it appeals to both d old, and not only relates a romantic love story that is full and surprises, but also pic- ith wonderful truth so many g historical matters concern- civil War and Reconstruction the characters of Gens. Grant are admirably portrayed, and the average man's conception two great national heroes.

11, 1916. Buffalo N. News

Durham (NC) Herald 3/11

D. W. GRIFFITH

Lillian Gish in "The Birth of a Nation" at Proctor's Grand week ... March 20

BUFFALO EVENING NEWS

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D. W. GRIFFITH, PRODUCER OF THE BIRTH OF A NATION, PRODUCED TODAY'S FEATURE ATTRACTION

THE BIRTH OF A NATION.

David W. Griffith's epoch making spectacle, The Birth of a Nation, following its record breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Academy of Music next Thursday, March 16th. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

The Birth of a Nation tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh radical policy to the stricken south; the uprising of the Ku Klux Clan, and the overthrow of the carpetbagger regime—these great forces and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out of doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact facsimiles of the originals. Altogether it is the first time in art production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and three thousand horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome of Ku Klux Clan call that fell so gratefully on the ear of southern whites sorely oppressed by the servants in the master's hall—it fits the changing scenes of the story like a flowing, beautiful garment. The passage of this music to the film best of all entitled the producer to his well earned laurel of having created a new art, a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor, whose family is historically connected with the story, in the role of the clansman; Lillian Gisg, as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann, as the mulatto lieutenant colonel of South Carolina; Walter Long as the renegrade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all resuects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture machine operators, together with optical experts to re-adjust the theatre projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25 cents to $2 at the evening performances and 25 cents to $1 at the matinees.

The Birth of a Nation will be seen at the Academy of Music, Durham, for three nights, beginning Thursday, March 16th, with matinees Friday and Saturday.

Albany (NY) Democrat Journal

Daily Times (Troy) Commercial 3/17

TRULY A GREAT PRODUCTION

"The Birth of a Nation" Being Greeted by Capacity Houses at the Grand — 2 More Performances.

D. W. Griffith's great spectacular production, "The Birth of a Nation," which is appearing at the Grand opera house, bids fair to establish new records at that playhouse. Capacity houses greeted the production Thursday night and again on Friday afternoon and night, and there is every reason to believe that the audience will, if possible, be even larger at the closing performances this afternoon and tonight.

One who witnesses this splendid production, can clearly understand why it has had such record-breaking runs in the larger cities of the country and why it is greeted with capacity houses everywhere. It is indeed an epoch-making spectacle, carrying one back to the early slave days and unfolding to the eyes in a pleasing, thrilling, and highly entertaining manner, the important historical epochs in the development of our great nation.

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Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

The report that all seats are sold is entirely unfounded and every one who desires to should see this superpicture while it is here today.

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Winston-Salem (N.C.) Journal

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M.P. News Mar. 17-16

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This means that commencing with two performances tomorrow which inaugurate the fourth week of the successful stay here but fourteen performances remain in which to view wonderful spectacle whose local popularity as manifested by an attendance of 50,000 people in these weeks shows no abatement of interest. So many elements enter into the success of this romantic drama that a detailed enumeration of many notable features might be tedious. But it should be said that music accompaniment of the pictures, embracing folk song, national airs, engaging dance melodies, excerpts from some of the world's most famous compositions, as well as original works, adds no small part to the enjoyment of the two and a half hours of entertainment. That this score, which is so important to the development of the play's thrilling, interesting story, will be adequately interpreted, a symphony orchestra of thirty is made a feature of the production. The first half of this Griffith masterpiece unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the south, including the carpet bagger negro excesses and the rise and triumph of the Ku-Klux Klan. Interwoven with the whole is a double romance of the Blue and the Gray.

Courier Express

MARCH 11, 1916.

RECONSTRUCTION SCENES IN "THE BIRTH OF A NATION"

The scenes of reconstruction days in the South shown in D. W. Griffith's spectacle, "The Birth of a Nation," now at the Star theater, are of historical value. Some of the most interesting are those showing the sessions of the South Carolina legislature when that body was controlled by negroes. In the House there were 78 colored members with only 46 whites; of this minority of whites 32 were carpetbaggers and scalawags. It was as if society was turned upside down. In place of the control of the old aristocratic statesmen was the rule of the most ignorant democracy that mankind ever witnessed. For a time barbarism had overcome civilization by the force of numbers. The slave was rioting in the halls of his former master.

James S. Pike, a prominent abolitionist and therefore an unprejudiced eye witness, wrote of those days in his valuable book, "The Prostrate State."

"At some of the desks sit colored men whose type it would be hard to find outside of Congo; whose costumes, visages, attitudes and expressions only befit the forecastle of a buccaneer."

The result was the organization of the Ku Klux Klan and the redemption of the South from the horrors of misrule. This picture of history is one of the most vivid in "The Birth of a Nation." About the same time General Ulysses S. Grant, who had made an official visit to South Carolina, wrote in his report to President Johnson:

"The presence of black troops, lately slaves, demoralizes labor. The late slave seems imbued with the idea that the property of his late master belongs to him, or at least should have no protection from the colored soldier."

The progress made by the negro since reconstruction days is shown by "The Birth of a Nation," views taken at Hampton Institute, Virginia.

ST. LOUIS TIMES

A Scene During Filming of "THE BIRTH of a NATION" Now at the Olympic

OLYMPIC: "Birth of a Nation."

D. W. Griffith's mighty dramatic spectacle, "The Birth of a Nation," commences the second week of the return engagement and the fifteenth week of the play in St. Louis within six months, at the Olympic Theater tomorrow afternoon, with performances twice daily thereafter, as usual. This is an astounding record when one considers the crowds the entertainment is still drawing. The secret of the success lies perhaps in the fact that it appeals to both young and old, and not only relates a gripping romantic love story that is full of thrills and surprises, but also picturizes with wonderful truth so many interesting historical matters concerning the Civil War and Reconstruction period. The characters of Gens. Grant and Lee are admirably portrayed, and realize all the average man's conception of those two great national heroes.

ARCH 11, 1916.

Buffalo Evening News

D. W. GRIFFITH

Lillian Gish in "The Birth of a Nation" at Proctor's Grand week ... March 20

A COMEDY SCENE IN "THE BIRTH OF A NATION" AT THE STAR

BUFFALO EVENING NEWS

Star.—"Birth of a Nation."

It is important for patrons who intend to see "The Birth of a Nation" at the Star theater to take note of the fact that the engagement in this city will positively terminate a week from today. This means that commencing with the two performances tomorrow, which will inaugurate the fourth week of the very successful stay here, but 14 performances remain in which to view this wonderful spectacle whose local popularity as manifested by an attendance of 50,000 people, shows no abatement of interest. So many elements enter into the success of this romantic drama that a detailed enumeration of its many notable features might prove tedious. But it should be said that the music accompaniment of the pictures, embracing folk song, national airs, engaging dance melodies, excerpts from some of the world's most famous compositions, as well as original works adds no small part to the enjoyment of the two and one-half hours of entertainment. That this score, which is so important to the development of the play's thrilling, interesting story, will be adequately interpreted, a symphony orchestra of 30 is made a feature of the production.

The first half of this Griffith masterpiece unrolls scenes and incidents from the Civil war on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chonicle of reconstruction days in the South, including the carpet-bagger negro excesses and the rise and trimuph of the Ku-Klux Klan. Interwoven with the whole is a double romance of the Blue and the Gray.

Durham (NC) Herald 3/11

D. W. GRIFFITH, PRODUCER OF THE BIRTH OF A NATION, PRODUCED TODAY'S FEATURE ATTRACTION

THE BIRTH OF A NATION.

David W. Griffith's epoch making spectacle, The Birth of a Nation, following its record breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Academy of Music next Thursday, March 16th. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

The Birth of a Nation tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh radical policy to the stricken south; the uprising of the Ku Klux Clan, and the overthrow of the carpetbagger regime—these great forces and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out of doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact facsimiles of the originals. Altogether it is the first time in art production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and three thousand horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; sounding the loud diapason of war, again sweet harmonies of love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome of Ku Klux Clan call that fell so gratefully on the ear of southern whites sorely oppressed by the servants in the master's hall—it fits the changing scenes of the story like a living, breathing garment. The marriage of this music to the film beat of all entitled the producer to his well earned laurel of having created a new art, a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor, whose family is historically connected with the story, in the role of the clansman; Lillian Gisg, as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann, as the mulatto lieutenant colonel of South Carolina; Walter Long as the renegrade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all resuects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture machine operators, together with optical experts to re-adjust the theatre projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25 cents to $2 at the evening performances and 25 cents to $1 at the matinees.

The Birth of a Nation will be seen at the Academy of Music, Durham, for three nights, beginning Thursday, March 16th, with matinees Friday and Saturday.

Albany (Ga.) Herald

TRULY A GREAT PRODUCTION

3/17

"The Birth of a Nation" Being Greeted by Capacity Houses at the Grand — 2 More Performances.

D. W. Griffith's great spectacular production, "The Birth of a Nation," which is appearing at the Grand opera house, bids fair to establish new records at that playhouse. Capacity houses greeted the production Thursday night and again on Friday afternoon and night, and there is every reason to believe that the audience will, if possible, be even larger at the closing performances this afternoon and tonight.

One who witnesses this splendid production, can clearly understand why it has had such record-breaking runs in the larger cities of the country and why it is greeted with capacity houses everywhere. It is indeed an epoch-making spectacle, carrying one back to the early slave days and unfolding to the eyes in a pleasing, thrilling, and highly entertaining manner, the important historical epochs in the development of our great nation.

"The Birth of a Nation" tells by film and music, the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literal thousands of scenes and covering a wide range of history and characters: slavery, the prime cause of the war; Lincoln's call for troops; the ball on the eve of Bull Run and the first triumph of the Confederate arms; the devastation wrought by Sherman's march; the awful ordeal of the Siege of Petersburg; Lee's surrender; the assassination of President Lincoln; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan and the overthrow of the carpetbagger regime, all pass in review before the thrilled spectator, and through it all runs a thread of love interest.

Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

The report that all seats are sold is entirely unfounded and every one who desires to should see this super-picture while it is here today.

Winston-Salem Journal
March 11, 1916

BIRTH OF A NATION" AT AUDITORIUM NEXT WEEK

Many of the critics who have been interest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to the unique offering at the Elks Auditorium. Seats are selling now.

For many years American dramatists wrote able plays of particular States, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard' Spots" and "The Clansman" and started to devedop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate, he replaced speech by Music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great Out-of-Doors. In brief, he staged the great battles struggles and critical events of 1861-'70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting 2 hours and 45 minutes, it epitomizes the life of a nation. This is something the old art could never do. The absolute so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African. Slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

Buffalo-Ex. Commercial

MARCH 11, 1916.

Star Theatre.

It is important for intending patrons of The Birth of a Nation now at the Star Theatre, to take note of the fact that the engagement in this city will positively terminate a week from today. This means that commencing with the two performances tomorrow which will inaugurate the fourth week of the very successful stay here but fourteen performances remain in which to view this wonderful spectacle whose local popularity as manifested by attendance of 50,000 people in three weeks, shows no abatement of interest. So many elements enter into the success of this romantic drama that a detailed enumeration of its many notable features might be tedious. But it should be said that music accompaniment of the pictures, embracing folk song, national airs, engaging dance melodies, excerpts from some of the world's famous compositions, as well as original works, adds no small part to the enjoyment of the two and one half hours of entertainment. That this score, which is so important to the development of the play's thrilling, interesting story, will be adequately interpreted, an orchestra of 30 is made a feature of the production. The first half of this Griffith masterpiece unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the South, including the carpet-bagger negro excesses and the rise and triumph of the Ku-Klux Klan. Interwoven with the whole is a double romance of the Blue and the Gray.

Despite

"THE BIRTH OF A NATION" OPENS MONDAY AT OPERA

Premier performance, March 3, 1915, at the Liberty Theatre, New York. Some of the subsequent productions were: Tremont Theatre, Boston, Mass., beginning April 10; Illinois Theatre, Chicago, Ill., starting June 5; Brighton Beach Music Hal, N. Y., July 3; Nixon Theatre, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox; Ford's Theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes, 25,000 yards of cloth.

Night photography of battle scenes invented and perfected at a cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece were used. Miles of trenches—thousands of Conferedate and Federal fighters—"war as it actually is."

First time in the history of theatricals for a motion picture to be handled and presented as a regular attraction. It requires two sixty foot cars to transport the equipment. A regular travelling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to readjust the theatres to scientific focal requirements.

Not depending solely on the local musicians, a complete symphonic orchestra is carried. The musical score is synchronized to the several thousand district and individual scenes.

The spectacle has met strong opposition at various times but has been approved by every Board of Censors with one exception in the United States and by scores and scores of the most eminent United States Senators and Representatives, Governors of States, Judges, publicists, diplomats, educators and clergymen. It has been viewed and commended by a larger number of priests and ministers than had ever previously approved a theatrical entertainment.

Receipts and attendance have likewise made a new page of theatrical history. Within the first eight months the gross attendance was approximately 1,500,000. Receipts have dwarfed those of "Ben Hur" and every other great spectacle hitherto presented.

Artistically, "The Birth of a Nation" combines exquisite domestic comedy and romance with the manliest and thrill of history's greatest moments, inculcating the lesson of patriotism that springs from the "nation reborn" as the result of war between the States and Reconstruction.

Matinee performances will be given every day.

BATTLE SCENE IN "THE BIRTH OF A NATION"—STAR.

"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's famous historical spectacle will come to Proctor's Grand for a return engagement of one week commencing Monday afternoon, March 20. Matinees will be given daily. The seats will go on sale next Monday morning. The same production, including the symphony orchestra of 30, that 20,000 people saw here in January will come here again.

No theatrical presentation in a decade has created the wide discussion or proved so universally popular as this masterpiece of pictorialized drama.

In Boston, Philadelphia, Chicago, Pittsburg and other large cities of the country, it has established new records for length of run and daily attendance.

Music supplies the absence of speech for the 12,000 feet of film that depicts the thrilling romance of the Civil war and the reconstruction period of the Southland. Its magnitude may be judged from the fact that 18,000 actors and 3,000 horses were utilized in the creation of this drama, which cost half a million dollars. Two love themes weave throughout the dramatic narrative.

THE WINSTON-SALEM JOURNAL

Ballroom Scene in "The Birth of a Nation," Coming to the Auditorium Next Monday, Tuesday, and Wednesday Seats on Sale This Morning at 10 o'clock.

M.P. News Mar. 18-16

SOUTH AMERICA WILL SEE "THE BIRTH OF A NATION"

South America is to see "The Birth of a Nation." A. M. Beatty, who will be in charge of the production, will leave New York, March 18, for Buenos Ayres, where the Griffith spectacle will have its first presentation in the southern continent. Other South American cities will be booked after the successful engagement which will last five months. Beatty will be accompanied by George Bothwell.

THE BUFFALO EVENING

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Buffalo Courier

MARCH 11, 1916.

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James S. Pike, a prominent abolitionist and therefore an unprejudiced eye witness, wrote of those days in his valuable book, "The Prostrate State."

"At some of the desks sit colored men whose type it would be hard to find outside of Congo; whose costumes, visages, attitudes and expressions only befit the forecastle of a buccaneer."

The result was the organization of the Ku Klux Klan and the redemption of the South from the horrors of misrule. This picture of history is one of the most vivid in "The Birth of a Nation." About the same time General Ulysses S. Grant, who had made an official visit to South Carolina, wrote in his report to President Johnson:

"The presence of black troops, lately slaves, demoralizes labor. The late slave seems imbued with the idea that the property of his late master belongs to him, or at least should have no protection from the colored soldier."

The progress made by the negro since reconstruction days is shown by "The Birth of a Nation," views taken at Hampton Institute, Virginia.

ST. LOUIS TIMES

A Scene During Filming of THE BIRTH of a NATION. Now at the Olympic

OLYMPIC: "Birth of a Nation."

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ARCH 11, 1916.

Buffalo Evening News

D. W. GRIFFITH

Lillian Gish in "The Birth of a Nation" at Proctor's Grand week ... March 20

A COMEDY SCENE IN "BIRTH OF A NATION" AT THE STAR

FFALO EVENING NEWS

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The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out of doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact facsimiles of the originals. Altogether it is the first time in art production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and three thousand horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of martial rapture, or the welcome of Ku Klux Clan call that fell so gratefully on the ear of southern whites sorely oppressed by the servants in the master's hall—it fits the changing scenes of the story like a living, breathing garment. The marriage of this music to the film has of all entitled the producer to his well earned laurel of having created a new art, a new kind of grand opera, so to speak, that had not even been conceived before.

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"THE BIRTH OF A NATION" AT GRAND

SAN ANTONIO EXPRESS: MARCH 12, 1916

"Birth of a Nation" at Grand This Week

"The Birth of a Nation," D. W. Griffith's massive spectacle, which at the climax of its second triumphant tour of Texas, opens a return engagement of a week at the Grand Opera House tomorrow night, is the largest and most important theatrical production in the history of the American stage, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, whilst the wizard of the screen unfolds in 12,000 feet of film the thrilling romance of the war between the States, and the reconstruction of the Southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part, and that the staging of this great outdoor drama cost half a million dollars.

Before the startled gaze of the spectator [illegible] the battle of Petersburg, with [illegible] of bursting bombs and the roar [illegible] cannon. Sherman marches to the sea and burns Atlanta, while women and children tremble and weep. Lee and Grant meet and shake hands at Appomattox, in token that the terrible struggle of four years is at an end. The South goes to work to rebuild itself under the fostering hand of Abraham Lincoln, and then the spectator is transferred to Ford's Theater and witnesses the tragedy that gave the South over to the rule of the carpet-baggers. To offset this rule, the Ku Klux Klan is organized, and 3,000 knights of the invisible empire ride off on their deeds of vengeance and mercy. Throughout runs a story of romance based on Thomas Dixon's "The Clansman," that perhaps has never been surpassed for dramatic power in the history of the American stage.

Five States and one foreign country contributed to the scenery of "The Birth of a Nation." The greater part of the film spectacle was made in California, where the clear, pure atmosphere echoes even the softness of the tones under Italian skies for the production of photographic effects.

But, in order to make this photodrama exactly accurate, Mr. Griffith took a number of his players overland from California to the Carolinas and Virginia. This was particularly the case for some of the woodland effects and for the scenes in the cotton field, that win enthusiastic applause from Texas audiences. Never before in film drama has the beautiful, silky texture of the cotton blossom been so practically treated.

One big scene was taken in Mexico, where the wild ruggedness of the land was better adapted to Griffith's purpose than the California landscape. Another big scene extended through the California border into Nevada.

In "The Birth of a Nation" Mr. Griffith utilized a full operatic score for the first time in its true relationship to the enlargement of his varied themes. It is the Wagnerian idea fitted to the screen drama, and the synchronization was so perfectly adapted to this story that it becomes a very important part of the epical form of the narrative. The score was arranged by Joseph Carl Breil, who will be remembered for his beautiful songs introduced into "The Climax." Mr. Breil spent months with Griffith while he was taking the picture and caught his thematic ideas in snatches of tunes that Griffith would hum while he was working out his big dramatic ideas.

Griffith, who had thoroughly saturated his mind with the history and traditions of the period of Civil War and Reconstruction, had not neglected the music, and his mind, which is perhaps the most poetical in the moving picture world today, found the old tunes of love and romance and war telling their part of the story. The finished score, as it came finally from the pen of Mr. Breil, is one of the most unusual ever devised. Persons around the theater who have seen the picture two or three times can readily follow the screen drama while in the lobby by listening to the music. Some enthusiastic music lovers have even expressed the opinion that the score is half the production.

Birth of a Nation to Play Return Engagement at Grand Opera House

Scene in Piedmont, S. C., at the outbreak of the Civil War in "The Birth of a Nation" which opens a three days engagement at the Grand Opera House this evening. Two performances will be given both Friday and Saturday.

BIRTH OF A NATION.

A well known artist visiting D. W. Griffith's Los Angles Studio recently remarked on the film Director's almost uncanny gift of composition. "Griffith" he said, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know khether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark is verified particularly in watching Mr. Griffith's assembles of the multitude in the scenes of war and pease in "The Birth of a Nation" The scene representing the future brotherhood of love and peace is a remarkable work. The affect of distance is obtained by constructing two stages one near the camera and the other remove lal out 100 feet. Between the two stages there is a hollow. The principels are stationed on the near stage then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the hazy robes and veilings of the characters at the fore. Costumes of many nations are used, but the effect is light and gossamer like, the joy of a fiesta in the land of Eutopia.

In striking contrast is Mr. Griffith's treatment in "The Birth of a Nation" of a contrasting theme of the misery of war. Wan, skeleton-like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordiness. Some of the lean emaciated figures are bare to the waist. Men and women are strewed about the stage like the piled up victims of a battle field. Arms are raised in entreaty to heaven. Bodies, legs and arms, and as it were shreds of human beings are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiated from the other. Griffith's method of making it caused one clever artist to nickname it a "human salad". But that is not how it impresses the spectators who sense one mighty thought

WINSTON-SALEM JOURNAL
3/12

Aladdin's Lamp Not In It With the Camera

re Is a Trio of "Movie Girls" in "The Birth of a Nation" Whose Combined Salaries Run Ur to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is a reporter's notebook sketch of events, and there is a sordid of money in it.

k of three girls still in their who are piling up annual in- of over $100,000 in the aggre- The girls are Lillian Gish, Mae and Miriam Cooper, who play minine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played world of parts and is known as we as Miss Marsh, who is beloved millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in this land, which means they earn these sa aries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in "pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and golden blonde of Lillian Gish.

St. Louis Daily Globe-Democrat,

BIRTH OF A NATION has "gone done it again"—upset all prece- y returning to the same enormous that made the original engage- the Olympic Theater the talk of try. D. W. Griffiths has not only d a masterpiece, but a perennial as well, which will duplicate its year after year. There is a weird on to the story and a thrill to climaxes that the public revel in go over and over again to ex- When a man can produce any- this nature in any line of the nt business, purveying to the ublic, his fortune is made. are being sold for the future The Birth of a Nation, and, if nd keeps up, there is no telling "limited engagement" will end.

Durham Herald 3/12

$2 Motion Spectacle Only a Star

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me hat there really is no occasion for urprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all t is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we ntended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at

President Lincoln.
one out of twenty players who chosen for the part. How well he counterfeited the appearance and ma erisms of the martyred President is videnced by the compliments his work s received.

Buffalo Times 8/12

THE BEST IN THEATRICAL ATTRACTIONS--BIG FEATURES AT THE HOUSES THIS WEEK

GENERAL U. S. GRANT.
As Pictured in "The Birth of a Nation."

JUST BEFORE THE BATTLE OF PETERSBURG—CONFEDERATES ASSEMBLING.
Scene from "The Birth of a Nation"—Star.

LILLIAN GISH.
In a Tense Scene from "The Birth of a Nation"—Star.

Winston-Salem (NC) Journal 3/2

TARHEEL BOY WRITES VERY INTERESTINGLY OF GREAT PICTURE HERE THIS WEEK

"The Birth of a Nation," at the Elks' Auditorium here this week, is most interestingly described by Ned McIntosh, a former North Carolina boy, who is now making good in the journalistic world with the Atlanta Constitution.

Mr. McIntosh is known personally to the Trinity College men in this city, his criticism follows:

Ancient Greece had her Homer. Modern America has her David W. Griffith. It was for Homer to show the glory and the grandeur and the heroics of war. It is for Griffith to show the horrors and hideousness and hell of it. So moves the world on apace!

Griffith's "The Birth of a Nation" opened at the Atlanta theater last night and was seen by one of the largest audiences that ever crowded through the doors of the Atlanta theater. Never before, perhaps, has an Atlanta audience so freely given vent to its emotions and appreciation as last night. Spasmodic at first, the plaudits of the great spectacle at length became altogether untrestrained. The clapping of hands was not sufficient, and cheer after cheer burst forth. He who gets standing room at "The Birth of a Nation" during the remainder of this week which the pictures plays here will be lucky.

It makes you laugh and moves you to hot tears unashamed. It makes you love and hate. It makes you forget decorum and forces a cry into your throat. It thrills you with horror and moves you to marvel actually live through the greatest period of suffering and trial that this country has ever known.

To say that "The Birth of a Nation" is based on "The Clansman" is corrected as far as it goes, but it doesn't go far enough. Griffith takes Dixon's teapot-tempest and build a tornado.

The art on conception of the man is wonderful.

With such scenes as a kitten and a puppy playing together, Griffith, in the beginning, relaxes the imagination and makes the mind forgetful of any preconceived idea or prejudice concerning the picture.

From this mental attitude, almost of dalliance, Griffith awakens the memories of childhood; warms the heart with romance; quickens the pulse with patriotism; forces the exultant cheer fro mthe lips in the midst of great battles; turns the heart sick with scenes of bloodshed; dims the eyes with tears for woman's sufferings; relieves the tension of emotions with a timely humorous incident; makes you tremble for the peril of a mother passing through the lines to reach a wounded son; interests you with a faithful reproduction of Ford's theater and the assassination of Lincoln—and when Griffith has done all these things he has just begun!

You are ushered into an antechamber in Washington where a misguided man is plotting a black regime among white people—where a mulatto woman dreams of empire. You live through a period of ruin and destruction in the country where you were born. You see the plot executed and that same country humiliated and crushed under a black heel. Passing happiness is shattered by the arrogance of ignorance. You sicken at the sight of an attempt to enforce marital racial equality. Again and again the unbearable hideousness of the days of reconstruction is borne in upon you. History repeats itself upon the screen with a realism that is maddening. You could shriek for a depiction of relief and—yes, retribution. Thus, over and over, does the picture grind and pound and pulverize your emotions.

But the end is not yet.

The insufferable reason for the Ku Klux Klan has been shown. Next with a wealth of detail and an intimate knowledge that is astonishing, Griffith brings the spectral army into being before your eyes.

Omit these details of dangerous and mysterious night meetings of men, and of the perils of women secretly making strange white garments with crosses embrazoned upon them.

Come then an appointed night when two men—men and horses garbed in white from head to hoof—ride out from behind an ordinary country barn that you have seen a hundred times and canter off down the road. At the top of a hill they stop. One holds high a cross of fire. Upon a distant hill other figures catch the signal. Now a group of white-clad horsemen has foregathered. The scene shifts to a great open field at night. There is a blood-curdling trumpet blast from the orchestra pit, pitched in a minor key. A troop of white figures upon spirited horses dashes at breakneck speed into the picture and wheels into position. There is a cheer from the audience. Comes another blood-curdling trumpet call and another troop and than another and another and another. Men grimly determined upon a last desperate chance to rescue women and homes and civilization from an unspeakable curse are gathering for the work at hand. At hand as far as the camera's scope can gather is assembled a vast, grim host in white. Now more troops—they are a little late you think they have come a long distance—wheels into place right in the camera's very eye.

The Little Colonel, hero of the story, and such a hero!—takes his place at the head of the white multitude. Again the trumpet blast. The Little Colonel rises in his stirrups and holds aloft a cross of fire. The host moves forward.

The awful restraint of the audience is thrown to the winds. Many rise from their seats. With the roar of thunder a shout goes up. Justice at last hand! Retribution has arrived!

The scene is indescribable.

"The Birth of a Nation" is built to arouse your emotions, and it does it. It is designed to educate you, and it does so more than many hours of studying books. It is not designed to arouse your prejudices, and if you are fair-minded and not preconceived it will not do so.

Any mention of "The Birth of a Nation" however is not complete without comment on the picture alone. The picture is not all. There is with the picture an orchestra of a score or more pieces and it is a good orchestra. The music is wonderfully adapted to the picture. The score of an opera could not more perfectly express the sense of the lines than does this music interpret the situations, thought and spirit, of "The Birth of a Nation." When the theme is love the music breaths romance. From a lullaby the music surges upward to the crashing crescendo of battle in the next scene. Comes now the wild, barbaric strain of half breed lust and unbridled ambition. When you would resent the tears of the picture, the orchestra will not let you. When you would be silent under the tremendous strain of the situattion on the scene, the orchestra wrests a cry from your throat.

"The Birth of a Nation" has been criticised and attempts have been made to suppress it. If history should be suppressed in schools for children "The Birth of a Nation" should be suppressed in a theater of thinking people. The picture is vindicated by historical facts, and does not attempt to misinterpret or warp these facts for the purpose of dragging from their graves prejudices that have been dead long since.

The world has long waited for the American Hugo who could write the "Les Miserables" of the war between the States. Many writers have tried and failed. But the great novel of the Civil War has at last arrived—and when it got here it was a motion picture and not a book!

Olympic Theater.

"The Birth of a Nation," David W. Griffith's masterpiece of the unspoken drama, will open the second week of the return engagement at the Olympic Theater with the matinee performance to-day. This makes the fifteenth week of this marvelous spectacle in St. Louis within six months. The celebration of the two hundredth performance will be Tuesday night. It is useless to query the reasons why this wonderful record has been achieved. Whether it is due to the historical incidents with the big spectacular battle scenes, the romantic love story so fascinatingly pictured or the beautiful musical accompaniment, it matters not; the fact still remains that "The Birth of a Nation" has broken records not only in St. Louis, but all over the world.

Lauder to Combat "Birth of a Nation" in Two-a-Day

ST. LOUIS REPUBLIC: SUNDAY, MARCH 12, 1916.

One of the many tense scenes in "The Birth of a Nation" at the Star theater all this week. The assassination of President Lincoln, reproduced with exact fidelity. Booth leaping from the presidential box after firing the fatal shot. The inserted picture shows the death ride of the Ku-Klux Klan.

STAR—"BIRTH OF A NATION."

This afternoon "The Birth of a Nation" enters upon its last week at the Star theater. Every performance so far has been witnessed by an audience that tested the capacity of the theater. More than 50,000 people have seen this great spectacle during the last weeks and the indications are that the Star will not be able to accommodate all that will want to see it this week.

The local popularity of the peace is the story of its success everywhere, north, south, east and west attest to its wide patriotic appeal, its faithfulness to historical detail, its truth, magnitude and charm.

No writer has ever been able to tell so vividly, so convincingly the story of the Civil War and Reconstruction period as D. W. Griffith has in his photoplay masterpiece.

There are thousands of scenes and still more thousands of people and horses. Great armies fight their battles upon real fields; a whole city burns before one's very eyes; regiments fight hand-to-hand battles in the trenches; mobs surge up and down city streets. The vastness of the spectacle cannot be comprehended from description; one must see the picture in its entirety, then will one realize why "The Birth of a Nation" is the tremendous success it is everywhere and why everybody wants to see it. The engagement will positively close next Saturday night. Owing to the demand for the picture by other cities it will be impossible to show it here again this season.

MARCH 12, 1916.

BUFFALO EXPRESS,

AT THE STAR.

The Birth of a Nation Enters upon Its Last Week.

This afternoon The Birth of a Nation enters upon its last week at the Star theater. Over 50,000 persons have seen this spectacle during its Buffalo engagement.

The local popularity of the piece is a repetition of its success everywhere, North, South, East and West attest to its wide patriotic appeal, its magnitude and charm.

There are thousands of scenes and thousands of persons and horses. Great armies fight their battles upon real fields. A whole city burns before one's very eyes. Regiments fight hand-to-hand battles in the trenches. Mobs surge up and down city streets. The vastness of the spectacle cannot be comprehended from description. One must see the picture in its entirety to realize why The Birth of a Nation is the tremendous success it is everywhere and why everybody wants to see it. The engagement will close on Saturday night. Owing to the demand for the picture in other cities it will be impossible to show it here again this season.

3/12

ILLUSTRATED BUFFALO EXPRESS.

BATTLE SCENE IN "THE BIRTH OF A NATION."—At Star Theater again this week.

3/12

BUFFALO SUNDAY TIMES

STAR THEATER

"The Birth of a Nation" to Continue for Another Week. Fourth Week of Great Film Production.

This afternoon "The Birth of a Nation" enters upon its last deek at the Star Theater. Every performance so far has been witnessed by an audience that tested the capacity of the theater. Over 50,000 people have seen this great spectacle during the last few weeks and the indications are that the Star will not be able to accommodate all that will want to see it this week.

Th local popularity of the piece is the story of its success everywhere, North, South, East and West, attest to its wide patriotic appeal, its faithfulness to historical detail, its truth, magnitude and charm.

The engagement will positively close next Saturday night. Owing to the demand for the picture by other cities it will be impossible to show it here again this season.

Albany Cty 3/12

KNICKERBOCKER PRESS.

LINCOLN SLAYING FILM MASTERPIECE

Griffith Used Smallest Details of Assassination in the "Birth of a Nation."

A play within a play is a form of dramatic construction which has often been utilized by dramatists since the early days of the drama. Perhaps the earliest, at least the most notable utilization of this detail, so far as the English speaking stage is concerned is the player scene in Shakespeare's "Hamlet."

The most pretentious scene of this kind ever shown is pictured in David W. Griffith's drama, "The Birth of a Nation," which is to play a return engagement at Proctor's Grand theatre.

Griffith's scene is the reproduction in historic and dramatic detail of Ford's theatre, Washington, on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkes Booth. Though but an incident in the story of this spectacle, this scene is complete within itself. From a technical viewpoint, it is one of the most interesting achievements in the annals of the American stage.

Largest "Studio" Scene.

In the language of the motion picture production, it is known as a "studio scene" and it is the largest interior set ever built for a motion picture story. To the last detail the scene is an exact reproduction of Ford's theatre at the time of the tragedy.

Among other works consulted for historical facts was Nicolay and Hay's "Abraham Lincoln, A History." It will be recalled that the authors of this history were Lincoln's private secretaries during his terms as president. Other interesting and necessary details were furnished by old prints, promptbooks of the play, "Our American Cousin," the piece in which Laura Keene was appearing the fateful night; surviving actors of the cast of this comedy, and eye witnesses of the tragedy.

The entire scene was most painstakingly arranged. This explains the clean cut manner in which it is all reproduced. The scene also fixes the time of the shooting accurately, and contradicts the general impression that the fatal shot was fired from the stage. As near as could be judged after weighing the consensus of opinions, Booth entered the front of the theatre a minute or two before 10 o'clock that night.

Close Attention to Detail.

It was figured out that it took him about thirteen minutes to move about and work his way to the rear of the presidential box without arousing suspicion. It was in this way that the time of the shot was set at 10:13.

The detail showing the adjoining box being only partly filled is explained by history. This box was to have been occupied by General and Mrs. Grant, but the latter prevailed upon the famous general to leave Washington that day.

An example of the thoroughness of Mr. Griffith's work is the picture portraying Booth's leap from the presidential box after he had fired the fatal shot. The distance covered in this leap was twelve feet. The actor playing Booth, Raoul Walsh, had to be most carefully rehearsed, particularly in order to reproduce the important detail of Booth's spur catching in the flag that draped the box. Booth's fall, which resulted in his fracturing his ankle, was occasioned by one of his spurs catching in the flag.

John Henabery is the actor who portrayed President Lincoln. He was the one out of twenty players who was chosen for the part. How well he has counterfeited the appearance and mannerisms of the martyred President is evidenced by the compliments his work has received.

"BIRTH OF NATION" GETS RETURN DATE

Will Play Again at Grand Theatre for An Entire Week.

D. W. Griffith's "The Birth of a Nation," which 20,000 persons saw in Albany, in January, will play a specially arranged return engagement of one week at Proctor's Grand theatre, commencing Monday afternoon, March 20. Matinees will be given daily. The seats will go on sale tomorrow.

This film masterpiece is decidedly the most remarkable historical spectacle ever presented in America. Petersburg and Atlanta, Appomattox and Ford's theatre, the foothills of South Carolina and the wild rides of the Ku Klux Clan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 persons and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1870—the period occupied by the Civil war and Reconstruction.

Some idea of its remarkable popularity may be gained from the statement that in the past twelve months it has played to more than 6,000,000 persons throughout the United States. In every small city where it has appeared, as well as the large cities like Boston, Washington, Philadelphia, Los Angeles, San Francisco, Pittsburg and St. Louis, it has won new records for length of run and amount of attendance.

In New York city, in the ten months of its stay at the Liberty theatre, it played 304 consecutive performances thereby outdistancing all preceeding theatrical runs in the metropolis.

The same production, including the symphony orchestra of thirty, that was at the Grand before, will be seen there again.

THE SAN ANTONIO LIGHT

"BIRTH OF A NATION" AT GRAND FOR A WEEK

CONFEDERATE CHARGE AT PETERSBURG IN "The Birth of a Nation"

LILLIAN GISH.

THE MOTHER'S APPEAL TO LINCOLN.

"SAKI" AT GRAND TONIGHT; "BIRTH OF NATION" NEXT

With the closing performance tonight of "Saki," the Grand will begin a week's return engagement of "The Birth of a Nation," which produced such a furore on its first appearance here. Following "The Birth of a Nation," Lyman H. Howe's new Travel Festival showing entirely new pictures, will be seen at the Grand, March 13 to 22, with a matinee daily. The new travel festival shows Alpine peaks, vistas and scenes in Glacier National park, the Firth of Forth bridge, picturesque Midets and other scenes of similar kind. A trip in an aeroplane and stirring scenes aboard a torpedo boat during a heavy gale are also shown. Relaxation is contributed by the comedy cartoons always a distinctive and enjoyable feature of the Howe pictures.

Shows South's Reconstruction.

"The Birth of a Nation," which begins a week's return engagement at the Grand Monday night, is based upon Thomas Dixon's novel, "The Clansman," but tells the story of the reconstruction of the south in a manner a thousand times more vividly than is possible in the words of any wielder of the pen.

As a prelude to reconstruction, David W. Griffith, recognized master of film drama, depicts in detail the scenes of the more terrific scenes of the conflict that rent a nation asunder. Griffith, a southerner himself, is the son of an officer in the Confederate army, understands the passions and aims of the south, and for the first time in fifty years he has made others understand them, and take them home unmistakably to their hearts.

On the massive Griffith screen, the battle of Petersburg is fought; Sherman marches to the sea and storms Atlanta; Lee and Grant meet and shake hands at Appomattox; Lincoln is assassinated in the crowded Ford's theater; the South Carolina Legislature, elected by the carpetbaggers, meets and passes pernicious laws, tending to degrade the Aryan south; the southerners arise in their might, forming an "invisible empire, and the Ku Klux Klans ride swiftly forth on their deeds of vengeance and mercy. Throughout all, there runs a tender story of romance.

Great Battle Is Staged.

In staging the great battle scenes in the earlier portions of "The Birth of a Nation," Griffith employed many novel appliances to get his effects. For the first time in the history of motion picture art, he utilized the telephone extensively. Griffith, in person, handled thousands upon thousands of players in a single scene, directing them by wire. In order that the telephone lines might not become entangled about the feet of horses and men in the mimic battle, Griffith laid them underground, making connections with all parts of the field, which was five miles in extent. He had a switchboard of ten wires directly in front of him, and in this way kept in touch with his lieutenants in every part of the great conflict.

The great battle scenes were also the first ever taken by a motion picture camera at night.

Mississippi-Blätter, Sonntag, den 12. März

MAE MARSH
Olympic

Olympic

Der anhaltend starke Besuch des Olympic-Theaters während der letzten Woche beweist, daß die St. Louiser sich (an Griffith's großem Bilderdrama The Birth of a Nation" dem achten Weltwunder) noch keineswegs satt gesehen haben. Es gibt Bücher, die man immer wieder lesen kann, ohne sie langweilig zu finden. Jedesmal findet man etwas neues, eigenartiges, was man nie vorher beobachtet hatte. Genau so bei Griffith's Meisterwerk. Griffith versteht es, in The Birth of a Nation", die Schrecken des Krieges in einer Weise zu beschreiben, die dem Zuschauer zu verstehen gibt, wie schön es ist, im Frieden zu leben.

Der erste Teil von „The Birth of a Nation" beschäftigt sich ausschließlich mit den Schrecken und Wirren des Bürgerkrieges, während der zweite Teil die Umwandlungen im Süden nach dem Kriege darstellt. Dieser zweite Teil ist auf Thomas Dixon's Novelle The Clansman" aufgebaut worden. Verbunden ist dieser Teil mit einer reizenden Liebesgeschichte, welche die endliche Aussöhnung zwischen Nord und Süd symbolisiert. Dem Zuschauer treten die Helden und Heldinnen des Stückes mit einer so lebendigen Charakteristik vor Augen, daß er vermeint, ein tüchtiges Theaterstück und nicht ein Wunderwerk der Kinematographie zu erblicken. Erhöht wird der Reiz noch durch die stimmungsvolle Begleitsmusik, die von einem auserlesenen Orchester vorgetragen wird.

EL PASO MORNING TIMES March 12. 1916

EPOCH MARKING SPECTACLE "THE BIRTH OF A NATION" OPENS AT TEXAS, MARCH 20

David W. Griffith's epoch-making spectacle "The Birth of a Nation," following its record breaking runs in New York, Chicago, Boston, San Francisco, and Los Angeles, will be seen at the Texas Grand theater the week of March 20. This work, apart from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other of the film of the current season.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of flashing literally thousands of scenes and covering a wide range of history and characters: slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern states; the ball on the eve of Bull Run, and the first triumph of the Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh Radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectators.

The love interest of the play is based on the friendships between the Cameronsof South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theater on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact fac-similes of the originals. Altogether, it is the first time in art production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $100,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay, now sounding the loud diapason of war, again sweetly harmonizing Dixie's songs and rhapsodies, anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the master's hall,"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well earned laurel of having created a new art, a new kind of grand opera, so to speak, that had not been even conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the Clansman; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper, as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp, as Lincoln, Lee, and Grant, respectively; George Siegmann as the mulatto lieutenant colonel of South Carolina; Walter Long, as the renegade negro Gus; Raoul Walsh, as Wilkes Booth; Mary Alden, as the octoroon housekeeper, Lydia; John Medlyn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell, as Dr. and Mrs. Cameron, and many others.

The production, as to be seen here, is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture machine operators, together with optical experts to readjust the theater projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are [illegible] at the evening performances [illegible]

Paducah Sun-Democrat
News-Democrat

The Birth of a Nation

"The Birth of a Nation" will open a three days' engagement next Thursday evening at the Kentucky. The same organization that appeared here last fall, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people, returns for a special engagement of three days at the Kentucky Thursday, March 16, and Matinees will be given Friday and Saturday.

Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction. Lincoln, Lee and Grant, the early glories of the Confederacy, the devastation of Gen. Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theatre, and the succeeding orgy of hate and oppression of the south—these passages and incidents pass rapidly before the enthrilled spectator and lead up to the terrific climaxes of [illegible] is devoted to what has been called "the second struggle between the North and South."

Seats go on sale [illegible]

THE KU KLUX CLAN IN ONE OF THE SCENES IN "THE BIRTH OF A NATION" SHOWN AT THE OPERA HOUSE ALL OF THIS WEEK

CATCHY MUSIC IN "THE BIRTH OF A NATION"

Art is long, says the poet, and outlasts throne or emperor. Occasionally, however, old art ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and remakes the world. This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which is being presented at the Opera House all this week with matinees daily.

Mr. Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: a new kind of grand opera—motion picture plus music plus mechanical effects—that bids fair to surpass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

"The Birth of a Nation" is in inspiring story of romance, love and patriotism culminating in the "times that tried men's souls," the times of Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a far wider scope and imparts a vastly greater thrill. New York, Chicago, Boston, San Francisco, Los Angeles crowded for many months the theatres where it was being simultaneously played.

For the first time in theatrical history a motion spectacle is being presented as a regular attraction at regular prices in regular first-class playhouses. The success speaks for itself. The Griffith drama comes here with a baggage equipment of two sixty foot cars, a complete staff including mechanical experts and stage crew, and a large symphonic orchestra regularly carried on tour—a company of 50 people altogether.

The story embraces beautiful romances of the Blue and the Gray; Ben Cameron the Clansman and his Northern sweetheart Elsie; Capt. Stoneman U. S. A., and sweet Margaret Cameron the South Carolina lassie. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lew, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raeul Walsh, Donald Crisp, Howard Gaye, John McGlynn, Ernest Campbell, John French, J. A. Beringer. There are plenty of seats left and they are going very fast for the entire week.

BUFFALO EVENING TIMES, WINSTON-SALEM, N. C., THE TWIN-CITY DAILY SENTINEL

STAR—"The Birth of a Nation."

ALBANY EVENING JOURNAL

"The Birth of a Nation."

To-day the seats go on sale for the return engagement, next week, of "The Birth of a Nation," at Proctor's Grand. The success of this famous spectacle is more than national in scope, for in Canada and London, England, as well as in this country, the patronage has reached the most amazing figures. No theatrical production of any country or century has given as many performances in ten months as has the Griffith spectacle, nor has been seen by as many people. Without question it is the most widely discussed play of modern times. In every city where it has appeared, the small cities as well as the large ones such as Boston, Philadelphia, San Francisco, St. Louis, Pittsburg and Los Angeles, it has established, as it has in New York city, a new record for number of consecutive performances given and length of stay. Everywhere crowded houses feature its engagements. In the theatrical world it has made history and demonstrated the fact that it is more popular than the greatest English speaking star or the most successful production of the spoken drama.

LILLIAN GISH AND THE SENTRY SCENE IN "THE BIRTH OF A NATION," AT ELKS' AUDITORIUM THREE NIGHTS, BEGINNING TONIGHT. ALSO MATINEES TUESDAY AND WEDNESDAY.

SAN ANTONIO EXPRESS

March 13

ORPHANS TO SEE "MOVIES"

Will Be Guests of Grand at "The Birth of a Nation."

All the orphans of the city, Catholic and Protestants, will be guests of the Grand Opera House at the regular matinee Tuesday afternoon. They will see "The Birth of a Nation," the famous moving picture play which was at the Grand for a week several months ago. The boys at the Bexar County Juvenile Home also have been invited by Sidney Weis.

"The Birth of a Nation" aroused much favorable comment wherever it was shown. It deals with the trials of the South during the reconstruction period and shows the work of the famous Klu Klux Klan, or White Caps. A beautiful love story runs through the various reels.

Globe-Democrat

March 13, 1916.

The Birth of a Nation.

Even the old saw will have to be applied to the film at the Olympic, to-wit: "Age cannot wither nor custom stale its infinite variety"; meaning, of course, D. W. Griffith's The Birth of a Nation. This truly great film creation has perennial value. It is so rich in detail that its opulence in this particular draw thinking men and women to try to fathom the work's astonishing effect on the beholder.

Above all, it is vivid history that we see unrolled before us. Fifty years after the events we see their faithful replicas shadowed and shadowgraphed.

The Birth of a Nation is more than mere instruction; it is in actuality education of a high order of efficiency. The film remains at the Broadway house until further notice.

"THE BIRTH OF A NATION" AT AUDITORIUM TONIGHT

D. W. Griffith is the most talked about, and probably the most sought after man in America. He learned how to plan things, in the making of the 5,000 scenes of "The Birth of a Nation," or he would be lost. He gallops thru the myriad-and-one business details of a theatrical success without turning a hair or developing the slightest case of "nerve." When the turmoil and the tumult dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation." As a Kentucky lad, the son of Brigadier-General J. W. Griffith, he drank in the Civil War naratives greedily. As he grew up came the poet's vision of the entire struggle and of Reconstruction Days. In the prime of manhood, awoke the genius to make it a reality.

While planning the Battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchener in England or McClellan on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand was a modern telephone switchboard. From it field wires ran to his various sub-generals. Mostly these wires were in conduits underground; they had to be, or the camera would have produced the anachronism of field telephones in Civil War time.

Thus completely equipped as a modern Joffre or Von Hindenburg Griffith saw everything and telephoned all his instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the 1861 pattern. When the infantry got busy, they used the antique Springfield muskets with the old-fashioned bayonets. As the men charge, it is to be seen that their uniforms are coatless and hatless; the clothing of others is tattered; the flags, even have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers. It is hard, grueling continuous work. Regiments, brigades, not companies are employed. There's everything from the far-flung panorama of the general battle to the handgrips of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the Battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "indoor" productions.

"The Birth of a Nation" will be shown at the Elks' Auditorium, for three nights, beginning tonight. Matinees will be held tomorrow and Wed-

St. Louis-Republic 3/13

"BIRTH OF NATION" STARTS SECOND WEEK OF NEW RUN

Harry Lauder, With More Songs Than Ever, Comes to Shubert Theater To-Day.

"The Birth of a Nation" opened the second week of its return engagement at the Olympic Theater yesterday. A big smattering of two crowds were "repeaters."

Walter Sanford, manager, said that from the first week's business, the Griffith epic appears to have gotten fairly away to another long engagement here.

Mar 13

SAN ANTONIO LIGHT

"Birth of a Nation."

Climaxes roll crest upon crest like ocean waves in a storm in "The Birth of a Nation," which opens a week's return engagement at the Grand opera house tonight. Sherman's march to the sea, the battle of Petersburg, the meeting of Lee and Grant at Appomattox, the assassination of Lincoln and the mad dashes of the Ku Klux Klansmen are only a few of the giant crests amid the 5000 waves of thrills. As an illustration of the methods of D. W. Griffith, the producer of this mighty spectacle of civil war and reconstruction days, a few words may be said of the staging of the battle of Petersburg. Griffith drilled his regiments, numbering 18,000 men, as faithfully as Kitchener in England or McClellan on the Potomac.

MONDAY EVENING Mar 13 / New Orleans La Item

'The Birth of a Nation' Merits Term 'Eighth Wonder of World'

Big Tulane Audience Aroused to Cheers by Splendid Spectacle

HENRY WALTHALL who plays the "Little Colonel"

D. W. GRIFFITH Producer of "The Birth of a Nation"

When D. W. Griffith's "The Birth of a Nation" was described as the "eighth wonder of the world," the term was not an exaggeration. The big audience which assembled Sunday night to witness the widely-heralded masterpiece of moving pictures was thrilled by the marvelous triumph of a new art.

It requires super-superlatives to give even a faint idea of the sweep and magnitude of the pictured drama. While its basis is "movies" as we have come to know them the ordinary moving picture and "The Birth of a Nation" compare as do a candle and a huge arc light.

Four of the front rows of the parquette have been partitioned off for the symphony orchestra of 45 pieces which accompanies all of the 5000 scenes which are flashed before the audience.

Tens of thousands of men and thousands of horses are used in many of the scenes. It is said that in several of the reproductions of battles, 20,000 men were used and this is apparently true. There are bombardments and sieges; retreats and charges; battles by day and by night; hand-to-hand encounters and charges with bayonets; and all the grim realities of war. In one scene, "War's Peace," the dead are piled on one another with gaping wounds revealed. Although it suggests the fearful terrors of war, there is nothing offensive in what would appear to be gruesome when badly described.

Lincoln's Assassination

Lincoln, Grant, Robert E. Lee, Sumner, are some of the big figures in the broad phase of the remarkable drama. The assassination of Lincoln is vividly shown. The interior of Ford's theater, with a fashionable audience and the players on the stage actually presenting "Cousin Kate" are shown. President Lincoln and his party are shown and every detail of John Wilkes Booth's murder of the executive is enacted with remarkable fidelity.

Another graphic scene shows a riot in the state house at South Carolina in the days of the carpet-baggers when the negroes in the house were in the majority.

Mr. Griffith is a genius—the Belasco of the motion picture art. The production is perfect. There is not a wasted moment in the twelve reels and the most astounding effects are accomplished without resort to "tricks." In the score of skirmishes and battles and encounters between the Klu Klux Klan horses are seen to drop in their tracks when shot and men plunge from their horses with astounding realism. Many of the scenes, aside from their dramatic action, are exquisitely beautiful. Mr. Griffith has an eye for wonderful pictures. In one instance horsemen are silhouetted on the crest of a hill with the sky reddened by the setting sun as a background.

All Credit to Griffith

Thomas Dixon's "The Clansman" in a measure furnishes the basis of the plot of "The Birth of a Nation," but all of the credit for the story in its present form belongs to Mr. Griffith. The company of players includes Henry Walthall, Mae Marsh, Lillian Gish and fifty other well-known movie players, to say nothing of the thousands of thousands who are seen on the screen.

"The Birth of a Nation" takes rank with the greatest dramatic productions of all times. The scale of prices range from 50 cents to $2. "Is it worth $2" is the question that will be asked by many. The answer is that it is worth $2 if any entertainment ever devised by man was. Only a few rows are $2. There are seats to suit any purse.

The Tulane audience is usually staid and conservative, but Sunday night men and women stood and waved their arms and shouted at the top of their voices during some of the scenes.

There will be a matinee daily.

Mae Marsh, ... a leading role in "The Birth of ... now playing the Wells-Bijou.

NEW ORLEANS DAI...

AUDIENCE CHEERS AND WEEPS OVER 'BIRTH OF NATION'

"Liberty and Union, One and Inseparable, Now and Forever!"

The Tulane audience Sunday night gave a mighty cheer as the immortal words of Daniel Webster were flashed on the screen during the presentation of "The Birth of a Nation."

The new North and South, given a better unnderstanding of the war and its horrors in the stupendous production by David W. Griffith, arose as one person when "America" and "The Star-Spangled Banner" were played just before "the end" flashed on the screen.

The patriotism of a New Orleans audience was stirred as never before by "The Birth of a Nation." Old and young, poor and rich, in the gallery and in the choice seats, united in the heartiest cheers and shouts of applause and often wept together.

New Orleans had heard much before about the great Griffith production. It has been shown in nearly every city in the country. It was viewed by record-breaking crowds and forced to stay months in many places. Public schools were dismissed frequently in many cities to give the children a chance to see the most wonderful of historical and educational films.

Record Crowds Are Expected.

And Sunday night at the first run of the masterpiece, a good crowd was present. The prices, it had been thought, would cause New Orleans to hesitate. It was the first time a $2 to 50-cent film play attempted to come into the Crescent City. But, instead of slim houses, there undoubtedly will be standing room only for many weeks.

The play is in two parts, beginning at 8:15 o'clock sharp and ending at 11:15. The intermission is eight minutes. An orchestra of 30 pieces is carried.

Here are a few facts about "The Birth of a Nation:"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and destroyed by fire.

The biggest battle of the civil war re-enacted.

Ford's Theater, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 3,000 yards and the Ku Klux costumes 11,000 yards of cloth.

Night photography of battle scenes invented and perfected at a cost of $5,000.

Wonderful artillery duels in which real shells—costing $50 apiece—were used. Miles of trenches; thousands of fighters; "War as it actually is."

Tweelve thousand feet of film in the public pictures represent 100,000 feet of actual photography.

War's Horrors Are Vividly Shown.

Anyone who believes in war should see the show. Morally and educationally, it establishes the futility of war as conflict, is the true press agentment.

The program announces:

"Great care has been taken not to glorify battle. Even the music that in its motif of glorification is sung the note of terror and desolation which is the real truth of war.

"Armies seldom settle disputed questions of state. But where they accomplish this much, in the wake of such arise newer and more terrible questions. But for the hatreds engendered in the civil war, the suffering of the reconstruction period would never have been known."

Here are a few of the notable names in the production. Henry Walthall, Miriam Cooper, Mae Marsh, Joseph Crowell, Spottiswoode Aiken, J. A. Loringer, Maxfield Stanley, Jessie Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, Wallace Reid, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, William de Vaull, William Freeman and Tom Wilson.

"The Birth of a Nation" will be shown at daily matinees and every night.

New Orleans La

THE TIMES-PICAYUNE, MONDAY, MARCH 1...

"THE BIRTH OF A NATION" MOST INSPIRING DRAMA EVER STAGED

Begins Indefinite Engagement at the Tulane—Sam Chip and Mary Marble Head New Orpheum Bill

"The Birth of a Nation" is the most remarkable and inspiring drama ever staged. The great film-play opened an indefinite engagement at the Tulane Theater Sunday night and delighted beyond measure a packed house. Pretentious as have been the claims of the advance notices, the photo-drama made good on every assertion because it is undoubtedly the greatest dramatic production ever executed.

It is very unfair to think of "The Birth of a Nation" as a "movie." Conceived and executed by artists on a scale so vast that it gives the auditor a new conception of the historical events it presents, the great film mounts above the motion picture we have known, and transcends even the legitimate drama. We need a new word in the language, a new noun, to apply to this departure in theatrical art.

"The Birth of a Nation" is founded upon Thomas Dixon's "The Clansman" and, following the general outline of the Dixon story, not omitting the love theme, it presents the stirring events of the Civil war and the reconstruction. None of the zest and appeal of the romance of "The Clansman" is lost in the film version. If anything, its winsomeness is enhanced.

D. W. Griffiths, who became world-famous through this photo drama which he conceived and staged, has painted with the sure hand of the artist. Some after scene has a charm and beauty that defy description. He runs the gamut of human emotions and plays oftenest on our softer moods, but alternates the cruel with the lovely and the stern with the humorous so a maximum of effect is obtained.

It is difficult to understand the immensity of the production without seeing the film. The press notices say 18,000 persons, 3000 horses and riders and 5000 scenes were used in the film. Having witnessed Sunday night's performance the writer believes every word of it.

Altogether aside from the entertainment feature, "The Birth of a Nation" is of great value from an educational point. No youngster who has progressed sufficiently to have mastered a little American history should be permitted to miss the film, and no "grown-up" who cares to really grasp the score and significance of the event of the era that tried men's souls," can afford to fail of at least one visit to the Tulane.

To attempt any detailed description of a production of such magnitude and scope as this photo-drama would be highly presumptious on the part of the present critic. It must suffice the reader to be told that the film is worth the time and the money of every last man and woman in New Orleans.

Two performances will be given each day, one beginning at 2:15 o'clock and one at 8:15 o'clock. The drama is divided in two parts, an eight minute intermission being allowed. The run requires ... hours.

... very enthusiastic reception given by the crowded houses that ... a new record ... advance sale of the ... begun. ... film ... ably will make ... leans. A heavy ... performances ... South ... of the "S. R. O." ... part of the week.

Although the leaders of the opposing forces in the civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," coming to the Texas Grand next week, the scene in which General Grant receives the surrender of the army of the south from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope, he sits with bowed head most of the time, while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand and the great generals of the great war for a moment face each other. Then, with military salute, they part and the incident of Appomattox Court House is closed.

Mar 13 / New Orleans La

Lex 3/1/13

AH EVENING SUN

Kentucky—"The Birth of a Nation."

en David W. Griffith started utdoor staging of the Civil and Reconstruction scenes iz Birth of a Nation," which will own at the Kentucky 3 days ng Thursday, March 16, mati- Friday and Saturday, he was onted with seemingly insuper- difficulties. An area of private was required about as large as orner of Belgium occupied by Anglo-French forces.

this emergency, the county au- ties of "The Birth of a Nation" cing locale were applied to. finally consented to mark off rea of ten square miles for the of the horsemen. Along all the within this area, the county nissioners posted notices for- ng all traffic on "the day of " Pedestrians were also ed off. But the roads them- did not look Southern. David th handled this difficulty—with authorities' permission—by re- ng such of the highways as d come within the camera's eye. tons of sand and gravel were d by gangs of his workmen. scape engineering changed the of the landscape to the rounded piney woods and deep gullies d North State. The race of the bern clansmen to rescue their h Carolina brethren took place e appointed day, without an ac- t or a flaw. After it was over, Griffith's men scraped the sand he macadam roads, took down signs, and life in the sleepy tryside resumed its normal e. It cost about $25,000 to do trick—the producer thinks it worth all the cost, particularly hearing the enthusiastic com- s of "The Birth of a Nation" ns on his work.

3/3

INGT ON LEADER-

of a Nation Wee kof March 20. official biographer of David W. h, the great motion picture pro- asked for some data and got the r that "he was born in Ken- that he grew up in a house like boys; started out after his school llege days to find his place in orld, and that since he went into siness of producing pictures he ved most of the time under his

angely resicent about his person- irs, the creator of "The Birth of tion," to be seen at the Opera next week, (when you know has one of the most interesting alities in the world.

men owe more to their parents he famous director does to Brig- General John W. Griffith and ary Perkins Griffith. The father distinguished command in the rn army. He died when D. W. h was but a lad, nevertheless irth sense of military strategy he boy inherited and the vivid ion of Civil War campaigns that l Griffith used to tell have re- d ever with the son. Mrs. Grif- he mother, was David's best She gave him a good educa- tooled him in the old-fashioned y of Kentucky, and watched his and progress with a whole- love and devotion. Mrs. Grif- ed long enough to see her son fame.

Lexington (Ky) Herald 3/3

E BIRTH OF A NATION."

Premier performance March 3, 1915, at the Liberty Theatre, New York. Some of the subsequent productions were: Tremont Theatre, Boston Mass., beginning April 10; Illinois Theatre, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon Theatre, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and the pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee — Grant shown at Appomattox; Ford's Theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commanded a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth.

Night photography of battle scenes invented and perfected at a cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece were used. Miles of trenches—thousands of Confederate and Federal fighters—"war as it actually is."

First time in the history of theatricals for a motion picture to be handled and presented as a regular attraction. It requires two sixty foot cars to transport the equipment. A regular traveling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to readjust the theatres to scientific focal requirements.

Not depending solely on the local musicians, a complete symphonic orchestra is carried. The musical score is synchronized to the several thousand distinct and individual scenes.

The spectacle has met strong opposition at various times but has been approved by every Board of Censors with one exception in the United States and by scores and scores of the most eminent United States Senators and Representatives, Governors of States, Judges, Publicists, diplomats, educators and clergymen. It has been viewed and commended by a large number of priests and ministers than had ever previously approved a theatric entertainment.

Receipts and attendance have likewise made a new page of theatrical history. Within the first eight months the gross attendance was approximately 1,500,000. Receipts have dwarfed those of "Ben Hur" and every other great spectacle hitherto presented.

Artistically, "The Birth of a Nation" combines exquisite domestic comedy and romance with the grandeur and thrill of history greatest moments, inculcating the lesson of patriotism that springs from the "nation re-born" as a result of the War between the States and Reconstruction.

This wonderful attraction comes to the Opera House week of March 20th with daily matinee. Seat sale Tuesday.

Lexington (Ky) Herald 3/13

Aladdin's Lamp Not In It With the Came

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out striking effectiveness in his world mous work. Miss Marsh is red hea and clever far beyond the reach of eighteen years.

Lillian Gish is pronounced the fi type of blond on the motion pic screen in America. She has been in movies now for several years, be ning under Griffith's direction wh mere schoolgirl. She has pla world of parts and is known as Miss Marsh, who is bel millions as the Maude Adams motion pictures.

These two girls between the over $1,500 a week and have co with the big producing firms land, which means they earn th aries for fifty-two weeks in ever

Miriam Cooper is the newest m of the trio and has only been tures about a year now. She ha forward steadily, and her work i Birth of a Nation" has enhanc earning capacity. Miss Cooper southern type. She is willowy and guid and a pronounced brunette, ing a complete contrast to the bril shock of Mae Marsh's red hair and golden blonde of Lillian Gish.

MARCH 14, ILLINOIS

BIG CROWD AT PLUMB ENJOYES GREAT PICTURE

"BIRTH OF A NATION" DRAWS FULL HOUSE AND BIG AUDIENCE IS UNANIMOUS IN ITS VERDICT OF APPROVAL.

SPECIAL PERFORMANCE

In Order to Accommodate All a Second Matinee Has Been Announced for 3:45 on Wednesday.

It was a capacity house which greeted the first performance of "The Birth of a Nation" at the Plumb last evening, and the enthusiastic plaudits of the big audience was the best criterion of its appreciation of this remarkable presentation of "The Clansman" in the silent drama.

So great has been the demand for seats the management has announced a special matinee performance on Wednesday afternoon at three-forty-five for school children and adults. The former will be admitted to any part of the house for fifty cents, and the adults for one dollar. Seats will be placed on sale at the box office at twelve o'clock on Wednesday, and this special matinee has been arranged in order to accommodate the large number who have not been able to secure tickets for the other performances for which there are still a few good seats left on the main floor.

In "The Birth of a Nation" Director Griffith has presented a marvellous production, and the splendid cast handles the various roles in the most praiseworthy manner. One of the most thrilling scenes in the entire picture is the formation of the Ku Klux Clan, and later its capture of the negro whose body is thrown on the porch. This together with the finding of the Little Colonel by her soldier brother, after her fatal leap to escape her pursuer, stands out as the most powerful scenes of the drama, for they are the kind that grip the heart, and the rounds of applause they received proved they had "struck home."

Horrors of Reconstruction Period.

There is a touching love story which winds its way through the stirring scenes, creating a keen interest in the fortunes of those around which it entwines, and the horrors of the reconstruction period are faithfully portrayed, as well as many historic incidents which lend dramatic intensity to the scenes enacted.

The human element is at all times uppermost, and the drama, which quite faithfully depicts a period in the history of this country over which few care to linger, portrays life as it appealed to the historian, for the passions of men ran high during these thrilling days, and the brute in man—both white and black—was often uppermost.

One of the finest characters in the drama, and one which has excited the most interest, is the splendid portrayal of the character of Lincoln at this particular period. The artistic manner in which this difficult role is handled well deserved the praise accorded it.

Splendid Music.

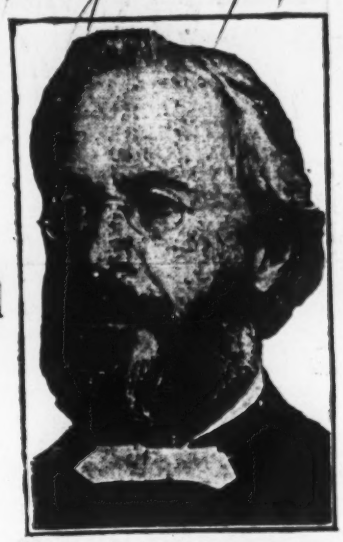
But the feature of the entire production is the fine orchestra of twenty pieces which so graphically portrays the thrilling scenes enacted on the canvas. The power of music has seldom been borne home with greater force than in the wonderful musical setting with which this drama has been provided. This in isolf is alone worth the price of admission, and the stirring strains of the national airs never fail to provoke a storm of applause.

While the Birth of a Nation has established a new record in prices for motion pictures in this city, all who attended last evening were unanimous in their verdict of approval. On all sides were heard words of praise for the fine evening's entertainment, and many unqualifiedly declare it the greatest as well as the most remarkable product of the silent drama they had ever witnessed.

most a...
plished without ...
the score of skirmish...
encounters between the ...
horses are seen to drop in ...
when shot and men plunge from

Easton (Pa.) Daily Express 3/14

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

It is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than such prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period ... with the dovetailed scholarly ... which is his made of the wider ... of events with in the play covered, the production one of surpassing educational value to those who ... other young children still or even ... born in the stirring years of 1860 to ... A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the combatants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war disgustable and devilish. It contains an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand, the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart of the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln.

"The Birth of a Nation" has my unqualified approval.

Buffalo Evening News 3/14

BUFFALO EVENING NEWS:

Star—"Birth of a Nation."

"The Birth of a Nation" is enjoying the same popularity at the Star this week as it has for the past three weeks. Capacity audiences were at the two performances yesterday. According to statistics kept at the box office approximately 50,000 persons have seen this wonderful picture since it has been here. This is a record for either the silent or spoken drama.

David Griffith's interpretation of Dixon's "The Clansman," is a wonderful achievement. War scenes are particularly splendid and there is an unusual opportunity afforded to make a mind comparison of the present status of the manner of carrying on war with the old way. The story treats of the stirring events in the South subsequent to the Civil war and shows what reconstructive work was necessary.

Next week the Star goes back to the spoken drama. "Potash and Perlmutter" will be there for a week.

The Telegraph

MARCH 14, 1916.

Mitchell on His Way.

A wireless message received at D. W. Griffith's office yesterday brought word that Theodore Mitchell is aboard the steamer New York, due in New York today. Mr. Mitchell went to London about six weeks ago to lease the Drury Lane Theatre for the exhibition of "The Birth of a Nation."

N.Y. Mar 14

ALBANY EVENING JOURNAL

"The Birth of a Nation."

In his great spectacle, "The Birth of a Nation," which comes to Proctor's Grand all next week, commencing Monday afternoon, D. W. Griffith utilizes a full operatic score for the first time in connection with a moving picture presentation.

It is the Wagnerian idea fitted to the screen drama and the synchronization is so perfectly adapted to the story that it becomes a very important part of the narrative. The score was arranged by Joseph Carl Breil, the eminent composer, who spent months with Mr. Griffith while he was making the picture and caught his thematic ideas in the snatches of tune that Griffith hummed while he was working out his dramatic ideas. It is, without question, the most unusual score ever devised, for in addition to Mr. Breil's original compositions it numbers excerpts from many of the celebrated old master's works as well as martial airs and famous old plantation melodies. The seats are now on sale at the Grand for the entire week.

Mar 14

BUFFALO EXPRESS

BIRTH OF A NATION

Griffith Spectacle Now in its Fourth Week at the Star.

More than 50,000 persons have seen The Birth of a Nation in its three-week engagement at the Star theater. This is the last week for the Griffith spectacle. There is little chance that the film will again be seen in Buffalo for years.

There are thousands of scenes and thousands of persons and horses. A whole city burns. Regiments in hand-to-hand battles in the trenches. Mobs surge up and down city streets.

Saturday night will close the engagement of The Birth of a Nation and on Monday next the Star will revert to the spoken drama through the engagement of Potash & Perlmutter, who will return, for one week with the matinees Wednesday and Saturday afternoon. This is the same production and practically the same cast which proved to be last season's biggest success at this popular playhouse.

EASTON DAILY EXPRESS

"The Birth of a Nation."

The attraction at the Orpheum week of March 20 is D. W. Griffith's mighty spectacle, "The Birth of a Nation." The engagement begins with a matinee next Monday and continues for six nights and six matinees. This is the great production which made a record run of over 500 performances in New York city, where it created the sensation of the season. It is estimated that over ten million people have seen the production since it was originally brought out in the East. It has other sensational runs in Philadelphia, Boston, Chicago, San Francisco and Los Angeles. Mr. Griffith was eight years in producing this wonderful story. He employed 18,000 people and 3,000 horses for the spectacular rest of the work, making the enormous figure of half a million dollars.

The story is one of romance and adventure linked to the most critical periods of American history. It records its facts with the quality of lightning and yet never departs from the fundamentals of truth. Love and conflict are its base, but a myriad of details illuminate the narrative and lift it so far above anything our state has ever had that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the film is an operatic score which carries current themes with every character and character in the epic. The wonderful score, which is a great addition to the drama, is in itself a remarkable work of art. As a result of forty travels with the show to handle the musical feature of the presentation.

That part of history dealing with the rise and fall of the slave problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is produced in great battles and all the thrilling things which take place of war.

H OF NATION A GREAT FILM

's Masterpiece De- Capacity Audience. h gripping and In- tive.

Griffith's film masterpiece, a Nation" opened a three gement at the Auditorium to a capacity audience and justified the expectations rons. Many in the audience the picture before, but this tract any form the applause siasm shown by the entire he sounds during some of ing dashes of the Ku Klux mbled a crowd at a baseball re than a theater audience. is a gripping and realistic the Reconstruction days on Thomas Dixon's novel, sman." Many of the scenes in South Carolina, and there e in the audience last even- had lived through the scenes upon the canvas; all had em from their fathers or ers.

cture lasts about three hours, x follows climax in such rap- sion and the interest is so that one forgets the lapse Griffith plays on the emo- his audience as a master plays n; one moment he has tears eyes, the next they lean for- their seats with bated breath Ku Klux Klan starts on their of vengeance; but to attempt be the picture in detail is fol- re a seat for one of the re- performances and see the your life.

hotography is wonderful and ain Griffited shows his love l and accuracy, while the in- music, interpreted by a y orchestra of twenty pieces the price of admission. The aries from spirited marches, etc., to the old-fashioned melodies.

aracters are all well chosen their roles with such earn- and effect that one forgets only on the screen. The udes such notable screen stars W. Walthall, Wally Reed, Lil , Marsh, and others too to mention.

cture will be shown twice to- twice tomorrow and if you been lucky enough to see it, thing you can do this morning rchase a seat for one of th g performances.

Buffalo Courier

RCH 14, 1916.

The Birth of a Nation."

ffith's photoplay spectacle, of a Nation," which it took e eight months to produce, st week of its Buffalo en- with afternoon and night s yesterday at the Star entering upon the closing gement of this stupendous ounce that it will be the nity Buffalonians will have the film is to make a stralia and other foreign

ffalo critics have passed the above, adapted from el, "The Clansman," and has been almost unanimous to equal the photoplay n hitherto on the screen. th, the producer, claims Birth of a Nation" has serv- aint thousands of school ughout the country with ts of the great reconstruc- as years of studious at- t books never would have urrender of Lee to Grant; ation of Lincoln and battle follow out facts connected of the greatest clashes of between the states are a few sting things portrayed. ng through the streets of -to-hand combats and the t a town are some of the tures that cause audiences the expense that must curred in screening the gh in certain sections of n element of race hatred ndered by "The Birth of it is said Buffalo has ac- production largely as a drama that tells a true

ght will terminate the "The Birth of a Na- Monday next the Star to the spoken drama gagement of "Potash which will return to k with the Wednesday matinee. This is the n and practically the proved to be last sea- uccess at the popular

Olean City Sentinel
Winston Salem N.C.

MARCH 14, 1916.

"THE BIRTH OF A NATION" A THRILLING SPECTACLE.

Thrilling in its dramatic climaxes, awe inspiring with its historicaly correct portrayal of the stirring days of the Civil War and the reconstruction period following, accompanied by the finest orchestra music that has ever been heard here with any attraction, the widely heralded photo spectacle, "The Birth of a Nation," was presented for the first time at the Auditorium last night before an audience that packed the house as seldom packed before.

Many persons are likely to think there is no photoplay under the sun that could be worth $2 a seat—or $1 or 50 cents. But they are mistaken. One cannot sit thru the wonderful spectacle, "The Birth of a Nation," without agreeing when it is all over that it is worth the price. When one considers the thousands of people necessary for the taking of the picture, the immense amount of money necessarily expended to take the historic scenes, the hundreds of horses used in the later scenes of the play, one cannot help but feel that it surely cost many fortunes to make and produce such a spectacle.

It is useless to attempt to describe the picture in detail. It is hardly necessary for it is safe to say that every person who can crowd inside the theater today, tonight or tomorrow will be there. It baffles description in a way for only by seeing for one's self can one imbibe the excitement of the occasion. Frequent yells from veterans in the audience, the bugle calls of the orchestra, the magnificent yet awful battle scenes, combined with a score of exciting incidents in connection with the story that runs thru the picture, unconsciously enthuse the spectator until almost without realizing it he is joining in the yells and cheers as the scenes shift rapidly. The battle of Gettysburg, the surrender of Lee, the Ku Klux raids all tend to arouse the highest passions of man and these passions are bound to find expression.

Probably never before has the Auditorium rung with such cheers and applause as permeated that structure last night. It was wonderful how the picture could grip one with its intensity of purpose. Billows of cheers and yells rose one after another. As a Confederate victory was recorded in a battle scene the yells were deafening. As the tide flowed the other way silence prevailed, only to be aroused immediately by another Confederate gain.

The story of "The Birth of a Nation" follows closely the theme of Thomas Dixon's "The Clansman," altho the picture shows more in three hours than a play could show in three weeks. The horrors of the days following the war are faithfully pictured. The assassination of President Lincoln and other scenes were taken with pains to secure historical accuracy in staging and recording. The spectacle gives one a better idea of the history of the years from 1860 to 1870 than one could possibly gain from books or newspapers.

"The Birth of a Nation" is here thru today and tomorrow. There are still seats to be had for each of the remaining performances and if every person who can does not secure a seat for one of these performances it will be a pity and an everlasting regret on his part. Every ticket was sold last night and every ticket is sold for this afternoon.

H. F. A.

BIRTH OF NATION APPEARS AT PLUMB

WONDERFUL PICTURIZATION OF WAR AND RECONSTRUCTION SCENES IS PRESENTED.

Stupendous in scope and virile in its reproduction of the great Civil War and Reconstruction period, the "Birth of a Nation' played to a capacity house at the Plumb theater last evening. In a wonderful picturization D. W. Griffith has presented to the American people a vivid portrayal of the terrible scourge of war, for the first part of the play deals entirely with the scenes leading up to and during the Civil War. The bursting shells and mad rushes of troops into a certain death are but some of the things that makes one realize that war truly is hell. Doubtful indeed are the actual battle scenes more terrifying than those depicted last evening.

The second part of the play opens with the reconstruction period, firstly the assassination of Lincoln, the best friend the south ever had, and secondly the scenes of the carpet baggers and misguided colored folks and thirdly the organization of the Klu Klux Klan. The assembling of the Klu Klux Klan in one scene is without doubt the greatest spectacle ever produced, for literally thousands and thousands of uniformed Clansmen line up ready for an evening's work.

Of course there is a delightful love story that wends its way through the picture, and this naturally relieves the tenseness of the situation at several points and injects a pleasing sentiment.

And the music. With the eighteen pieces with harp in the pit and two buglers behind the scenes, the entire picture is enlivened by the trumpet and crash. The battle scene which is a lengthy and detailed one would become monotonous were it not for the music which emphasizes the attacks and rushes quite as vividly as the pictures themselves.

So far as opposition to the Birth of the Nation on the grounds that it creates race prejudice, there is no argument. There is nothing in the entire picture which would create any prejudice of any kind. True, the picture shows up the unfortunate colored people during the reconstruction period, but not nearly so despicable are the colored folks pictured as are the carpet baggers of the north who were responsible for the troubles following the war.

So strong has been the demand for admission to the Birth of a Nation, that it has been decided to put on an additional matinee tomorrow afternoon at 3:45 principally for the children. There will be no reserved seats and the price will be 50c for children and $1.00 for adults.

Mar 14
SAN ANTONIO EXPRESS

"THE BIRTH OF A "NATION" RETURNS

GRIFFITH'S VAST PHOTODRAMA AT THE GRAND AGAIN APPEALS STRONGLY.

At the Grand Opera House: "The Birth of a Nation," D. W. Griffith's photodrama and spectacle of American history. Engagement through Saturday night, with two showings daily.

Greater praise can no theatrical attraction have than this: That those who were enthusiasts at its first appearance, rally, when the consideration is not that of a "nominal" price of admission, as enthusiasts of its return engagement within four months thereafter. In the Grand Opera House last night were November spectators, returned for another lesson in the construction of drama that observes the best intrinsic ideals and reflects the essence of historic truth, and for another evening of keen enjoyment.

Since San Antonio originally looked upon "The Birth of a Nation," as before, discussion of this amazing photodrama has been countrywide. Some vocabularies, here and there, have been exhausted in the controversy as to whether Griffith's thrilling and majestic conception of the "invisible empire" that saved the South from greater woe than was poured into all the years of Civil War, and the Nation from even greater loss, were not reprehensible as an excitant of sectional prejudices and racial wrath. Happily, however, this mistaken controversy is itself now exhausted—because of its own bloodlessness, no doubt—and "The Birth of the Nation" is everywhere accepted as a true, honorable and generous picturization of the making of the New South, veritably the birth of the United States; it is everywhere admired as the acme of brilliant ideas in natural stage settings; it is everywhere applauded as an edifying service to the intelligence, as an appeal to the finer sentiments of patriotism and of love, and—perhaps most of all—as an entertainment without parallel in all the record of motion pictures.

When it is said that this long unrolling of history, romance and intrigue—the events of nearly two decades or, rather, the condensed National developments of that period—constitutes a liberal education, the point must be conceded that very many of our people will acquire an American education in this way who might easily be apt to slight it so far as printed histories, famous art and personal reminiscence are concerned. None who sees this vivid, stormy, realistic depiction of the second critical period, so-called, in the life of the American Nation, can fail to grasp the force of underlying moral and political principles quite as convincingly as he understands its public incidents and absorbs its personal story of the lovers whose fate is ordered by the mighty hands of the Ku Klux Klan. To be emotionally stirred by the action of the mysterious klan, or by the final battles in the War of the States, or by the fearful errors of carpetbag rule that gave rise to the klan, is not to be stirred to vindictive partisanship for the bygone cause of either the South or the North; but it is, indeed, to feel the spur of true Americanism the more keenly in the realization that the gravest wounds of the past have been healed by the strength and the wisdom of union.

If this notice is a discussion, rather than a review, of "The Birth of the Nation" on the side of its historic values and the value of its patriotic appeal, it is because the wondrous pictures themselves and the story they form have long since become household words. Onto the screen there come both the brightness and the darkness of Southern life before, during and after the great war—the carefree days on the plantations, the accomplishment of secession, the appeal to arms, Sherman's march to the sea, the battle of Petersburg, the surrender at Appomatox, the assassination of Lincoln; then, the advent of deeper dangers still: carpetbag misgovernment and the most cruelly bitter betrayal of the negroes thereunder. Then, tending through the course of an engrossing love story of North and South, follow the founding of the Ku Klux Klan and its terrific vengeance on those who would utterly wreck the fairest region of the Union. A vast theme of tragedy has its ending in an inspiring note of personal happiness and of national glory.

All this versatility and splendor of story and scenes has been made known even to those with whom "The Birth of the Nation" is thus far merely a matter of striking reputation. Reason suffficient for its return here is that it should be missed by no one and that it well rewards more than one seeing. Indeed, it well rewards a second hearing, as well; for in the excellent symphonic rendering of its Breil score there is as much poetry, patriotism and sweeping dramatic fervor as in its wild rides of the klan and in its battlefields.

"The Birth of the Nation" is all things to all lovers of "movies" for more than the massive scale of its spectacles, its remarkable properties, its legion of actors and its beauty of outdoor photographic work. Its "stars" are motion picture celebrities of certain favor, the intimates of every frequenter of picture playhouses. Their playing in this story of infinite character scope and emotional effect is undoubtedly the topmost of the triumphs of Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Ralph Lewis and associates; and the representations, both physical and histrionic, of the famed characters of the Civil War's close—Lincoln and the generals of both armies—is incomparably artistic.

As an example of music's grandeur surrounding the silent drama, "The Birth of the Nation" is supreme. As an example of historic accuracy blended with romance itself historically consistent, this photodrama is a monument to a sort of playwriting latterly neglected and always popular and worth while, and the masterly adaptation and originations of Griffith are to be credited therefor in measure far greater than may be accorded Dixon for his story of "The Clansman," on which these are based. But as an example of the unstinted devotion of money and of artistic method to the designing of a magnificent stage theme, "The Birth of the Nation" takes rank far above and beyond any other theatrical production ever achieved.

Buffalo Courier

MARCH 14, 1916.

"The Birth of a Nation."

The last week's engagement of "The Birth of a Nation" opened yesterday afternoon at the Star theater, and as on previous occasions, the theater was crowded both in the afternoon and evening. The fame of this film, depicting in a most striking manner the terrible days of the Civil War, has been spread broadcast, and all those who have not seen the film during the past three weeks should endeavor to do so during the course of the next few days.

This photo-play spectacle, produced under the direction of D. W. Griffith, is founded upon the book entitled "The Clansman." There are scenes during the course of the film when over 10,000 people appear before the eye at one time. It took over 18,000 people eight months, continuous rehearsing, to produce this picture. The magnitude of the scenic effects cannot be expressed, and one sits during the course of three hours speechless at the marvelous feats performed by the soldiery and headliners of the film.

Some of the most predominant features are the surrender of Gen. Lee to Gen. Grant, the assassination of President Lincoln and the various battles which marked this bloody period of revolution. The audience sits aghast at the mammoth expense of producing a film where thousands of people rush through the streets of a city, destroying everything of value within their wake, the mob scenes in the city of Piedmont and the arrival of thousands of clansmen bearing down upon the enraged and debauched mobs.

Saturday night will be the last opportunity Buffalonians will have to see this wonderful historic and educational production, as the film leaves next week for a tour of Australia and other foreign countries. There will be matinees every afternoon.

LEXINGTON LEADER—

Birth of a Nation.

D. W. Griffith is the most talked about, and probably the most sought after, man in America. He learned how to plan things, in the making of the 3,000 scenes of "The Birth of a Nation" or he would be lost. He gallops thru the myriad-and-one business details of a theatrical success without turning a hair or developing the slightest case of "nerve." When the turmoil and the tumult dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation." As a Kentucky lad, the son of Brigadier-General J. W. Griffith, he drank in the Civil War narratives greedily. As he grew up came the poet's vision of the entire struggle and of Reconstruction days. In the prime of manhood awoke the genius to make it a reality.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers. It is hard, gruelling continuous work. Regiments, brigades, not companies are employed. There's everything from the far-flung panorama of the general battle to the handgrips of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the Battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "in-door" productions.

"The Birth of a Nation" will be given at the Opera house all next week.

(Adv.)

PADUCAH EVENING SUN

The Kentucky—"The Birth of a Nation."

Everybody interested in the possibilities of war finds in D. W. Griffith's spectacle, "The Birth of a Nation" which comes to the Kentucky starting Thursday night, a thrilling association with the issues of today. The great crisis of 1861-'70 as pictured in the play havs their lesson for the Americans of today. The North and the South in an internecine struggle; the strategy of the Petersburg campaign and of Sherman's march to the the Sea; Lee's surrender to Grant, and the aftermath of war in the Reconstruction period—all these form a serial of martial and political events that enchain the spectator's interest. Out of the terrible conflict a new nation, united by spiritual as well as geographical ties, was born. The fire of American patriotism never burned brighter than it burns today, and the play which shows the evolution from the past to the present will be gladly welcomed at its second presentation at The Kentucky Thursday night. Seats are now on sale for all performances.

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The Review - Bayonne (N.J.) Mar 14

THE SURRENDER OF GENERAL LEE AT APPOMATOX; A SCENE IN "THE BIRTH OF A NATION."

SEATS LEFT FOR "THE BIRTH OF A NATION"

Contrary to rumors, there are plenty of good seats left at the Opera House for this week's engagement of "The Birth of a Nation" at that theatre. Seats can be had at all prices for all the performances. Matinees are given daily starting at 2:15 and every evening at 8:15.

Reduced City - Tri. Sun 3/14

Scene in "THE BIRTH OF A NATION," at the Kentucky, starting Thursday, March 16th.

BIRTH OF A NATION.

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Opera House the week of March 20, with daily matinee after Monday.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpet-bagger regime—these great events and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons, of South Carolina, and the Stonemans, of Pennsylvania. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's Theater on the night of the Lincoln tragedy, the peace of Appomattox, and the South Carolina legislature of 1870, are exact fac-similes of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Fifteen thousand people, and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the most outstanding characters.

Among the distinguished principals engaged for the production are Henry B. Walthall, the distinguished stage actor, whose family connected with the story, in the role of the Clansman; Lillian Gish, as Elsie Stoneman; Mae Marsh and Miriam Cooper, as Flora and Margaret; Ralph Lewis, as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp, as Lincoln, Lee and Grant, respectively; George Seigmann, as the mulatto Lieutenant Colonel of South Carolina; Walter Long, as the renegrade negro Gus; Raoul Walsh, as Wilkes Booth; Mary Alden, as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell, as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron, as the young soldiers; Spottiswoode Aiken and Josephine Crowell, as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried on tour. The latter includes a large symphony orchestra of expert musicians. adv

Republican News - Kilmer

MARCH 14, 1916.

The Kentucky—"The Birth of a Nation."

Although the leaders of the opposing forces in the Civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Kentucky, starting Thursday night, March 16, the scene in which General Grant receives the surrender of the army of the South from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's faace clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time, while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal, meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

The same symphony orchestra that appeared here last fall is carried. Seats are now on sale for all performances.

ST. LOUIS

TONIGHT IS THE PERFORMANCE OF 'BIRTH OF NATION'

Olympic Theater to Celebrate Record Attendance by Decorating Showhouse With Flags and Providing Special Music.

Without any special [illegible] versatile press agent and without startling announcements or [illegible] trumpets the Olympic Theater will celebrate tonight the two [illegible] formance in St. Louis of David W. Griffith's epoch-making spectacle "The Birth of a Nation," which is [illegible] doubt the greatest and most [illegible] film production that has ever been [illegible] upon the American stage.

For the occasion the theater will be decorated inside and out with [illegible] colors, flags and bunting of [illegible] Confederate and Union [illegible] history and mighty music will be [illegible] loudly amplified in the [illegible] at each performance.

As another special feature the [illegible] chestra, which has been [illegible] overture before during the engagement will play the "Centennial Rag" composed by Albert Sloman, of the Symphony Orchestra.

Never before in the unexampled history of St. Louis has its [illegible] approached, the nearest [illegible] been the run of the Big Six [illegible] Exposition, which place [illegible] but not with daily [illegible] "Birth of a Nation" has [illegible] computation of the figures show there have been over [illegible] missions to witness the [illegible] spectacle an average of one [illegible] to every three persons of the population. This means more than [illegible] on the face of it and is an [illegible] tribute to D. W. Griffith and "The Birth of a Nation," but also is [illegible] ing proof of the prosperity and [illegible] awake spirit of St. Louis.

Although a portion of the [illegible] ance has been from the suburban [illegible] tory and suburban district [illegible] it comes from St. Louis proper. [illegible] compared with the population of New York and Chicago, it becomes [illegible] greet and most successful [illegible] that this might [illegible] anywhere in America.

ST. LOUIS HOLD RECORD

In New York City at the Liberty Theater it was presented to [illegible] performances to a gross attendance of 211,000 persons. In Chicago it was presented for more than [illegible] the Illinois and Colonial Theaters [illegible] has achieved world-being [illegible] many other of the large cities of the country, but none has equaled St. Louis and the engagement still [illegible] here.

"The Birth of a Nation" is now [illegible] every recognized owner and [illegible] judicial channel except one. The [illegible] to the Ohio Board of Censors [illegible] passed judgment on its [illegible] without letting the people [illegible] matter will likely be adjusted [illegible] courts.

"The Birth of a Nation" has been [illegible] claimed by the press of America [illegible] England as the greatest drama [illegible] ever been unfolded to the world. It is founded upon history but [illegible] the broad sweep of dramatic [illegible] tion and is handled by the master [illegible] of a new form of drama art. [illegible] ord is the surest proof of its [illegible] peal and its theatrical power.

It is said by those who [illegible] after its present run has [illegible] self in the highest class [illegible] Griffith intends to withdraw the [illegible] tion from the stage altogether [illegible] revive it for several years [illegible] but from sentimental reasons [illegible] away as a record to posterity of the [illegible] truly great achievement in the [illegible] of a new art.

Miriam Cooper as Flora Cameron in "The Birth of a Nation," at Proctor's Grand the Week of March 20.

"Birth of a Nation" Returns to Proctor's

For one week, commencing Monday afternoon, March 20, D. W. Griffith's pictorial masterpiece, "The Birth of a Nation," will play a specially arranged return engagement at Proctor's Grand. Matinees will be given daily. The seats will go on sale tomorrow morning. The same production, including the symphony orchestra of 50, that 20,000 people saw here in January will come here again.

The Griffith spectacle has proved the most sensational success of the present century in theatricals. In every large city where it has been shown so far it has created new records for length of run. Some 6,000,000 people throughout the United States have attended its performances.

Its pictorialized story covers the essential details of American history ranging through three centuries. Actual battles are shown with thousands of soldiers in the conflict and 18,000 people participated in the action of the drama. Three thousand horses were used for the thrilling cavalry rides and the wild dashes over miles *of territory* of the Ku Klux Klan. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000.

Love and romance weave throughout the vast spread of the action and grip the hearts of the audience. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program.

A symphonic score synchronized to the action and the appearance of the principal characters give added charm to the narrative.

56

Albany (N.Y.) 3/12

KNICKERBOCKER PRESS,

Lillian Gish, Coming to the Grand in "The Birth of a Nation

OPERA HOUSE WEEK OF MARCH 20

"THE BIRTH OF A NATION."

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Opera House the week of March 20. There will be two performances daily, at 2:30 and 8:20 p. m. Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history of the first city of the country. In addition, the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of the true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles have dealt with hundreds in the past, Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail, and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be destroyed, to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of ten square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms, and suffering such as can not be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

THE BIRTH OF A NATION.

David W. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," is that of making history live. He has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the North and South.

Eighteen thousand people were employed in taking the historical pictures. One sees Lincoln among his counsellors issuing the call for troops; the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the South in the throes of change, the carpetbaggers' excesses, and the famous rides of the K.K.K. Parties of war veterans and sons of veterans are coming in great numbers to the Tremont. It is difficult for many of them to refrain from shouting the old war cries or from shuffling the feet to the rhythm of the martial music. Scenes in the latter half of the picture are so skillfully managed, the interest is so tensely maintained, that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development. The epic method of narration has been adopted. Enormous ranges of time and space are covered. All the arts contribute to the spectacular realization of poetry, history and romance. In the 5,000 scenes of the picture there are said to be 200,000 historical details. Besides the achievement of the picture itself, the exhibition of it employs 100 flesh and blood helpers at each performance.

This attraction comes to the Opera house the week of March 20. (Adv.)

Troy City Times
Lewiston Saturday
MARCH 15, 1916.

ANOTHER GFIFFITH MASTERPIECE

"The Birth of a Nation" was produced and staged by D. W. Griffith. On Thursday there appears at the Amuzu a six part feature production direct from the Chestnut Street Opera House, Philadelphia, Pa., "The Avenging Conscience", produced by the same man. The cast or part of it used in "The Birth of a Nation" is used in "The Avenging Conscience, namely Henry B. Walthall, Spotswood Aitken, Ralph Lewis and George Seigman. Mr. Walthall is supported in the play by Blanche Sweet, now with the Paramount Corp. "The Avenging Conscience" was taken from Edgar Allen Poe's work, "The Tell Tale Heart." This picture while not on as large a scale as "The Birth of a Nation" will appeal to everyone and is full of the Griffith tricks and action. The Avenging Conscience will appear at "The Amuzu" on tomorrow and the price will be in reach of all. Shows start every 1 hour and 10 minutes after 11 a. m.

Buffalo Courier
MARCH 15, 1916.

"The Birth of a Nation" at the Star theater continues to demonstrate its wonderful appeal to all of the people by attracting twice daily the large audiences that have so noticeably featured its performances during the past three weeks. The engagement closes Saturday night, so the opportunities for seeing this historical spectacle are extremely limited.

Times-Union
Albany

MAE MARSH BELOVED OF FILM FANDOM

Idol Of 2,000,000 Screen Fans In "The Birth Of a Nation"

AT PROCTOR'S GRAND NEXT WEEK

Miss Mae Marsh, the idol of 2,000,000 screen fans—the girl who figures so thrillingly as Flora Cameron in "The Birth of a Nation" which will be at Proctor's Grand all next week, running for her life through the landscape and plunging off the cliff to escape her pursuer, is the girl whom D. W. Griffith calls the Bernhardt of the movies, because she puts more electrical temperament into ten feet of film than lots of them do in ten thousand. There's nothing "up stage" about this slender, graceful, young girl; no airs, no egotism, no fur-topped boots, no lip rouge, after a minute's conversation with her one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful, little sister immortalized in the great Civil War spectacle.

There is apparently no pretense about this originator of Flora Cameron. Quiet, and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense to well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

HER EARLY LIFE

When asked to say something personal about herself, Miss Marsh replied "I was born in Madrid, New Mexico. My father was auditor of the Sante Fe railroad, and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake—was at school at the Sacred Heart convent. Something heavy came crashing down upon me. I cried 'Oh, don't! Don't, Sister! I won't do it again!' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to let us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next day we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures and I followed her. That was four years ago, when I was sixteen. The first work that won recognition for me was Applepie Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and Law' or 'Tolerance.' It is not quite certain what it will be called. I am a mother at the age I am now, twenty. It is being taken over again after we worked on it a year. Mr Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him father. He calls us children.

SECNES FORM "THE BIRTH OF A NATION" AT THE OPERA HOUSE.

LINCOLN ACTUALLY FREED YOUNG PRISONER

The incident of the young Confederate's release by President Lincoln's order [illegible] gets a round of enthusiastic applauding when presented in "The Birth of a Nation," now playing at the Opera House was serified as an actual historical event by one of the spectators. G. L. Nordical, of 17 West Eighty-sixth street, New York is the man to whom it happened. During the New York run of the play he visited D. W. Griffith's office and told this remarkable story.

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade-running operations between the Confederacy and the Bahama Islands. I had served in the Confererate Army, but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the Northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court-martialled and executed or at best held prisoner until the close of the war. My fiancee's father, Alderman Samuel Lewis, of New York, later Acting Mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition, that he takes oath not to return to the Southern States during the war.'

"I gladly took this oath and was released. Before leaving for the North for my marriage and residence in Alderman Lewis' family, I desired to thank President Lincoln. O being presented to Mr. Lincoln, I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great President's generosity and kindheartedness to a foe, and when I saw the picture that early experience was vividly unearthed."

Seats are selling at the box office for all engagements.

Eastn (Pa) Daily Express
MARCH 15, 1916.

"The Birth of a Nation."

D. W. Griffith is the most talked about and probably the most sought after man in America. He learned how to plan things, in the making of the 5,000 scenes of "The Birth of a Nation" or he would be lost. He gallops through the myriad and one business details of a theatrical success without turning a hair or developing the slightest case of "nerve." When the turmoil and the tumult dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation." As a Kentucky lad, the son of Brigadier General J. W. Griffith, he drank in the Civil War narratives greedily. As he grew up came the poet's vision of the entire struggle and of reconstruction days. In the prime of manhood awoke the genius to make it a reality.

While planning the battle of Petersburg Griffith drilled the regiments as faithfully as Kitchener in England or McClellan on the Potomac. Like them he had national guardsmen to work with. They knew the manual of arms but had to acquire the grand tactics of picture evolutions. After the drill was completed the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence he commanded the whole range of mountain and valley. Right at hand was a modern telephone switchboard. From it field wires ran to his various sub-generals. Mostly these wires were in conduits underground; they had to be, or the camera would have produced the anachronism of field telephones in Civil War time.

Thus completely equipped as a modern Joffre or von Hindenburg, Griffith saw everything and telephoned all his instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the field pattern. When the infantry got busy, they used the antique Springfield muskets with the old-fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless; the clothing of others is tattered; the flags even have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers. It is hard, gruelling, continuous work. Regiments, brigades, not companies, are employed. There's everything from the far-flung panorama of the general battle to the hand grip of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "indoor" productions.

Albany (NY) Argus 3/15

"The Birth of a Nation."

Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," which returns to Proctor's Grand for a week, commencing next Monday afternoon, is a prodigy of filmdom. In fact, she is declared to be the best "find" of the last 30 months in this wonderfully advancing art. This young girl, who is a Californian, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear holding was at last promised her. While awaiting this position she decided one day to sneak behind her "big sister" in the motion picture studio where the latter was employed. Mr. Griffith saw the young stranger and asked her whether she wanted to act. Everybody laughed, for Mae was awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm. Griffith was in earnest, however, for he saw under the freckles a visage born to comedy and tragedy. He sensed also a temperament of electrical quality. Under his tutoring Mae Marsh has become famous in the world of motion pictures. The seats for this engagement are now on sale and the advance buying indicates another record week's attendance.

My 3/15

THE ALBANY EVENING JOURNAL,

he declaration of peace at Appomattox as pictured in "The Birth of a Nation" at Proctor's Grand next week.

Albany (NY) 3/15
TIMES-UNION

MAE MARSH.
The noted movie star in "The Birth of a Nation," at Proctor's Grand theatre next week.

GREAT CROWD GREETED "BIRTH OF A NATION" ON FIRST NIGHT

David Griffith's Stupendous Production Proved Intensely Interesting and Inspiring

MUSICAL MOTIF WONDERFUL

The Splendid Orchestra Symbolized in Music Each Scene of the Picture and the Emotions Created

GREAT CROWD HERE

The best theatrical productions have not drawn as large crowds to Taylor as those coming here to see "The Birth of a Nation." Last night there were several hundred visitors from the neighboring towns, actually taxing the capacity of the hotels and restaurants. The first night crowd greeting the great production here was larger than that in either Temple or Austin, figured upon actual door receipts, which is certainly a tribute to Taylor and its splendid location as a theatrical center.

A splendid tribute was paid Manager F. E. Carradine of the New Opera House last evening for his efforts in getting "The Birth of the Nation," to Taylor. Probably the largest crowd which has ever gathered at the Opera House was present for the presenting of this magnificent spectacle, which is the product of the film genius, David Griffith.

So much has been said of "The Birth of a Nation," that there remains little to be written, and this is for the reason that every one who sees the grand scenes, and hears that music, with its inspiring and soft melodies cannot but desire to pay the work a great tribute. And they set about the task, whether they are commanding the attention of many eyes through the critical columns of a newspaper, or are only confiding the joys they have known to friends at their side. When you see the picture you feel it a duty to tell others of it—that they may know some of the thrills which have been your's.

The picture starts with the splendid strains of that wonderful orchestra, in a fanfare of ecstacy—the South literally bursting with the ecstacy of joy, and you hear it and know it by the music, and then there is before you the wonderful fields of cotton, with the good old darkies picking the fleecy staple, and then there comes a minor strain, a soft melody of warmer mirth, and domestic joy, as was known in those homes, in which our fathers and mothers lived, before the tempestous

THE WONDERFUL MUSIC

The music seemed to creep beside you and whisper or shout in your ear, and who can deny that we heard it say: "I am joy, I stalk forth with a majestic stride, and the land smiles wherever I go," and his voice stills, and the great harp drops its liquid notes, and with the violincello and flute makes an amorous melody, and a sweet voice with lilting rapture says: "I am love, and youth smiles on me," but then the hautboy, like a distressed child adds to the trinity, "and what right, I ask, have nations to cause my heart a care?" And then the orchestra seemed to burst in wild despair and sweep the audience with a sea of tone, but more majestic than the rest, the great horn won; and with the trumpet, taking up his shield as a knight of old, they still this rabble of harmony, and speaks out clear, "We labor in this land we love, and till the fields, and work the crops, and lovshall rule with wisdom fair." The reed of the clarinet beggn to quiver and vibrate with the aged bassoon, and they first moaning, then wailed a propehcy, "but men will die and women weep, and hope will kneel, forlorn, when our land by war is torn." Like a fabled King, with giant voice the bass violin spears, "Cease thy prattle—War is Lord of all," and sudden retiring before this monarch, the violin sighed, the harp sobbed, and the hautboy cried; but relying upon his deepest measure this bass voice stayed them all, and set up the conflict, "Come, thy King, Mars, is waiting thee." And so the music symbolized the emotions of the pictures throughout the entire three hours and more that the scenes were before the audience, interpreting them wonderfully. It was all from the elaborate symphonic score arranged after the musical motifs for the leading characters—and over and anon weaving in those beautiful southern melodies, which occupy such a warm spot in the hearts of everyone. It fitted the changing scenes of the story like a flowing, beautiful garment, and the marriage of this music to the film best of all entitled the producer to his well earned laurel of having created a new wart; a new kind of grand opera so to speak.

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SUCCESSION OF GREAT SCENES

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman" exhibits the salient events of the War between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theatre April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagegr regime — is shown in a thrilling story of Reconstruction days. The romance of the "litle Confederate Colonel, Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist Captain Phil Stoneman, with Maragret Cameron, the South Carolina lassie, maintain two threads of continous love interest throughout the story.

"The Birth of a Nation" tells the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scens of the conventional play, its technique permits of filming literally thousands of sceens and covering a wide range of history and characters. Slavery, the prce cause of the War.

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MUCH LOVE INTEREST

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine.

Mae Marsh, who plays Flora Cameron the younger daughter in the Southern household, in 'The Birth of a Nation," by her successful appearance in many photo plays during her three years' careers has attracted by her elf like charm and naive personality, many admirers who greet with pleasure her appearance on the screen. Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of the brother back from the Civil War; the making of "southern ermine" with raw cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the southern banquet; and the pretty scene where she raids kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart, Elsie. There is always a tuch of comedy or of pathos where Miss Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever changing, mood adapting face, is one of the most valuable in all the list of film favorites.

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THE GREAT WALTHALL

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story and well did this famous emotional actor, who bows to no superior in the motion picture world play his part. His characterization of Ben Cameron, the hero of the story is perfect. Mr. Walthall's acting is wonderful and whenever his name is advertised to appear in future pictures, a crowded house is assured, as it is now a known fact that he is without a doubt the best actor in moving pictures; Lillian Gish took the part of Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively, George Seigmann as the mulatto Lieutenant-Colonel of South Carolina; Walter Long, as the renegade negro, Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper, Lydia; John McGlynn and Ernest Campbell as the good negroes, Neise and Jake, Elmer Clifton and Robert Harron, as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron and many others.

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LINCOLN GIVEN ACCURATELY

Joseph Henabery, the actor who portrays President Lincoln, was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small, but interesting, detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a Spring day in Washington, April 14 1865, but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene showing the War President is of Lincoln's signing the call for 75,000 volunteers. Around him are his Cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that sumoned Federal troops to subdue the individual sovereignty of rebellious States. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

-o- -o- -o-

GRANT AND LEE

One of the most interesting scenes of the picture is that of Grant and Lee at Appomatox, Grant reading the terms of surrender, Lee sitting forlorn, but majestic. As Grant, having finished reading and having affixed his signature rises the contrast between thve two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand as the great Generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattix Court House is closed.

-o- -o- -o-

KU KLUX USED GOOD

But the picture is crowded with so many interesting scenes impossible to mention even all of the greater ones. It s a picture which stirs the greater emotions. Those who see those wild rides of the Ku Klux Klan, and especially we of the South, who realize the work they were performing for Southern womanhood, could not but be trilled. It was indeed splendid work upon the part of the director and his staff, in giving such a presentation of the Southern Clan. And there were those sceens, such as the march thru Georgia, and the suffering cause which deeply touched one. Every heart aws anguished when that little girl of the South suffered death at the hands of the black brute, in order to save her honor.

Taylor is fortunate in that the picture will be repeated here today, tonght and tomorrow—for it is a great picture, which everyone should see and does not stir up the fires of sectionalism, for the good people of the North are shown in the best light and the rag-tags given their just deserts.

3/15

Louisville Ky Courier Journal

The Kentucky—"The Birth of a Nation."

The mighty spectacle with same splendid symphony orchestra plays a special return date at the Kentucky starting Thursday night and continues until Saturday, with matinees on Friday and Saturday.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a millions-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles, where Mr. Griffith discovered him.

Miss Lillian Gish wears her costumes of Civil war and Reconstruction times that are heirlooms in her family.

Seats now on sale for all performances.

3/15

LEXINGTON LEADER-

LEXINGTON OPERA HOUSE.

Birth of a Nation.

Altho the leaders of the opposing forces in the Civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Opera house next week, the scene in which General Grant receives the surrender of the Army of the South from General Lee, is one of the most striking scenes of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope, he sits with bowed head most of the time, while Grant is reading the important document. As Grant, having finished reading, and having affixed his signature, rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of statue and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand and the great Generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Courthouse is closed.

Seat sale opens Friday. adv.

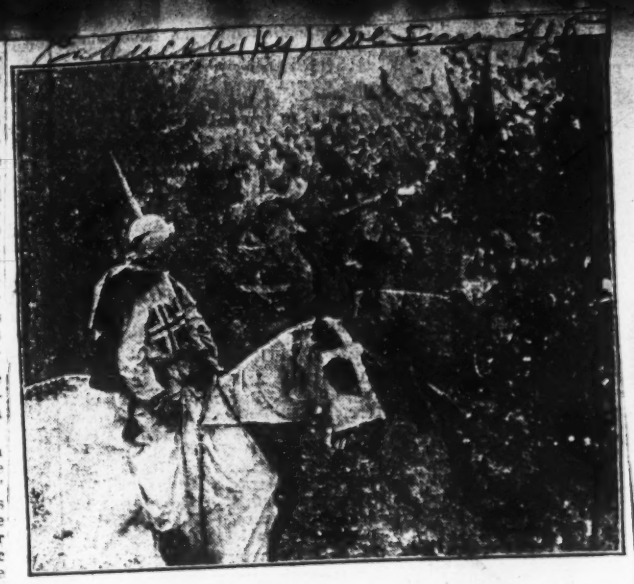
At The Kentucky, Thursday, Friday and Saturday, March 16, 17, 18, matinee Friday and Saturday.

Kentucky—"The Birth of a Nation."

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," coming to the Kentucky Thursday, Friday and Saturday nights and Friday and Saturday matinees, has enabled him to surpass by far any stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

The same splendid orchestra is carried by the spectacle.



Scene from "The Birth of a Nation," at the Kentucky three days, commencing March 16. Matinees Friday and Saturday.

Mar 15

EL PASO MORNING TIMES

"THE BIRTH OF A NATION."

The assassination of Abraham Lincoln is one of the striking features of "The Birth of a Nation," coming to the El Paso Theater next week.

D. W. Griffith, producer of the spectacle of Civil War and Reconstruction days, built for this scene, the entire interior of Ford's Theater, as it was on the night of the saddest tragedy in American history. The auditorium, crowded to its capacity, the stage on which Laura Keene and her company were playing Our American Cousin,' and the president's box, set in its tier of boxes, are all reproduced from photographs and contemporary description.

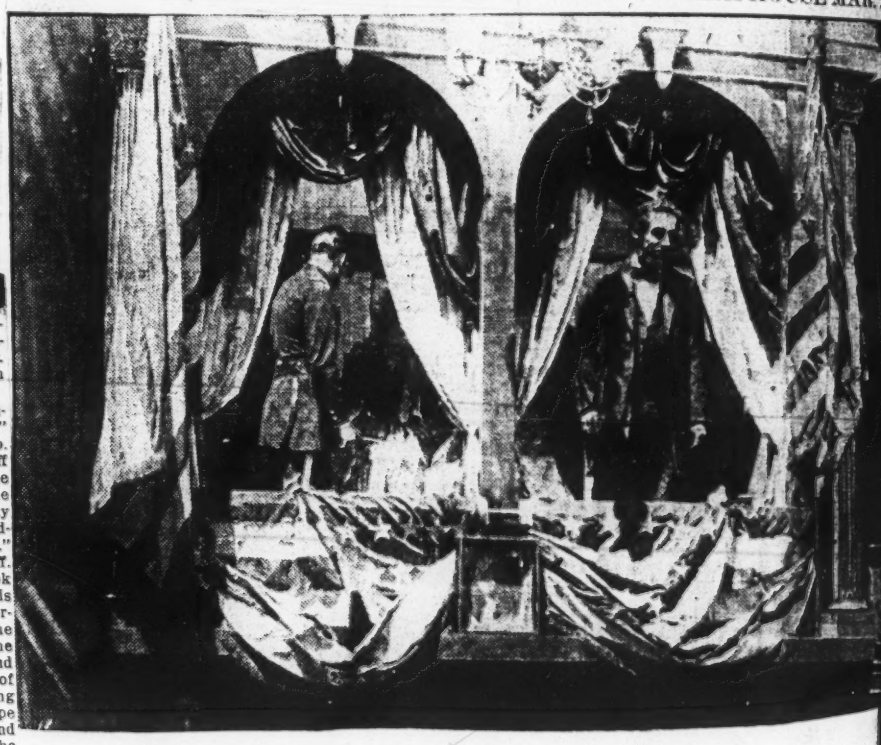
The exact manner of the assassination of Lincoln is not certainly known. Mr. Griffith, in his researches, found eighteen distinct accounts, all of them differing in minor details. From these accounts, he selected what he considered the most probable chain of events, and every movement made by the actors in the scene will be found by the student of history to be authenticated by one or another of the accounts. University professors, who have seen the production, have given it as their opinion that Mr. Griffith has admirably performed a difficult feat, and it is probable that his interpretation will be the one that will live in history.

The care shown in the staging of the assassination of Lincoln was exercised throughout the production, and the spectacle is considered a masterpiece of history as well as romance. For three months a corps of history experts worked under the direction of Mr. Griffith, examining no less than five thousand volumes, besides countless official records, phamphlets and newspaper files. This data was compiled and digested and then submitted to Mr. Griffith for a final verdict and selection of picturesque facts.

3/15

LEXINGTON HERALD

SCENE SHOWING PRESIDENT LINCOLN IN FORD'S THEATRE FROM "THE BIRTH OF A NATION" OPERA HOUSE MAR. 5



Lexington Herald 3/15

BIRTH OF A NATION.

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes of "The Birth of a Nation," which will be shown at the Opera House all next week, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by Anglo-French forces. Thousands of cavalrymen had to be shown in historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the looks of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work. adv

e from D. W. Griffith's Stupendous Spectacle THE BIRTH OF A NATION which comes to the Wallace
atre, April 6, 7, 8.

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Telegraph 3/16

Society Note.

on his return to New York Theo- Mitchell, of "The Birth of a Na- forces, discovered that he had left d in his room in the Hotel Cecil, on, his evening trousers.

Mar 16

UFFALO ENQUIRER

e engagement of "The Birth of a ion," at the Star, is rapidly coming close; Saturday night will see the performance so playgoers who not viewed this wonderful spec- should not overlook the fact that a few more opportunities remain em to do so.

Albany (NY) 3/16

THE TIMES-UNION

THE BIRTH OF A NATION"

Demand For Seats For That Attraction.

ontinuous line of seat purchasers nade the lobby of Proctor's Grand cularly noticeable ever since the for "The Birth of a Nation"

on sale. The return engage- of this wonderfully popular his- t spectacle is for one week, daily, commencing next Monday oon. Judging from the present st in the sale of seats the en- ent here will be a record one. the Griffith spectacle is a most al entertainment one realizes one takes into consideration the hat it has established in every here it has played, a new length record. This alone means that more popular than any other g ever presented.

a Argus 3/16

E BIRTH OF A NATION."

Now on Sale for Entire Week.

ch of the large cities where D. ith's "The Birth of a Nation," will be seen at the Orpheum week, was produced last sum- re were long lines of patrons to buy seats for many months. the dull times that had fallen e theatre, these lines or of prospective buyers had ly disappeared. "Oh, there any advance sale," said the e attendant wearily when out an engagement. It took production of pictures and ot words—to bring back the ent queues. New York's , Chicago's Loop, Boston's street, looked like old times th the box office forces don- the lines of "The Birth of admirers stretching to the ven to the next street. The nomenon has been repeated other cities which the play d the present season. It course that the high class n moribund. Only the David W. Griffith's mas- has been required to infu- e.

Raleigh (NC) 3/16

NEWS AND OBSERVER
"BIRTH OF A NATION" TO BE HERE NEXT WEEK

(By the Press Agent.)

David W. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," is that of making history live. He has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the North and the South.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning."

Eighteen thousand people were employed in taking the historical pictures. One sees Lincoln among his counsellors issuing the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the South in the throes of change, the carpet baggers' excesses, and the famous rides of the K.K.K. parties of war veterans and sons of vetrans are coming in great numbers to the Tremont. It is difficult for many of them to refrain from shouting the old war-cries or from shuffling the feet to the rhythm of the martial music. Scenes in the latter half of the picture are so skilifully managed, the interest is so tensely maintained, that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis?" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development. The epic method of narration has been adopted. Enormous ranges of time and space are covered. All the arts contribute to the spectacular realization of poetry, history and romance. In the 5,000 scenes of the picture there are said to be 200,000 histoical details. Besides the achievement of the picture itself, the exhibition of it employs 100 flesh and blood helpers at each performance.

Theatrical producers and observers are wondering what will be the next evolution. Will the motion picture replace the text book in the public schools? Will the Walter Scott's and the W. M. Thackery's of the future do pictures instead of novels? Will the historians be replaced by the camera man, and the still-life painter by one who like Griffith can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet in view of what is happening around us it is hard—nay, impossible—to set any limits to the future achievements of the motion pictures.

Olympic.

Obwohl Griffith's Filmdrama „The Birth of a Nation" hier schon über 200mal aufgeführt worden ist, hat sich offenbar die Nachfrage nach nicht erschöpft. Es ist aber auch ein großartiges Schauspiel. Nie zuvor hat man solche Masseneffekte gesehen, wie die hier auf die Leinwand geworfenen Schlacht- und Straßenszenen.

Bekanntlich liegt dem Werke der bekannte Roman „The Clansman" zugrunde, worin geschildert wird, wie der Ku-Klux-Klan den Süden von der unter den „Carpetbaggers" eingeführten Negerherrschaft befreite. Griffith aber hat in „The Bird of a Nation" auch die Zeiten vor dem Kriege geschildert, sowie einige der markantesten Episoden aus diesem selbst. Die Aussöhnung zwischen Nord und Süd, die Neugeburt der Nation, bildet den Abschluß des Ganzen. Was aber „The Birth of a Nation" besonders interessant macht, ist die historisch getreue Wiedergabe der darin erscheinenden historischen Figuren.

Mar 16

SAN ANTONIO LIGHT

"The Birth of a Nation."

The painstaking accuracy with which D. W. Griffith staged "The Birth of a Nation," now being presented twice daily at the Grand opera house, is illustrated in the meeting of Generals Lee and Grant at Appomattox. Careful observers will note the slovenly appearance of Grant as contrasted with the immaculate appearance of Lee. Grant and his staff had just come in from a hard ride, with their uniforms and their boots all splashed with mud. Grant never wilfully violated the "proprieties" of good society and was very much ashamed of his own appearance when he saw Lee in full military regalia. In the losing struggle, half-starved along with his men, and with his heart broken, General Lee had yet found time and means to prepare himself properly for the last bitter moment of the Confederacy. Grant never quite forgave himself for his appearance that memorable day.

Pa Mar 16

EASTON DAILY EXPRESS

"The Birth of a Nation."

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be seen at the Orpheum next week exactly as it is being given in New York and several other cities, where it has made record breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies and with this frame work they make these wonderful characters live again.

They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the settlement of that question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife and the high lights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across blood stained plains. The human note weaves in and through the entire thread and lends itself to the mightiest story ever unfolded.

Mar 16

EL PASO MORNING TIMES

REAL BATTLE IN "THE BIRTH OF A NATION."

So strenuous is the fighting in the big battle scenes of "The Birth of a Nation," coming to the Texas Grand theater next week, that the spectator has difficulty, it is said, in making himself believe it is not real battles that were photographed. There is apparent no such faking as in seen in the rights of "supers" on the regular stage in Shakespearean and other plays where battles are portrayed.

As a matter of fact, there was a good deal of fighting in making "The Birth of a Nation," not so grim and terrible as that being witnessed daily on the battlefields of Europe, but as strenuous and exciting as that which characterizes a football game between two colleges, where rivalry is intense. During the several weeks of rehearsing and photographing these battles, an average of five men were carried to the field hospital daily for medical and surgical treatment. Fortunately, however, not a single death occurred.

There is no "faking" either, in the falling from their horses of several of the clansmen in their battles with the carpetbag rabble. The men impersonating the clansmen actually tumbled from their horses at full gallop while the cameras were turned on them. These men are "trick riders," who formerly made a dangerous living with "wild west" shows, and who are now in great demand by the motion picture producers. Mr. Griffith corralled the best of them for "The Birth of a Nation," and it is they who furnish so many thrills in the battle scenes. Mr. Griffith also employed some "trick horses," very difficult to train for this dangerous work, which will fall, as though shot dead, instantly at command of their riders, no matter how fast they may be galloping at the moment. These horses play their daring part in the battles of the ku-kluxers.

March 16, 1916.

Louisville Ky. Courier-Journal 3/16

ucky To-night—"The Birth of a Nation."

ghty spectacle opens a ts' return engagement at ucky to-night. Matinees on Friday and Saturday. nitude of David W. Grif- n staging "The Birth of a almost appalling. Instead for his background Grif- ed Nature. For subject ered 150 years of Amer- y. Eighteen thousand peo- ne his bidding and in the rides of the Ku-Klux e thousand riders and p over the dusty roads. er that this magnificent pectacle is the talk of the has established an en- art—the art of panto- n spectacle with an or- re perfectly synchronized n.

deeds of the Civil war rrors of Reconstruction live again and the na- is apotheosized. Mr. neer among directors, his stupendous achieve- t the aid of dialogue or motion pictures with effects tell vividly the of fifty years ago. The id symphony orchestra d here last fall is on

Paducah (Ky) Evening Sun 3/16

Mae Marsh in "The Birth of a Nation," at the Kentucky for three matinees, commencing tonight, Matinees Friday and Saturday.

Kentucky—Tonight, "Birth of a Nation."

D. W. Griffith's master production "The Birth of a Nation" will be the attraction at the Kentucky commencing tonight for an engagement of three nights and Friday and Saturday matinees.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extraxagant until you have seen the production and realized a tithe of its sweep and power.

The same splendid symphony orchestra is carried by the spectacle.

MAE MARSH IN "BIRTH OF A NATION" AT LEXINGTON OPERA HOUSE, MARCH 20

Lexington (Ky) Leader 3/16

LEXINGTON OPERA HOUSE.

Seat Sale For "Birth of a Nation."

The sale of seats for "The Birth of a Nation" will open tomorrow (Friday) morning. Owing to the enormous demand that will be made for them, no seats will be laid aside. All seats must be called for at the box office and paid for.

In each of the large cities where W. Griffith's "The Birth of a Nation" was produced, there were long lines of patrons waiting to buy seats at the box offices. Absolute capacity was the rule for many months. During the dull times that had fallen upon the theatre, these lines or "queues" of prospective buyers had practically disappeared. "Oh, there won't be any advance sale," said the box office attendant wearily when asked about an engagement. It took a Griffith production of pictures and music—no words—to bring back the long absent queues. New York's Broadway, Chicago's Loop, Boston's Tremont Street looked like old times again, with the box office forces doubled and the lines of "The Birth of a Nation" admirers stretching to the curb or even to the next street. (Adv.)

Educational News-Democrat 3/16

"The Gathering of the Klan," one of the exciting scenes in the mighty spectacle, "The Birth of a Nation," at the Kentucky Theatre tonight Friday and Saturday, matinees and nights.

642

FRIDAY MARCH 17 1916 Easton (Pa)

s Little Movie Favorite Is of the "Golden Aureole" Type

n Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

Plays Part of the Northern Heroine In "The Birth of a Nation"

UCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in t of Elsie Stoneman, the Northoine. Miss Gish is a little crea- the "golden aureole" blond which makes for photographic

She is singularly graceful, er features never lose their cy. Her eyes before the camera gularly expressive, and her actveys sincerity as well as true e charm.

aps the most poetical scene of tire drama is the one in which d Henry Walthall, as her Souther, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Norther birth, just as Miss Cooper is a Sout erner, her native State being Ohio. F a time in her early girlhood she and her sister Dorothy, also famous in th moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and be came a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

TH OF A NATION" HERE NEXT WEEK.

y theatric art invented by Griffith in producing "The a Nation," coming to the next week has enabled him by far any stage spectacle. and "The Blue Bird" were o be the high-water mark oductions. They sink into ace beside this epic of istory with its 5000 scenes racters, 3000 riders and tails, the result of eight tireless labor and the ex- of half a million dollars. ic picture of history in the of untold value to both old Besides the historical this great spectacle the motional throb of the ro y thrills the hearts of e supreme achievement of trionism in its new mmelled by the limita- theatre. Seats are now the entire week and there natinee every day includ

Easton (Pa) 3/17 Daily Express

"The Birth of a Nation."

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, will play the Orpheum all next week. This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many, many months. Despite great opposition, the play has never been suppressed, but has met the approval of censor boards, Judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops herman's march to the sea, the bat Pet rsburg, Lee's surrender and the awful tragedy of L assassination at Ford's The ril 14, 1865, live before the spe the Griffith drama. In the half the South's "second uprising—this time against the carpet bagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate colonel," "Ben Cameron," with the Northerner, "Elsie Stoneman," and that of the Unionist captain, "Phil Stoneman," with "Margaret Cameron," the South Carolina lassie, maintain two threads of love interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts, who are carried on tour in the traveling company of 50.

Seats are now on sale for all performances, and there will be a daily matinee commencing Monday afternoon.

Lexington (Ky) 3/12 News-Democrat

GREAT FILM PLEASES.

Return Engagement of "The Birth of a Nation" Greeted Heartily.

Even better in its projection and showing more distinctly upon the screen, "The Birth of a Nation" played its return engagements at the Kentucky last night. The initial showing was witnessed by a large crowd, a majority of whom came from the smaller towns of West Kentucky. The stupendous production again proved itself the master film of history, and drew unbounded applause from the audience. Its portrayal of the rescue of the South white race from the control of negroes and the carpetbaggers the Ku Klux Klan, the most dramatic action of the film, was wildly cheered by the audience. The film contin here for two more days.

THREE BATTLE SCENES FROM "THE BIRTH OF A NATION," THE MIGHTY SPECACLE AT THE KENTUCKY TODAY, MATINEE AND NIGHT, AND SATURDAY MATINEE AND NIGHT.

Paducah Ky
News Herald

MARCH 17, 1916.

The Kentucky Today—"The Birth of a Nation."

The wonderful spectacle "The Birth of a Nation," will be presented again today, matinee and tonight, also Saturday, matinee and night at the Kentucky. The big symphony orchestra is one of the treats of the performance.

LA SALLE ILLINOIS

BIRTH OF NATION THRILLED CROWDS

Declared Greatest Pictures Ever Shown.

LA SALLE THEATRE PACKED

Civil War and Reconstruction Epoch Depicted Faithfully.

It was a capacity house which greeted the first performance of "The Birth of a Nation" at the La Salle theatre last evening and the enthusiastic plaudits of the big audience was the best criterion of its appreciation of this remarkable presentation of "The Clansman" in the silent drama.

In "The Birth of a Nation" Director Griffith has presented a marvelous production, and the splendid cast handles the various roles in the most praiseworthy manner. One of the most thrilling scenes in the entire picture is the formation of the Ku Klux Clan, and later its capture of the negro whose body is thrown on the porch. This together with the finding of the Little Colonel by her soldier brother, after her fatal leap to escape her pursuer, stands out as the most powerful scenes of the drama, for they are the kind that grip the heart, and the rounds of applause they received proved they had "struck home."

Horrors of Reconstruction Period.

There is a touching love [illegible] which winds its way through the suffering scenes creating a keen interest in the fortunes of those around which it entwines, and the horrors of the reconstruction period are faithfully portrayed, as well as many historic incidents which lend dramatic intensity to the scenes enacted.

The human element is at all times uppermost, and the drama, which quite faithfully depicts a period in the history of this country over which few care to linger, portrays life as it appealed to the historian, for the passions of men ran high during these thrilling days, and the brute in man—both white and black—was often uppermost.

One of the finest characters in the drama, and one which has excited the most interest, is the splendid portrayal of the character of Lincoln at this particular period. The artistic manner in which this difficult role is handled well deserved the praise accorded it.

Splendid Music.

But the feature of the entire production is the fine orchestra of twenty pieces which so graphically portrays the thrilling scenes enacted on the screen. The power of music has seldom been borne home with greater force than in the wonderful musical setting with which this drama has been provided. This in itself is alone worth the price of admission, and the stirring strains of the national airs never fail to evoke a storm of applause.

While the "Birth of a Nation" has established a new record in prices for motion pictures in this city, all who attended last evening were unanimous in their verdict of approval. On all sides were heard words of praise for the fine evening's entertainment, and many unqualifedly declare it the greatest as well as the most remarkable product of the silent drama they had ever witnessed.

Albany Times-Union
3/17/16

THE TIMES-UNION

"THE BIRTH OF A NATION."

So many elements enter into the success of the romantic drama, "The Birth of a Nation," which will commence a week's engagement at Proctor's Grand next Monday afternoon, that a detailed enumeration of its many notable features might prove tedious. But it should be said that the music accompaniment of the pictures, embracing folk songs, national airs, engaging dance melodies, excerpts from many of the world's most famous compositions, as well as original works, adds no small part to the enjoyment of the two and one-half hours of entertainment. The first half of the Griffith masterpiece unrolls scenes and incidents from the civil war on a scale of numbers, diversity and vividness new to motion picture production. The second half is a pictorial chronicle of reconstruction days in the south, including the carpetbagger politician excesses and the rise and triumph of the Ku-Klux-Klan. Interwoven with the whole is a double romance of the blue and the gray.

"ALBANY EVENING JOURNAL,

ACTRESS WARNS "DON'T BE SELF-CONSCIOUS"

Miriam Cooper, Screen Star in "The Birth of a Nation" Says It is Stumbling Block of Careers.

In the opinion of Miriam Cooper, who interprets the part of the Southern belle, Margaret Cameron, in "The Birth of a Nation," which will be at Proctor's Grand, Monday afternoon,

Miria Cooper in "The Birth of a Nation" next week at Proctor's Grand.

next, the advice that really gave her the courage to do and dare was: "Don't be self conscious."

Self-consciousness is the stumbling block of many careers. People have too much of it for their own good. Of course many people in the public eye are afflicted with self-consciousness, though with some it is not of the super-coy variety.

"My self-consciousness," says Miss Cooper, "almost prevented me from having a career as an actress. I marvel now where I got the courage to ask Director D. W. Griffith for the opportunity of working in his studio. That Mr. Griffith knew of my weakness was evidenced in his first advice to me, 'Don't be self-conscious. Forget yourself or you will never amount to anything, anywhere.'

"Believe me I fought hard in those days to acquire a sense of perspective, an understanding of human and material values in the world. Despite the 'blues' of those early days, when it seemed to me I was just a bundle of mistakes, all hands and feet, I refused to think I was of no significance in life. Self-depreciation does not make for success, but to one who really realizes what a long, long journey it is to where fame awaits, it is no easy matter to overcome the experience which makes one feel that someone else, continually is noting one with disapproval.

"Since I have acquired a sense of proportion life has a new meaning for me. Now I am not afraid and I look upon every new character which I am scheduled to play as another opportunity, not a thing to be feared. And, best of all, I no longer despair that I will not achieve my ambition, though possibly that's a sign that I have reached that other extreme of self-consciousness — self-over-estimation."

Mr. Griffith regards Miss Cooper as one of his most important film-land "finds." "Someday," states this famous director, "I believe Miss Cooper will be the most talked about screen actress in the world."

"The Birth of a Nation."

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The first half of the Griffith masterpiece unrolls scenes and incidents from the Civil war on a scale of numbers, diversity and vividness new to motion picture production. The second half is a pictorial chronicle of Reconstruction days in the South, including the carpetbagger politician excesses and the rise and triumph of the Ku-Klux-Klan. Interwoven with the whole is a double romance of the Blue and the Gray.

LEXINGTON HERALD

Friday, March 17, 1916.

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work In "The Birth of a Nation" Has Placed Him So High Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

D. W. GRIFFITH.

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so-called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The head of the canny Scot and the dunning Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and wields the purr of a kitten with the roar of artillery, runs the whole gamut of emotion in his film portraits of life and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked around for a career, but he found his entire output for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. There is where he began to develop his genius and get his grip on the pay-envelope of the world of make believe.

Blessings of Dramatic "Pop."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. He unerringly closely one sees that he is easing the strain, just as in the big climax of his "Birth of a Nation" the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $100 a week to perform in the dances. The director enjoyed the compliment, but he did not tell the manager why he couldn't afford to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is stubby when off duty. He has written several short stories, but he is committed absolutely to the screen drama. He looks upon it as the youngest child of the fine arts, and he loves it accordingly.

His Sense of Tone Colors.

The director has a fine appreciation of the tone and color of good music. He sees dramatic situations in blending of tone and color. It was this attribute which supplied the musical score for "The Birth of a Nation." In the tedious and torturing months when he was putting the finishing touches to this great production he correlated tone to color, action and unconsciously hummed the several tunes and chords which have been a part of the wonderful score which itself has synchronized action in this stirring action. These notes were caught on the fly, as it were, by Miss White Griffith was working like a fiend to finish his work and then blended into the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the foreglance was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in heredity, "The Escape," and made a virile thing of punch and power. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

Big Battle Scene in D. W. Griff

Appomatox New Scene of Rul
(By The Press Agent.

Grown up with underbrush and pine is the spot that marks "the the war" when Gen. Grant and Lee, the opposing commanders, clasped hands, and Grant said, " have peace." There are few c

comrades still left who remembright, sunshing day at App Court House, when the two g flanked by other generals of the mands, went into the Wilmer house and arranged the terms render that meant the end of t and the return of the citizen ar their civilian occupations.

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Few of the old houses are rem in the little village. Unlike oth mous battlefields, there has been tempt to preserve the spot that a the most important event of the American conflict.

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"The Birth of a Nation" will b at the Academy March 23, 24 a with matinees every day.

Lexington Herald
Date 3/17

LEXINGTON OPERA HOUSE
"Birth of a Nation."

The next attraction at the o se will be D. W. Griffith's mi ctacle, "The Birth of a Nati engagement begins on Mon ht and is for one week, y matinees commencing Tues r. Griffith was eight months r this wonderful story. He emplo 00 people and 3,000 horses and l cost of the work reached rmous figure of half a million . The story is one of roma adventure linked to the most v ods of American history. It s its facts with the rapidity tning and yet never departs f fundamentals of true drama. L conflict are its basic theme yriad of details illumine the re and lift it so far beyond a g our stage has ever known t usual avenues of comparison offer a road to follow in this ce. Linked with the drama is atic score which carries re themes with every vital sc character in the epic. This w al score which is synchronized drama is in itself an incompara of art. An orchestra of fo ls with the attraction to ham usical features of the present

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THREE BATTLE SCENES FROM "THE BIRTH OF A NATION," THE MIGHTY SPECACLE AT THE KENTUCKY TODAY, MATINEE AND NIGHT, AND SATURDAY MATINEE AND NIGHT.

Paducah Ky News Democrat

MARCH 17, 1916.

The Kentucky Today—"The Birth of a Nation."

The wonderful spectacle "The Birth of a Nation," will be presented again today, matinee and tonight, also Saturday, matinee and night at the Kentucky. The big symphony orchestra is one of the treats of the performance.

LA SALLE ILLINOIS

BIRTH OF NATION THRILLED CROWDS

Declared Greatest Pictures Ever Shown.

LA SALLE THEATRE PACKED

Civil War and Reconstruction Epoch Depicted Faithfully.

It was a capacity house which greeted the first performance of "The Birth of a Nation" at the La Salle theatre last evening and the enthusiastic plaudits of the big audience was the best criterion of its appreciation of this remarkable presentation of "The Clansman" in the silent drama.

In "The Birth of a Nation" Director Griffith has presented a marvelous production, and the splendid cast handles the various roles in the most praiseworthy manner. One of the most thrilling scenes in the entire picture is the formation of the Ku Klux Clan, and later its capture of the negro whose body is thrown on the porch. This together with the finding of the Little Colonel by her soldier brother, after her fatal leap to escape her pursuer, stands out as the most powerful scenes of the drama, for they are the kind that grip the heart, and the rounds of applause they received proved they had struck home."

Horrors of Reconstruction Period.

There is a touching love story which winds its way through the suffering scenes creating a keen interest in the fortunes of those around which it entwines, and the horrors of the reconstruction period are faithfully portrayed, as well as many historic incidents which lend dramatic intensity to the scenes enacted.

The human element is at all times uppermost, and the drama, which quite faithfully depicts a period in the history of this country over which few care to linger, portrays life as it appealed to the historian, for the passions of men ran high during these thrilling days, and the brute in man—both white and black—was often uppermost.

One of the finest characters in the drama, and one which has excited the most interest, is the splendid portrayal of the character of Lincoln at this particular period. The artistic manner in which this difficult role is handled well deserved the praise accorded it.

Splendid Music.

But the feature of the entire production is the fine orchestra of twenty pieces which so graphically portrays the thrilling scenes enacted on the screen. The power of music has seldom been borne home with greater force than in the wonderful musical setting with which this drama has been provided. This in itself is alone worth the price of admission, and the stirring strains of the national airs never fail to evoke a storm of applause.

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Albany Times Union 3/17/1916

THE TIMES-UNION

"THE BIRTH OF A NATION."

So many elements enter into the success of the romantic drama, "The Birth of a Nation," which will commence a week's engagement at Proctor's Grand next Monday afternoon, that a detailed enumeration of its many notable features might prove tedious. But it should be said that the music accompaniment of the pictures, embracing folk songs, national airs, engaging dance melodies, excerpts from many of the world's most famous compositions, as well as original works, adds no small part to the enjoyment of the two and one-half hours of entertainment. The first half of the Griffith masterpiece unrolls scenes and incidents from the civil war on a scale of numbers, diversity and vividness new to motion picture production. The second half is a pictorial chronicle of reconstruction days in the south, including the carpetbagger politician excesses and the rise and triumph of the Ku-Klux-Klan. Interwoven with the whole is a double romance of the blue and the gray.

ALBANY EVENING JOURNAL,

ACTRESS WARNS "DON'T BE SELF-CONSCIOUS"

Miriam Cooper, Screen Star in "The Birth of a Nation" Says It is Stumbling Block of Careers.

In the opinion of Miriam Cooper, who interprets the part of the Southern belle, Margaret Cameron, in "The Birth of a Nation," which will be at Proctor's Grand, Monday afternoon,

Miria Cooper in "The Birth of a Nation" next week at Proctor's Grand.

next, the advice that really gave her the courage to do and dare was: "Don't be self conscious."

Self-consciousness is the stumbling block of many [redacted] people [redacted] much of it for their [redacted]. Of course many people in [redacted] public eye are afflicted with self-consciousness, though with some it is not of the super-coy variety.

"My self-consciousness," says Miss Cooper, "almost prevented me from having a career as an actress. I marvel now where I got the courage to ask Director D. W. Griffith for the opportunity of working in his studio. That Mr. Griffith knew of my weakness was evidenced in his first advice to me, 'Don't be self-conscious. Forget yourself or you will never amount to anything, anywhere.'

"Believe me I fought hard in those days to acquire a sense of perspective, an understanding of human and material values in the world. Despite the 'blues' of those early days, when it seemed to me I was just a bundle of mistakes, all hands and feet, I refused to think I was of no significance in life. Self-depreciation does not make for success, but to one who really realizes what a long, long journey it is to where fame awaits, it is no easy matter to overcome the experience which makes one feel that someone else, continually is noting one with disapproval.

"Since I have acquired a sense of proportion life has a new meaning for me. Now I am not afraid and I look upon every new character which I am scheduled to play as another opportunity, not a thing to be feared. And, best of all, I no longer despair that I will not achieve my ambition, though possibly that's a sign that I have reached that other extreme of self-consciousness — self-over-estimation."

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Big Battle Scene in D. W. Griffith's Eighth Wonder of the World, "The Birth of a Nation."

Appomatox Now Scene of Ruin.

(By The Press Agent.

Grown up with underbrush and scrub-pine is the spot that marks "the end of the war" when Gen. Grant and Gen. Lee, the opposing commanders, firmly clasped hands, and Grant said, "Let us have peace." There are few of the comrades still left who remember that bright, sunshine day at Appomatox Court House, when the two generals, flanked by other generals of their commands, went into the Wilmer-McLean house and arranged the terms of surrender that meant the end of the war and the return of the citizen armies to their civilian occupations.

Out of the beaten track as it is Appomatox has fallen into ruin. The famous apple tree is now preserved only in memory and in the quatrain cited so memorably by Roscoe Conkling in the Republican Convention of 1880. The quiet little county-seat of Appomatox had slumbered in obscurity until April 9, 1865, when it took its place in history to be forever remembered in connection with the names of the great leaders of the Civil War and the end of the Lost Cause.

Few of the old houses are remaining in the little village. Unlike other famous battlefields, there has been no attempt to preserve the spot that marked the most important event of the great American conflict.

Because of this condition the life-like reproduction of the surrender of Gen. Robert E. Lee to Gen. U. S. Grant at Appomatox Court House in David W. Griffith's, "The Birth of a Nation," is particularly interesting and valuable. The place is hallowed ground in the story of America and it is unpleasant to learn that fire and flood, vandal hands and public indifference and want of care have brought desolation to the spot whose name so appeals to both North and South, there united in lasting peace.

"The Birth of a Nation" will be seen at the Academy March 23, 24 and 25, with matinees every day.

Lexington Herald Dec 5/17

LEXINGTON OPERA HOUSE.

"Birth of a Nation."

The next attraction at the opera house will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." The engagement begins on Monday night and is for one week, with daily matinees commencing Tuesday. Mr. Griffith was eight months making this wonderful story. He employed 1,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars. The story is one of romance and adventure linked to the most vital periods of American history. It relates its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that unusual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an epic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of forty pieces with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has builded his story. The conflict which this question caused is reduced in great battles and in all the thrilling things which are a part of it.

Seats are now on sale. adv

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SAN ANTONIO LIGHT

"Birth of Nation" Closes Saturday.

The attitude of Abraham Lincoln toward the newly-conquered south, as set forth in history, and as depicted in "The Birth of a Nation," now nearing the close of its second engagement at the Grand Opera House, has become the subject of one of those historical controversies that rank with the Shakespeare-Bacon debate. The Lincoln controversy resolves itself into the question of whether the war president was a strong and true statesman in laying down his policy of conciliation or a weak and enthusiastic visionary. A diary of the period, just published, in describing a caucus of radicals of the Stoneman type held immediately after the assassination of Lincoln, declares that the hostility of those who participated "toward Lincoln's policy of conciliation and contempt for his weakness was undisguised, and the universal feeling among radical men here is that his death was a godsend." The radicals had their way, and it was this way that resulted in the horrors of reconstruction so vividly depicted by Griffith in "The Birth of a Nation."

Lexington Herald 3/11

Seat Sale "The Birth of a Nation."

The sale of seats for "The Birth of a Nation" opens this morning owing to the great demand for seats positively no seats will be laid aside, but all seats must be paid for and taken out when applied for.

Quite the most wonderful of the many wonderful scenes in "The Birth of a Nation" is that showing Sherman's march to the sea and the burning of the City of Atlanta. Imagine, if you can, a view of a long, fertile valley extending for miles. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the reproduction is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, drear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the South. Another link has been forged in the chain that shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox courthouse with the surrender of Lee.

It is a wonderful picture in every truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and indefinite patience to stage such a spectacle.

This magnificent spectacle will be presented at the Opera House all next week with daily matinees beginning Tuesday.

(Adv.)

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Friday, March 17, 1916.

March as Human Movements Are Inspiring

D. W. GRIFFITH.

Poe, "The Telltale ... fanciful and lyrical ... Lee" and brought ... weird mysticism. The Avenging Con-ade channels these ... as superfine works. ... gained that meas-given many plays ... inferior in art and

"Arrived."

"Birth of a Nation" com-... and himself facing ... that he had created ... associates and con-... unable to breast ... advancement. He ... world if he would ... finances and ar-... immensurate with ... outlet. His busi-... ays been looked ... se men were ap-... re willing to do ... ir power and re-... tion picture re-... essed as rapidly ... as not a channel ... appealing to him. ... must be a way. ... said that Griffith ... given a free rein ... th his own plans. ... his big work, it ... put the burden ... ffith's success in ... anced by his un-... able lieutenants ... ught this sense ... s labors in Cali-... about sizing up ... ed a young man ... ed with the old ... This man was ... oks after all of ... ests in the east ... ral manager of ... ny which owns ...

Stakes.

... out with this ... er forces about ... ime "The Birth ... ched. It's an ... the wiseacres ... ailure. Griffith

Poe, "The Telltale was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

SOLID MAHOGANY R...

WARE

Fritz K...

WORLD'S FAM...

AUDIT...

Lexington, ...

Tuesday, April ...

Prices, $2.00, $1.50

Miss Katherine Coch...

419 West S...

SUN-JOURNAL, NEW BERN, N. C. SATURDAY EVENING, MARCH 18

"BIRTH OF A NATION" AT MASONIC THEATRE, MARCH 27-28TH —STIRRING SCENES OF CIVIL WAR; SOUTH'S SECOND UPRISING —THIS TIME AGAINST THE CARPETING REGIME; WONDERFUL!

MARCHING TO THE FRONT—BIG SCENE IN "THE BIRTH OF A NATION," MASONIC THEATRE, NEW BERN, TWO NIGHTS, TWO MATINEES, MONDAY AND TUESDAY, MARCH 27TH AND 28TH.

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with evening's performances opens an engagement of two days at the Masonic Theatre, New Bern, beginning Monday, matinee, March 27. Four performances—two each day.

The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theatre, live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was ahe synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentments," of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seymour as Lynch. Matinees will be given daily throughout the engagement.

"BIRTH OF A NATION" COMING TO THE LYRIC WEEK OF MARCH 27

Although the leaders of the opposing forces in the Civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Lyric for the week of March 27, the scene in which General Grant receives the surrender of the army of the south from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thoughts. A forlorn leader of what is no longer even a forlorn hope, he sits with bowed head most of the time, while Grant is reading the important document.

As Grant, having finished reading and having affixed his signature, rises the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword and is wearing fatigue uniform. He wears ordiary top boots, with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature ad faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy stride, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray, who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

Mr. Joseph Hensberg as President Lincoln in D. W. Griffith's Gigantic Spectacle, "The Birth of a Nation" Which Will Be Seen at the Lyric Theatre week of March the 27th with a Matinee every day.

SATURDAY, MARCH 18.

The Kentucky—Tonight, "The Birth of a Nation."

The Kentucky—"Birth of a Nation." The last performance of the famous spectacle, "The Birth of a Nation," will be given at the Kentucky tonight and those who have not witnessed it should go tonight. Manager Finney announces he has a number of choice seats left.

"BIRTH OF NATION" RUN PROLONGED

Tulane Management Announces Another Week of Griffith Masterpiece.

To meet demands on the capacity of the Tulane Theater during the first week of "The Birth of a Nation," Manager Campbell has arranged to keep the Griffith masterpiece in New Orleans for another week. Starting Sunday with a matinee, there will be two presentations every day at 2 o'clock and at 8:15. The film will run three hours with one intermission and an orchestra of forty pieces.

That the New Orleans run of the production will equal that of other big American cities appears to be the forecast by the wonderful patronage which the first week's engagement has shown. Tickets for the second week's engagement will be on sale at the Tulane box office Saturday morning for all performances.

The records established in New Orleans by "The Birth of a Nation," are without a parallel in local theatrical history. Not since the opening of the seat sale two weeks ago has there been a lull in the line at the box office. Capacity audiences have filled the Tulane at every performance.

In line with D. W. Griffith's policy of operating "The Birth of a Nation" on the elaborate scale of a regular legitimate dramatic spectacle, the production will not be seen again in Louisiana after the close of the Tulane engagement. Because of this condition, hundreds of visitors from the parishes are availing themselves of week-end excursion rates which the railroads have announced commencing tomorrow.

ST. LOUIS TIMES.

"Birth of Nation" to Stay Two Weeks Longer.

Beginning with the Sunday matinee the D. W. Griffith production of "The Birth of a Nation," which has broken all records for long runs in this city, will commence its sixteenth week at the Olympic Theater and begin the last two weeks of its stay in this city. As Mr. Griffith has positively announced that he will never allow this production to get into the cheaper theaters and intends to store it away for a number of years to come, this will be the last opportunity for those who have delayed witnessing it to see one of the greatest spectacular productions ever produced.

As an object historical lesson of the Civil War and reconstruction period it is invaluable and with its beautiful love story it makes a most delightful entertainment of two hours and fifty minutes that is well worth anybody's time. There are 5000 scenes, 18,000 people and 3,000 horses used in the production and they are all there.

THE ARGUS: SATURDAY MORNING.

Thrilling Battle Scene of the Civil War in "The Birth of a Nation" at Proctor's Grand Next Week

"THE BIRTH OF A NATION" AT THE GRAND NEXT WEEK

The new art of David W. Griffith, as exemplified in "The Birth of a Nation," which returns to Proctor's Grand for a week commencing next Monday afternoon, has enabled him to surpass by far any other stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of massive productions but they seem small in comparison with this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 horses and 200,000 details.

The war play of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Fritchie" seem tame after seeing the marvelous battles and the result of war as pictured in the dramatic exposition of Civil War days and the reconstruction period of our southland.

This realistic reproduction of history in the making is of untold interest to both old and young, for one can learn more of the birth of our nation from it than from the reading of a dozen historical works.

THE TIMES-PICAYUNE.

"BIRTH OF NATION" RUN PROLONGED

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Last Day for "Birth of a Nation"

D. W. Griffith, producer of "The Birth of a Nation," which ... week's engagement at the ... House tonight, has authorized the announcement over his signature that the spectacle will never be exhibited in any other than a first-class theater at first-class prices. When it has served its usefulness in such playhouses it will be let out to the cheaper houses, after the manner of many theatrical attractions, it will be withdrawn entirely. Consequently all who wish to see the spectacle must see it in the large theaters. He ... is in the business permanently of producing great spectacles, and it is his intention to keep his name associated with the present high standard of excellence. He is a young man of 38, and has a long career before him. He is now at work on another huge production, entitled "The Mother and the Law," and has started the preliminary research work for a mammoth spectacle, on the theme of "The Holy Grail." These, and the features to follow like "The Birth of a Nation," will be shown in the first-class theaters at first-class prices. Mr. Griffith will never consent to cheapen his productions to the point of making them profitable in inferior third-rate theaters. For example, the big symphony orchestra of thirty pieces at the opera house could not be taken to a cheaper house, and its expense demands and mechanicians could not be paid their present salaries with the price of admission lowered. "The Birth of a Nation" in its present state of excellence could not be transferred to a cheaper theater ... more than could "Hamlet," and Mr. Griffith is determined that not one of its excellence shall ever be sacrificed. He intends to make his name on the screen ... sure a guarantee of excellence as Charles Frohman's was as sponsor for great ... drama.

"THE BIRTH OF A NATION" NEXT WEEK

The magnitude of David W. Griffith's feat in stating "The Birth of a Nation," is almost appalling—at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith as used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

Courier

"Birth of a Nation"

D. W. Griffith's mighty epic, "The Birth of a Nation," will ... at the Bijou for four days ... next Sunday, exactly as it was presented earlier in the season ... made a record for this theater ... teen performances.

This new force in the ... entertainment is perhaps the ... widely discussed production ... in America. It is above all the greatest thing that has been ... by one producer. Images of the living details of the ... ous periods of American ... an evenings entertainment ... three hours. You are not ... nor is your imagination ... torical descriptions of ... instead you see it by ... It is history revived and ... making. The players ... roles have studied the ... tions of these ... from photographs and ... studies and with this ... make these ... again. Great ... your eye. Cities ... Thousands of ... rides across ... human note ... the entire ...

am Cooper in the "Birth of a Nation", Kentucky Theatre last time today.

Scene in "The Birth of a Nation" at Proctog's Grand next week, showing the great emancipator grant ing a mother her son's life.

ALBANY EVENING JOURNAL

PROCTOR'S GRAND.

"The Birth of a Nation."

Next Monday afternoon one of the greatest theatrical successes of the century, "The Birth of a Nation," will come again to Proctor's Grand for a week's engagement of two daily performances. Although 20,000 people patronized the former engagement the advance sale indicates another record attendance. The success of this spectacle has been phenomenal in every city of this country where it has been shown. Length of run records have been broken in 10 different centers.

The first half of the big production, which exhibits the salient events of the war between the States, shows the formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the tragedy of Lincoln's assassination at Ford's theater April 14, 1865.

In the second half the South's "second uprising"—this time against the carpetbagger regime—is depicted in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist, Captain Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the play.

The tremendous battle scenes and the wild rides of the Ku-Klux-Klan were staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half million dollars and took eight months to produce. Some idea of its immensity is gained from

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Albany N.Y. Times Union 3/18/16

STON DAILY EXPRESS

"The Birth of a Nation."

A great deal of film comedy is horse-
s, but David W. Griffith, in "The
rth of a Nation," which comes to
e Orpheum all next week, proves
t quiet, refined comedy is a big
gh-maker, and pleases people bet-
than the old style crude methods.
One of the best laughs in "The Birth
a Nation" is the lovesick sentry in
hospital scene gazing at "Elsie
nonman." This particular bit is of
"sure-fire" order, for never does
audience miss the rapt devotion of
sentinel, and the haughty expres-
of the young lady rebuking him
a million-miles-away look.
aul LeBlanc is the name of the
g actor who has made the unex-
ed hit in the part. He is a New
ans Creole by birth, and played
edy roles with Mme. Bernhardt
re going to Los Angeles,
re Mr. Griffith discovered him. The
ming of the young soldier is won-
lly accurate to the period of 1864.
of the recent Civil War portraits
e magazines and newspapers are
t doubtless of this sentry figure.
ing what care Griffith has used
producing the Civil War type.
s Lillian Gish wears her cos-
of Civil War and Reconstruc-
imes that are heirlooms in her
Through Griffith's skill all the
in the production are made to
as if to the manner born, and
kwardly moving about in habili-
to which they are unaccus-

EXINGTON LEADER

EXINGTON OPERA HOUSE.

BIRTH OF A NATION.

"The Birth of a Nation," D. W.
ffith's massive spectacle, coming
the opera house for one week, be-
ning tomorrow night, is the largest
most important production of a
ade, yet not a word is spoken thru-
the performance of nearly three
rs. Music supplies the absence of
ch, mechanical effects and real-
whilst the wizard of the screen,
id W. Griffith, unfolds in 12,000
of film the thrilling romance of
war between the States and the
nstruction of the Southland.
idea of its magnitude may be
from the facts that 18,000 actors
3,000 horses took part and that
staging of this great "outdoor"
a cost half a million dollars.
eral of the actors are of South-
neage. Henry Walthall, who
the heroic role of the little Con-
te colonel, is a member of the
known Walthall family of Ala-
Miriam Cooper, who appears
rgaret Cameron, is a direct
dant of Charles Carroll, the
nd signer of the Declaration of
ndence. Mr. Griffith is the son
rigadier general of the Confed-
rmy.

very character, however small,
ffith has found just the per-
needed. After that his mas-
ection made each one give a
characterization of the widely
roles. The result was not
t life itself. Such realism is
n on the old-fashioned stage.
tations of the theatre were
ay for Nature was Mr. Grif-
s. Panorama after pano-
revealed to the astonished
e spectator. The most in-
agination could hardly pic-
lf such scenes of splendor
ce will be given beginning

New Orleans Times-Picayune

TIMES-PICAYUNE, SATURDAY, MARCH 18, 1916.

Famous Ku Klux Klan scene in "The Birth of a Nation," now playing at the Tulane Theater.

St. Louis Times MARCH 18, 1916

Albuquerque Chronicle 3/18

The Gathering of the Klans, a Thrilling Episode In "The Birth of a Nation," Coming to the Lyric for a Week's Engagement, Beginning Monday Matinee, March 27th.

"The Birth of a Nation" Will be the Attraction Next Week at Proctor's Grand Theatre.

Commencing next Monday afternoon Proctor's Grand will once again have for its attraction, D. W. Griffith's famous spectacle, 'The Birth of a Nation.' The engagement is for one week of twice daily performances and the advance sale indicates another record week's attendance.

This historical drama has proved the greatest theatrical success of the present century. Over six million people have already seen it. As in New York, so in Boston, Chicago, Philadelphia and other large cities, its popularity is measured by months of continuous performances.

The story, which commences with the coming of African slaves to America, pictures the Civil War with its terrific battles; Sheridan's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of president Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historic scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are over 5,000 scenes and 200,000 historical details. The picture took eight months in the making and gave employment to 18,000 actors and 3,000 horses. The magnitude of this spectacle has made it one of the most talked about offerings in the history of the theatre. Richard Harding Davis has said that its battle scenes are the most wonderful and realistic ever presented to the American public.

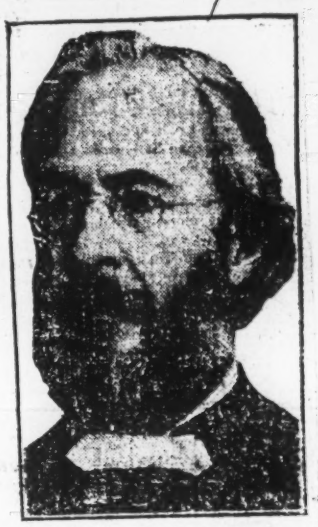
A dual love interest runs throughout the story. The score of specially arranged classical, popular and original compositions is so synchronized to the action of the drama that it perfectly interprets the various emotions, interests and conflicts of the multitude of scenes.

Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lew, Elmer Clifton, Robert Harron, Wallace Reed, Mary Reed, George Seigmann, Walter Jones, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Caye, John McGlynn, Ernest Campbell, John French and J. A. Beringer.

A symphony orchestra of 100 will interpret the score.

Allentown Pa. Leader 3/18

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

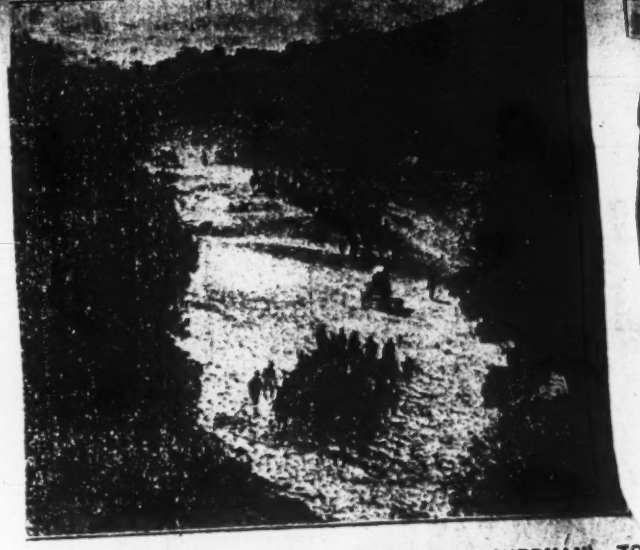
The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.



THE MARCH OF THE MIGHTY CONQUERER (SHERMAN) TO THE SEA, IN "THE BIRTH OF THE NATION" AT THE LYRIC WEEK OF MARCH 27. WITH A MATINEE EVERY DAY.

Albany (N.Y.) Times Union 3/19

MIRIAM COOPER,

Who Has The Important Role Of Margaret Cameron In The "Birth Of a Nation," At Proctor's Grand All Next Week.

Lexington, Ky.

"BIRTH OF A NATION"

Many of the critics who have been sternest in their exactions of American dramatists announce that D. W. Griffith has "set down the great American play at last." Griffith's wonderful spectacle, "The Birth of a Nation," is referred to, and the unique offering will be at the Opera House all next week with daily matinees commencing Tuesday.

During the engagement of "The Birth of a Nation," the curtain at the matinees wil rise promptly at 2:15 and 8:15 at night. All persons not seated at that time will have to stand for over an hour as the house will be absolutely dark during that period.

The following is taken from the Mississippi College Magazine:

"A large number of the students and professors saw the great picture show, 'The Birth of a Nation,' at the Century Theater, in Jackson, recently. Those who saw this great production will never regret their going. It is really a great show; it is worth the price and much more. From the point of view of the promoter it is a great achievement, and one that the film men, as well as all of us, should be proud of. The picture show is a great educational and cultural force and surely it could do no better work than picture to those who have grown up since the war that terrible period of carnage and reconstruction. North and South are now united, 'one and inseparable, now and forever,' but this fact does not prevent the true Southerner feeling proud of the land that gave him birth. The Southern youth has a heritage that his Northern brother does not have. His people fought not for a cause they thought was right, but for a cause that they knew to be right. Viewed from all angles, where are to be found greater military leaders than Jackson, Lee, Johnston and others? Search the pages of history and you will never find braver heroes than those who followed the Stars and Bars. This is not mere sentiment, it is truth, and we stand ready to defend it. And you may tell the story of the Spartan mother in a vain attempt to rival the nobility and the heroism of the woman of the South, whose nobility was as becoming, whose heroism as real, as any queen or soldier ever exhibited. The greatest good in this connection that can come to us from seeing the picture is the fact that it shows us the history of the period as we can never get it from books alone, and leaves us, surely, with a resolve to try our best to appreciate what has been done for us, and to so live that those who gave us the South had may be able to say as they lie down to pleasant dreams, 'They are doing nobly the work that is now their's to do.'"

THE BALL BEFORE BULL RUN—"THE BIRTH OF A NATION."

LEXINGTON OPERA HOUSE.

Birth of a Nation.

The great deeds of the Civil War and the horrors of Reconstruction are made to live again and the nation reborn is apothesized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialog or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago. Seats are now selling. (Adv.)

BOSTON TRAVELER, SATURDAY

Edited by SALITA SOLANO

THE PEOPLE THEIR OWN CENSORS

The only rightful board of censors for motion pictures is the public itself. The principle upon which our nation is founded is that the people know what is best for themselves. They have jealously retained their right to read what they please, speak as they please and think as unrestrictedly as possible. A board of censors set up to determine what is proper for them to see on the screen reminds one more of Russian rule than of an American proceeding.

No reason exists for believing that a federal board of censors would be less arbitrary than a state board of censors. It would soon become tyrannical, independable and a possible hot-bed of graft. For there is no reason to presume it would be freer from this evil than any other body holding like authority.

Who can forget that incident of three weeks ago when the wiseacres of the Pennsylvania state board of censors orderd 75 feet of film cut merely because the Kaiser and his field marshal were shown thereon? And their authority was the statute prohibiting scenes that are "sacrilegious, obscene, immoral, indecent, or that tend to debase or corrupt public morals." If the Kaiser can be made to fit into this clause, where will such idiotic censorship stop?

S. S.

GREAT FILM

es With a Carload of Its Own Apparatus

Orchestra a Part of the Equipment—Takes Three Hours For Presentation.

Wayne Pierson, of New York, here today, in conference with ger William Shea, completing for the appearance at the torium, March 27, 28 and 29, of eally wonderful photoplay "The of a Nation." This production has been seen by hundreds of sands in almost every great city e east and middle west. The or of the scenario, who also "The Clansman" and "The ard's Spots," has received al- more than half a million in ities. A carload of special ma- l, some of which is a patent de- which throws the pictures with owless distinctness, comes with show, as does a full orchestra. is film is a mighty panoramic on of the Civil War and its out- . The performance lasts three s. Special trains will run from kville and arrangements for attendance from the north, and west were being completed y. The mail order department tickets has been opened already e Auditorium but the box will next Friday. There will be five ormances here, the nights of the 28 and 29 and the afternoons of last two days. "The Birth of ation" is generally regarded as r the greatest motion picture made.

"BIRTH OF A NATION" AT THE TEXAS GRAND TOMORROW

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Texas Grand tomorrow night. There will be two performances daily beginning Tuesday at 2:10 and 8:10 p. m.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it was presented in New York city, where the big drama broke every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco, Los Angeles, St. Louis, Philadelphia and practically every other city of consequence in the United States.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of loves fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Then lands are overrun by a hungry horde of venseful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which made this nation so great after the chasm in its own blood.

A wonderful score of [illegible] accompanies the narrative, [illegible] upon a most stupendous scale. [illegible] has been overlooked. The [illegible] lined and fold in the most [illegible] that has yet been devised [illegible] man for such a purpose. [illegible] work is epoch-making. It [illegible] standards which it will [illegible] equal for many a year to come.

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work in "The Birth of a Nation" has Placed Him So High Above His Fellows, is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at films at Broadway prices and has forced the so called classes to drop their vitiated classics and join the masses at the "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born at La Grange, near Louisville, Ky. He is thirty-five and has a strain of the South. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old South-land.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole gamut of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he took to the stage for two years and then for a place with a film company. It is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up, observing closely one sees that he is easing the strain, just as in the big finishes of his "Birth of a Nation" the tense situation is relieved by a flock of wild flowers or golden grain or kittens at play.

He can tune up a player to the high-pitch of nervous energy, and when he strikes the right key he relaxes. This director has a fad it is relaxation. His occupation is work, and he finds relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the gallery. The director enjoyed the compliment, but he did not tell the manager why he couldn't afford to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is clubby when off duty. He has written several short stories, but he is committed absolutely to the art drama. He looks upon it as the largest sister of the fine arts, and he hates censorship.

His Sense of Tone Colors.

The director has a fine appreciation of the tone and color of good music. He sees dramatic situations in blends of tone and color. It was this attribute which supplied the musical score to "The Birth of a Nation." In the tedious and torturing months when he was putting the finishing touches to his great production he correlated music to every action and unconsciously combined the several tunes and chords which now form a part of the wonderful score which Brell has synchronized well to this stirring action. These tunes were caught on the fly, as it were, by Brell while Griffith was working like a Trojan to finish his work, and then blended into the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the foreglance was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in heredity, "The Escape," and made a virile thing of punch and power. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

D. W. GRIFFITH

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

News & Observer
Raleigh N.C.
Mar 19 1916

"BIRTH OF A NATION" TRUTHFUL PICTURE

Of Necessity Sober and Sombre, Representing Critical Period in History of the States.

(By the PRESS AGENT.)

The general character of "The Birth of a Nation" to be seen at the Academy of Music March 23, 24 and 25, with matinees all three days, is of necessity sober and sombre. It represents a critical period in the history of the States. It pictures the times that "tried men's souls" and is not to be approached with levity. It is not a comedy, unless the word comedy be used as it was by Dante and Balzac. It is simply a faithful picture of the times it portrays, and there was little of a comic nature in those days. Yet there is comedy in D. W. Griffith's filmed spectacle, comedy of the most delicate sort, but comedy nevertheless.

A typical Southern home is shown where all is of good cheer. War's alarms have not yet disturbed the serenity. A young Northern lad is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds there is pure comedy. A few months later they are destined to die on the field of battle, enemies, but clasped in each others' arms.

Then there is shown the young daughter of the old Southern family; almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister, and their guests. Later is seen her tragic end, when to save herself from a fate worse than death, she jumps to her death from a high cliff. Comedy that ends in tragedy, but comedy nevertheless.

Again there is a scene in "the negro quarters" where the negroes are "showing off" for the amusement of the Northern visitors. They dance the shuffle, buck and wing, and other steps to the tune of "Turkey in the Straw."

When the Camerons are besieged in the cabin of two Union soldiers by a mob of frenzied negro soldiers, a time when tragedy looms over the scene like a dread spectre, the audience goes into convulsions of laughter when the faithful old negro mammy hits a negro soldier on the head with a billet of wood. And so through it all there are bits of the lighter shades of life in striking contract to the more sombre scenes. And that is what makes "The Birth of a Nation" such a truthful picture of the times, for tragedy follows comedy ever.

Mississippi-Blätter, Sonntag, den 19. März

Die St. Louiser Bühne.

Olympic.

Obwohl Griffith's Filmdrama „The Birth of a Nation" hier schon über 200mal aufgeführt worden ist, hat sich offenbar die Nachfrage nach nicht erschöpft. Es ist aber auch ein großartiges Schauspiel. Nie zuvor hat man solche Massineffekte gesehen, wie die hier auf die Leinwand geworfenen Schlacht- und Straßenszenen.

Bekanntlich liegt dem Werke der bekannte Roman „The Clansman" zugrunde, worin geschildert wird, wie der Ku-Klux-Klan den Süden von der unter den „Carpetbaggers" eingeführten Negerherrschaft befreite. Griffith aber hat in „The Bird of a Nation" auch die Zeiten vor dem Kriege geschildert, sowie einige der markantesten Episoden aus diesem selbst. Die Aussöhnung zwischen Nord und Süd, die Neugeburt der Nation, bildet den Abschluß des Ganzen. Was aber „The Birth of a Nation" besonders interessant macht, ist die absolut getreue Wiedergabe der darin erscheinenden historischen Figuren. „The Birth of a Nation" wird bis zum 2. April aufgeführt werden.

* * *

EL PASO HERALD

THE MAKING OF A GREAT MOVIE

The Tremendous Difficulties Overcome in "Birth of a Nation."

When David W. Griffith started the outdoor staging of the Civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at the Texas Grand next week, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium now occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads of this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye.

Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw.

After it was over Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course.

It cost about $25 000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

albany N.Y. argus
MARCH 19, 1916.

"Birth of a Nation" at Proctor's Grand

To-morrow afternoon that wonderfully popular spectacle, "The Birth of a Nation," returns to Proctor's Grand for a week's engagement of twice daily performances. The advance sale indicates a week that will rival in attendance the preceding engagement that some 20,000 people patronized. As before, a symphony orchestra of 30 will be a feature of the performances.

The Griffith pictorial drama has proved one of our most widely discussed theatrical offerings. It has been played in New York, Chicago, St. Louis, Boston, Philadelphia and other large cities, where it established record-breaking runs. Over 5,000,000 people have already seep it.

"The Birth of a Nation" is a pictorial story of the most momentous years in the history of the United States. It is not a revelation of the future, but a recrudescence of the past. It is educational, and at the same time interesting and entertaining. Mr. Griffith used 150 years of American history as his subject, 18,000 people as his actors, 3,000 riders and horses as his cavalry. In the 5,000 scenes shown there are upwards of 200,000 historical details. The locale is the South before and after the Civil war.

Nature made the backgrounds and army men directed the thrilling battles. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina Legislature of 1870, are facsimiles of the originals. Altogether it is the first time in art production that history in the large has been presented in moving pictures.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score, arranged after Griffith's suggestion, now grave, now gay; now sounding the loud diapason of war, again sweetly harmonizing love's rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call.

Among the principals are Henry B. Walthall, the distinguished Alabama actor, whose family is historically connected with the story; Lillian Gish, as Elsie Stoneman; Mae Marsh and Miriam Cooper, as Flora and Margaret; Ralph Lewis, as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp, as Lincoln, Lee and Grant, respectively; George Seigmann, as the mulatto Lieutenant Governor of South Carolina; Walter Long, as the renegade Gus; Raoul Walsh, as Wilkes Booth; Mary Alden, as the Octoroon housekeeper, Lydia; John McGlynn and Ernest Campbell, as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron, as the young soldiers; Spottiswoode Aiken and Josephine Crowell, as Dr. and Mrs. Cameron.

RNING STAR, WILMINGTON, N. C.

David W. [illegible] nary achievement with his great [illegible] tacle, "The Birth of a Nation," [illegible] comes to the Academy of Music [illegible] days, starting Wednesday, March 29, is that of making history live. He has touched the high peaks of American history—slavery, the war secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the North and the South.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning."

Eighteen thousand people were employed in taking the historical pictures. One sees Lincoln among his counsellors issuing the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the South in the throes of change, the carpetbaggers' excesses, and the famous rides of the K. K. K. Parties of war veterans and sons of veterans are coming in great numbers to the Tremont. It is difficult for many of them to refrain from shouting the old war-cries or from shuffling the feet to the rhythm of the martial music. Scenes in the latter half of the picture are so skilfully managed, the interest is so tensely maintained, that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development. The epic method of narration has been adopted. Enormous ranges of time and space are covered. All the arts contribute to the spectacular realization of poetry, history and romance. In the 5,000 scenes of the picture there are said to be 200,000 historical details. Besides the achievement of the picture itself, the exhibition of it employs 100 flesh and blood helpers at each performance.

Theatrical producers and observers are wondering what will be the next evolution. Will the motion picture replace the text book in the public schools? Will the Walter Scott's and the W. M. Thackerys of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet in view of what is happening around us, it is hard—nay, impossible—to set any limits to the future achievements of the motion pictures.

Scene in The Birth of A Nation Coming to the Academy of Music, four days beginning Wednesday March 29.

Argus (Albany N.Y.) 3/19

Battle Scene from "The Birth of a Nation" and David W. Griffith, at Proctor's Grand Week of March 29.

Mar 1 9
St. Louis Daily Globe-Democrat.

Wilmington N.C. 3/18

SUNDAY DISPATCH, MARCH 19

"The Birth of a Nation,"

David W. Griffith's most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation," coming to the Academy of Music for four days, beginning March 29, is that of making history live. He has touched the high peaks of American history—the introduction of Slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the restoration of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love-story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "history by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts and so were the facsimiles of important events. We see Lincoln among his counsellors issuing the call for volunteers. Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedman's Bureau, the carpetbaggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skilfully managed that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic form having been thrown away and the epic or historical form substituted. The old reproach against the "ten-cent movie" is forever removed. It is a curious sight now in New York to see dozens of speculators asking three and four dollars a seat for a moving picture whilst inside at the box office the public gladly pays the regular scale of prices at a fashionable metropolitan theatre.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually-posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into insignificance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the Cinema replace the text-book in the public schools? Will the Walter Scotts and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet, in view of what is happening around us, it is hard—nay, impossible—to set any limits to the future achievements of the motion picture.

TRIO OF BEAUTIES IN 'BIRTH OF NATION'

Mae Marsh, Lillian Gish and Miriam Cooper Talented and Charming.

MISS MARSH A FILM "FIND"

Griffith Gave Her Opportunity to Show Skill As Actress, and She "Made Good."

A trio of contrasting feminine charm, talent and temperament is featured in "The Birth of a Nation," at the Grand theatre all this week, in the persons of Mae Marsh, Lillian Gish and Miriam Cooper. To these three unusually attractive young women fall roles so important in sentiment, in love, humor and romance that any actress, no matter what her ability or reputation in the world of mimic art, would welcome the opportunity to interpret them.

Mae Marsh, for instance, is a veritable wonder of changing personalities. She has been seen as a tomboy, a young miss just home from boarding school, a domestic at the wash tub, a sweet girl graduate, a young woman of fashion, a romantic heroine, a grisette and a slavey, a soubrette cut-up, and as she is seen at the Grand as an everyday freckle-faced rather homely and always roguish kid.

A roguish kid, by the way, expresses Miss Marsh herself. Due to her youthful love of adventure and without any experience in acting whatever, she asked director D. W. Griffith for an opportunity to act, and got it. She has proved one of Mr. Griffith's greatest "finds" of filmland.

Lillian Gish is of the adorable blonde type. She has a style of beauty that lends itself to every representation of daintiness. The life of a blonde before the camera is hardly one of peaches and cream, for a poor light or an indifferent pose substitutes age for youth in the most distressing fashion. Miss Gish, however, is camera proof and for this reason she enjoys the reputation of being the one blonde among many with whom the photographic machine cannot play tricks. Away from pictures and Miss Gish is a well groomed, fashionably garbed, delightfully slim young woman one would never suspect ever posed, at least before a movie camera.

Miriam Cooper, the southern belle Margaret Cameron, in "The Birth of a Nation," is the anthitesis of Misses Marsh and Gish. She is a distinct brunette with a wealth of raven hair, classic features and big expressive eyes. A southerner by birth and breeding, Miss Cooper was admirably equipped in every way to play her present part. If you ever meet this very dignified and reserved young actress you will recognize her at once, for she is very much her true self on the screen.

Possibly you think the actresses of cameraland have an easy time of it. They don't—far from it. At 9 o'clock each morning every player must be ready at the studio or location, already costumed for the role. The work before the camera is a grind, not the pleasureable work the average person imagines it to be. For every pose made use of, at least twenty-five poses have been rehearsed and possibly a dozen poses photographed. For instance, out of the 140,000 feet of film used in making the "Birth of a Nation," Griffith selected only 12,000 feet. From this statement one can readily imagine the weeks of wearying posing that counted for nothing in the end.

THREE CHARMING YOUNG WOMEN WHO HAVE IMPORTANT ROLES IN "THE BIRTH OF A NATION," FILM SPECTACLE AT GRAND ALL THIS WEEK

LILLIAN GISH

MIRIAM COOPER

'BIRTH OF A NATION' AT GRAND ALL WEEK

Spectacular Film Will Be Presented Every Afternoon and Evening.

Tomorrow afternoon the Griffith masterpiece, "The Birth of a Nation," will return to Proctor's Grand theatre for a week's engagement, with matinee and night performances daily. Despite the fact 20,000 persons attended the former engagement at the Grand, the present seat sale indicates another successful week.

The magnitude of this spectacular offering makes by comparison all other theatrical productions look inconsequential. Here are shown hundreds of scenes, thousands of actors and horses; armies in landscape in place of squads of mere supers jostling on a platform among canvas scenery. Here is the evolution of a people, the living chronicle of a conflict of statesmen, a civil war.

Here are social pictures without number, short stories, adventures, romances, tragedies, farces, domestic comedies. Here is a whole art gallery of scenery, of humanity, of still life and life in wildest career.

Here are portraits of streets, homes, wilderness; pictures of famous conventions, cabinets, senates, mobs, armies, pictures of family life, of festivities; ballrooms and battlefields, hospitals and flower gardens, hypocrisy and passion, ecstacy and pathos, pride and humiliation, rapture and jealousy, flirtation and anguish, devotion and treachery, self sacrifice and tyranny.

Here is depicted the south in its wealth, its home luxury and wind swept cotton fields; here are shown its soldiers riding away to war and trudging home in defeat with poverty ahead of them and ghastly difficulties confronting them on every side. The realism of the work is amazing, astounding in its grandeur and faithfulness to actuality.

"The Birth of a Nation" has proved the most remarkable theatrical success of a century. It has broken record runs in New York and every large city in the country where it has been shown. It is estimated that about 6,000,000 persons have seen the piece so far.

An operatic score which is synchronized to the action of the drama, will be interpreted by an orchestra of thirty pieces.

MAE MARSH

Henry Walthall
In "The Birth of a Nation"
At The Grand

3/19

Here Is a Trio of "Movie Girls" in "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this night have seemed a fairy story. At present it is a reporter's notebook sketch of real events, and there is a small fund of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

ASSASSINATION OF LINCOLN, AS SHOWN IN "THE BIRTH OF A NATION."

LILLIAN GISH AND PAULLE BLANC IN "THE BIRTH OF A NATION" OPERA HOUSE MONDAY

3/19

3/19

"THE BIRTH OF A NATION."

A play within a play is a bit of dramatic construction which has often been utilized by dramatists since the the play became an institution. Perhaps the earliest and most prominent utilization of this constructive detail as far as the English speaking stage is concerned is the play scene in "Hamlet," which Shakespeare uses as an effective part of the earlier development of his tragic plot.

Nothing of this sort has ever been revealed upon so pretentious a plan as is shown in David W. Griffith's motion picture drama, "The Birth of a Nation," which comes to the Opera House for a week's engagement, beginning tomorrow night. There will be daily matinees beginning Tuesday. Griffith's scene is the reproduction in historic and dramatic detail of Ford's Theater, Washington, D. C., on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil War.

This scene is one of the tense dramatic moments in a story that is astonishing for its thrilling action. The drama is a complete story within itself and yet is a vital part of the entire story which is covered in the larger plan of the spectacle. From a technical viewpoint it is one of the most interesting achievements in the annals of the American stage.

In the language of motion picture production it is known as "a studio scene." This means that it was built indoors and had to be specially constructed to get the desired effect. It is the largest interior set ever built for a motion picture story. The scene is, in minute detail, an exact reproduction of Ford's Theater as it appeared upon this historic occasion. Numerous authentic works upon the subject were studied to get the exact measurements and dimensions of the old theater. In this research the fundamentals were furnished by Nicolay and Hay's "Abraham Lincoln, a History." It will be recalled that the writers served as secretaries to President Lincoln and were in close touch with the stirring events of that period. A detail showing the thoroughness of the work is the picture of Booth's leap from the presidential box after he had fired the fatal shot. The distance covered in this leap was 12 feet. The actor playing Booth had to be carefully rehearsed in this scene and to get the important detail of his spur catching in the flag that draped the box. This accounts for the fall which resulted in Booth fracturing his leg. The leap takes just one second in the picture, but it had to be rehearsed time and time again, and Raoul Walsh, who played Booth before the real picture was caught just as Booth made the jump to the stage and rushed out of the theater, via way of the stage door. Walsh wore out three pairs of trousers at the knees before the right picture was caught. This will give one an idea of the difficulties of the leap he made.

This entire scene of Ford's Theater was the most difficult of all to take except the big battle scenes immediately preceding it. These being in the open, the camera men were not hampered by demands of accuracy to the minute extent that they were in taking this important interior. Mr. Griffith was fortunate in being able to secure the aid of several eye witnesses of the actual events who were present with him when the picture was taken. Chief among these was Dr. Chapman, the noted prohibitionist and lecturer, who lent material assistance in supplying important facts. As stated, the night was a gala one to celebrate peace. Everybody of note was on hand and the women were dressed in the height of fashion. The men in the audience included famous generals and statesmen who had just written their names into history. The play was "Our American Cousin," with Laura Keene playing her farewell engagement in Washington. Old prints, prompt books of the play and surviving actors of the cast supplied the facts regarding the appearance of the stage settings and the players on that night. Other eye witnesses told how the orchestra was arranged and the general appearance of the audience was further described by these attendants in addition to the written data on the subject.

When it came time to take the picture, many remarked upon the wonderfully realistic effect. They said the actress simulated Mrs. Lincoln's dress and appearance so wonderfully that she seemed to be living over again the scenes of that night.

Joseph Henabery, who portrayed President Lincoln, was selected from twenty different players who were coached and prepared for the part before he was voted the one. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the President reaching back for his cloak just a few minutes before Booth attacked him. It was a spring day in Washington, but a late frost set in that evening and it turned quite raw and cold. Mr. Lincoln felt the chill of it or else some mysterious force communicated the chill of the impending tragedy to him just a moment before the end came. As

Sunday
March 19, 1916

LEXINGTON LEADER

Mystery of John Wilkes Booth's Burial Bared After Fifty Years

Two Actors in the Closing Scene of the Great Tragedy Reveal Story of the Hiding of the Body

midnight of April 27, 1865, the at the little summer house of Washington Arsenal grounds, overlooked the Potomac and by officers as a landing challenged sharply, as by the lantern he saw approach- squad of men and made outlines of a team, says New York Sun. The and a man, an officer, himself from his compan- forward with the counter-

guard saluted, there was a conversation, then the offi- to the squad, who ad- one man leading the horses. the dim lantern light the officer out a bundle in one corner of house and issued a com- men picked up the bundle it in the cart. The senti- mystified as the detach- then disappeared down the avenue in the darkness.

The mystified guard would have even more amazed at the pro- had he known that the wrapped in a gunnysack con- the body of John Wilkes assassin of President Lin- was Dr. and that the officer George Loring Porter, an assistant United States army surgeon who had designated to dispose of it.

Dr. Porter is still alive and resides Bridgeport, Conn. Aside from Capt. Christian Rath he is the only person alive so far as the writer knows who had anything of import- ance to do with the body of Booth, the execution of four of the Lincoln conspirators and the imprisonment at Fort Jefferson, Dry Tortugas, of four others.

The Bridgeport physician is the last of a trio of men who told the writer of what was done with Booth's body and of the execution of Mrs. Mary E. Surratt, David E. Herold, Lewis Payne (Powell) and George A. Atzerodt, and the incarceration of Mudd, O'Laughlin, Spangler and Arnold at Fort Jefferson.

Fate Played Strange Tricks.

Fate played strange tricks in the narration of the story, for it is a matter of more than a quarter of a century since former Commander Hutchinson, U. S. N., was met at Manitou Springs, Col. The fact that members of the writer's family have been officers in the United States Navy since 1804 and that Commander Hutchinson had been shipmate with the writer's father during the civil war probably accounts for the willingness of Commander Hutchinson to tell of the part he played in the final scenes of the great tragedy.

Some years later in a mail car of a train running between Grand Rapids, Mich., and Detroit the writer made the acquaintance of Capt. Christian Rath, then a clerk in the railway postal service, but in 1865 provost marshal of the District of Columbia, the man who with his own hands made the nooses used and who executed the four Lincoln conspirators. From him was learned the part he played in the great drama's finale.

About a score of years later, at Bridgeport, in many chats, Dr. Porter described his connection with the Lincoln conspirators and his secreting of the body of Booth.

Late one summer night in 1889, seated on the veranda of the old Cliff House at Manitou Springs, Col., the writer was chatting with Commander Hutchinson. The conversation drifted lightly along from one topic to another until it finally touched on the navy. Suddenly the Commander said:

"Ever know I was the executive officer of the old monitor Montauk and was on duty the night the body of John Wilkes Booth, Lincoln's assassin, was placed aboard?"

Tells a Most Interesting Story.

Without waiting for a reply the former naval officer started to relieve his mind and the manner in which he denounced the army officers who rode over naval etiquette and tradition at the time referred to would have delighted the hearts of any officer who ever trod a quarterdeck of Uncle Sam's. After twenty-five years the conduct of the army officers still rankled.

It was not such a difficult matter to visualize the scene Commander Hutchinson described. One could picture the grim monitor Montauk dropping down from the navy yard at Washington to an anchorage in the east branch of the Anacostia, just above the monitor Saugus, on which were the prisoners, Mrs. Surratt, Arnold, Payne and Mudd. No person aboard knew why the ship's berth had been changed. There was an air of mystery and suppressed excitement among crew and officers. The hour was nearly midnight.

When the sulphurous remarks of the officer ceased he took up the thread of his yarn in this fashion:

"The news which Lieut. Col. C. J. Finger brought to Washington at 5 o'clock on the afternoon of April 26 that Booth had been shot and had died three hours later at the Garrett farm and that Herold was a prisoner spread with the rapidity of a Colorado prairie fire. It did not take long to reach the navy yard and come aboard the old Montauk.

"We were much excited and elated, the latter because Booth was dead, the former because below deck, under guard, double ironed and heavily hooded, were O'Loughlin, Atzerodt and Spangler.

"Lord," ejaculated Commander Hutchinson, after he had succeeded in quieting a close burn to his satisfaction. "It doesn't seem nearly a quarter of a century ago that I was talking with Capt. Montgomery, in command of the Montauk, when an order came from Secretary of the Navy Welles for the monitor to drop down from the yard to the east branch of the Anacostia and come to anchor above the Saugus, and to clear the ship for action at midnight.

"As ordered, the ship left her berth and promptly at 8 bells (midnight) all hands were piped to their stations and the ship cleared for action. A picked marine guard, armed with rifles and cutlasses, was ordered to fire upon any boat which attempted to come alongside without hailing.

Hail Comes From Darkness.

"Three bells had struck about fifteen minutes before, when suddenly we were hailed from the darkness. The speaker said he was Col. L. C. Baker, then head of the secret service, with an order from Secretary of War Stanton to the commandant of the Washington Navy Yard to permit him to come alongside to transfer one or more prisoners. Baker was on the forward deck of a tug, and I ordered him to lay alongside.

"When the tug was made fast over the rail came four men, carrying a body sewed up in a blanket—one of the gray army blankets. This I directed to be carried forward and placed on a carpenter's bench on the deck. I placed a guard over the body with instructions to permit no person to approach it. The guard had no idea at that time, nor did I, whose mitted to ask any questions.

"Going aft I found that Herold had been placed aboard and was standing on deck while double irons were fitted to him. It came to me like a flash of lightning that the body in the blanket must be that of President Lincoln's assassin, John Wilkes Booth.

"Later I learned that Booth's body had been sewn in the blanket by Lieut. Edward P. Doherty, who was in command of the cavalry which pursued Booth and Herold. (Doherty died in New York April 3, 1897, while serving as general inspector of street paving. After Lieut.-Col. Conger had reported to Secretary of War Stanton the facts of the shooting and death of Booth and the capture of Herold the Secretary ordered Col. Baker to take a tug, go to Alexandria and meet the steamer John S. Ide, Capt. Wilson, which was coming up the river, and take charge of the body of Booth and of the prisoner Herold. This transfer was made at 10:40 o'clock that night, as the Secretary of War had ordered. All of which explains why the old Montauk shifted her berth so hurriedly.

"About six bells (11 o'clock) that morning hell started to pop on the quarter deck of the Montauk. Surgeon-General Barns and a party of officers and civilians came aboard and without a word to a soul marched forward and started to undo the lashings about the blanket covered body of the assassin. Their high handedness and utter disregard of the courtesy due from one officer to another came within an ace of causing them to be shot by the guard."

(Follows the report made by Lieutenant-Commander Hutchinson to Commodore Montgomery and by him transmitted to the Secretary of the Navy: "About 11 o'clock a. m. Surgeon-General Barnes came on board and without asking for the captain of the guard or the commanding officer of the vessel or showing any written [illegible] military etiquette [illegible] the officer [illegible] up to the [illegible] and then [illegible] body was taken [illegible] 'By orders of hte Secretaries of War and Navy.' And afterward Major Eckert produced the written order.")

Herold's Chance To Cheat Gallows.

"Herold had his chance to cheat the gallows just before the sort of military coroner's jury was convened to establish officially the identity of Booth's remains, but was too much of a coward to grasp it," went on Commander Hutchinson. "Personally I had an awful scare, but it has always been a question to my mind if he ever realized his opportunity.

"Herold was brought on deck to be photograph[illegible] below thru the forward hatch [illegible] moved forward with the sentries. He wore handcuffs and to his leg irons were attached a chain and thirty-two pound shot, which was carried by one of the guards.

"As Herold approached the turret the gangway narrowed and here was his one chance to cheat the gallows, for his feet fell on the deck a short distance above the water. A sudden rush to the right and he would have gone over the unrailed deck of the Montauk; the impetus of the dash would have carried the shot, if not the guard, after him. Two minutes later the last breath of Herold would have appeared as bubbles on the surface from where his body lay anchored in the mud three fathoms below.

"His chance was gone in an instant. But the possibilities flashed thru my brain as I ran forward to where Herold and his guards were.

"After Herold had been removed below Surgeon-General Barnes and his assistant started the autopsy on the deck forward of the turret, which Herold had passed but a few minutes before; the commission or coroner's inquest being held in the commanding officer's cabin at the same time. Several persons had recognized the remains as those of John Wilkes Booth and had so testified. Charles Dawson, chief clerk of the National Hotel, positively identified the body by the initials 'J. W. B.' which had been tattooed in India ink on the right hand between the thumb and forefinger.

Another Makes The Identification.

"Another witness whose identification was beyond cavil or question was Dr. J. Frederick May, who had Booth as a patient a couple of years before, when he removed a small tumor from the assassin's neck, on the left side, three inches below the ear.

"I accompanied the commission on deck, where the body was examined and the scar found as described by Dr. May. This ended the identification testimony. Soon after Surgeon-General Barnes and his party, save Col. Baker left the ship.

"For what followed I was severely reprimanded," declared Commander Hutchinson, "and it was not my fault. It was wholly due to the high handed manner in which the army and secret service men handled things. The body of Booth was bent double and wrapped in a blanket, then in a gunny sacking, firmly lashed into place.

"Col. Baker of the secret service called away a small rowboat and with two men placed the body in it and rowed down the river. That is the last I ever saw of the remains of the assassin. Baker never even waited for the box for the remains, as ordered by the department. Everything was done with a rush and with the greatest secrecy. I made a report on the matter which Commodore Montgomery included in his and forwarded it to the department."

A score of years later at Bridgeport, in the study of his home, surrounded by books, valuable manuscripts and priceless Lincolniana, Dr. George Loring Porter in a number of chats told the writer of his stumbling on the corpse of the assassin, and how he later secreted it, acting under orders from the government. For four years the public never knew where the body was, altho many outlandish and [illegible] reports as to its [illegible] were [illegible] in various publications. [illegible] that [illegible] move the remains to Baltimore for interment and that they are buried in Greenmont Cemetery.

Dr. Porter at the time of the closing scenes of the great drama was an assistant surgeon in the United States army, stationed at the Washington arsenal and was in medical charge of the Lincoln conspirators. It was probably due to this fact and his superb war record that he was chosen for the task of securely hiding the body of the President's assassin, and Porter related his connection with the affair in this manner:

Porter Tells of His Connection.

"[illegible] afternoon, April 27, 1865, Mrs. Porter and I took a boat ride down the Potomac, returning to the officers' landing at the arsenal grounds.

"We had to pass thru the summer house to reach the landing, as we did I noticed in one corner some bundle securely wrapped in gunnysacking, but had no idea what it was, nor did I ask. The mere fact of a sentry's being posted at such an unusual place excited wonderment, but in those unsettled times we knew better than to ask questions.

"Later I learned that, acting under orders, Col. Baker had the body taken from the Montauk at 3 o'clock that afternoon by two men in a boat, who rowed down the eastern branch and to the landing on the west side of the arsenal grounds, where it was placed under guard. The landing ended at the summer house, and the bundle seen in the corner by Mrs. Porter and myself as we passed thru after being halted by the sentry, was the body of Booth.

"Sentries all about the reservation were calling the hour of midnight from their various posts when the military storekeeper of the arsenal, E. M. Stebbins, four enlisted men, one of them leading a team attached to a cart, another carrying a lantern, and myself, the only commissioned officer present, met at the little summer house, where a sentry stood guard over the thing in the gunnysack. The four enlisted men were members of the Ordnance Corps and were picked for their reliability and discretion. They were sworn to secrecy regarding the happenings of the night.

"Two of the men picked up the gunnysack bundle, grunting at its unexpected weight, and placed it in the body of the cart. At a word the man leading the team started down the avenue. Men marched on each side of the cart, Stebbins brought up the rear and I marched ahead with the man carrying the lantern, the flickering rays of which cast weird and fantastic shadows on the broad avenue. Not a member of the party spoke. The only sounds to break the stillness were the crunching of the cart wheels, the shuffling of our feet and the fall of the horses' hoofs on the gravel road.

"We marched down the avenue to the west side of the penitentiary, repeatedly challenged by the sentries as we approached their posts. The series of buildings known as the penitentiary was about 250 feet long.

"Between the administration and jail ends of the penitentiary was a middle section, which had been used as a storage place for fixed ammunition at the outbreak of the war and later as a general storage place. It was a large room about 50 by 40 feet, with stout supporting columns of cedar. There were two enormous doors in it sufficiently large to admit a wagon, opening on the north and south sides.

Shadows Cast Over Shallow Grave.

"The cart was led to one of the doors, which Military Storekeeper Stebbins unlocked. Once we were inside the apartment the door was carefully locked and the cart led to the extreme southwest corner of the apartment. By the flickering light of the lantern we saw a shallow hole before us. Whether there was a [illegible] I do not know. A pile of dirt [illegible] on one side of the excavation [illegible] shadows were cast by the lantern light falling on the gun boxes and packing cases.

"Two of the men picked up the body of Booth, still in its wrapping of gunnysacking and enshrouded in an army blanket, and deposited it in the shallow hole, which could not be dignified by the term grave. This was quickly filled with earth, packed down and the surface smoothed off. The surplus dirt was thrown into the cart and taken away. As the room had a dirt floor there was little trouble in concealing the fact that a hole had been dug, an object placed in it, then filled up and the surface restored to its usual condition.

"When the main part of the old penitentiary building was torn down in 1867, necessitating the removal of the remains of Booth, the key of the apartment could not be found and there is said to have been a lively time at the War Department, for the key had been in the care of Mr. Stanton, secretary of war. Finally it was found, the door unlocked and in the presence of a large number of officers the body of Booth was removed from the place where we had secreted it to one of the large stone vaults [illegible] the arsenal grounds. There it reposed until 1869, when President Johnson gave Edwin Booth permission to have it removed to the Booth lot in Greenmount Cemetery, Baltimore, where it was interred.

"When Booth's body was taken from the place where we had concealed it the remains of the four executed conspirators, Mrs. Surrat, Payne, Herold and Atzerodt, were disinterred from the penitentiary yard and buried near the body of Booth. All of the buildings which were standing forty-five years ago on the night of the so-called burial of Booth have been razed, so far as I know, to give place to the War College and officers' quarters."

Swaying with the motion of the car and working his mail, Capt. Christian Rath, who executed the Lincoln conspirators, told the writer of his part in the drama on several trips between Grand Rapids, Mich., and Detroit and return. Capt. Rath was of German extraction and was chivalrous to a degree and averred that Mrs. Surratt should not have been hanged; hanging was not for women; rather imprisonment would have met the ends of justice. Said the former Provost Marshal.

Should Not Have Hanged the Woman.

"Yes, I hanged Mrs. Surratt, Powell who was known as Payne; Herold and Atzerodt. The latter two were whimpering cowards. Payne was the bravest man I ever saw or knew. He had not been so brave and fearless and braced himself like a man to meet death in its most disgraceful form his neck would have been broken by the fall of the drop; instead he strangled to death.

"I saw the gallows built and secured the rope, which was three-ply Boston hemp, from the navy yard. I made the nooses and placed them on the beam, saw them adjusted on the victims, then stepped aside and gave the signal to the men underneath the gallows to spring the traps."

PRESIDENT LINCOLN SIGNING THE CALL FOR 75,000 VOLUNTEERS. A DRAMATIC SCENE IN "THE BIRTH OF A NATION" AT THE LYRIC THEATRE WEEK OF MARCH 27.

ALLENTOWN MORNING CALL,

MAE MARSH PLAYS IMPORTANT PART IN BIRTH OF A NATION

It is a well-known fact that lovers of photoplays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron, the younger daughter in the Southern household in "The Birth of a Nation" at the Lyric Theatre, by her successful appearance in many photo plays during her three years' career, has attracted by her self like charm and native personality, many admirers who greet with pleasure her appearance on the screen.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of the brother back from the Civil War; the making of "southern ermine" with raw cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the southern banquet; and the pretty scene where she rains kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart Elsie. There is always a touch of comedy or of pathos where Miss Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever changing, mood-adapting face, is one of the most valuable in all the list of film favorites.

She was discovered by David W Griffith, the producer of many film successes, long before he made "The Birth of a Nation."

ALBANY EVENING JOURNAL

PROCTOR'S GRAND.

"The Birth of a Nation."

At Proctor's Grand this afternoon the famous Griffith spectacle, "The Birth of a Nation," commences its week's engagement of twice daily performances.

The success of this remarkable pictorial representation of our nation's birth reads like a romance. It has been welcomed in every section of this country and Canada, crowded houses have featured its every appearance and all classes of people have become its patrons and enthusiastic admirer. No theatrical production of the present century has given as many consecutive performances or played to as many people in 10 months' time as has "The Birth of a Nation." In every city where it has appeared, Chicago, Philadelphia, San Francisco, Pittsburg, Los Angeles and St. Louis in particular, it has established, as it has in the metropolis, a new record for number of performances, given and length of stay. In the world of the theater it has made history and demonstrated that it is more popular than the greatest English speaking star or the most successful production of the spoken drama.

St. Louis Dispatch 3/20

The Birth of a Nation.

Announcement to the effect that The Birth of a Nation is nearing the end of its phenomenal engagement at the Olympic Theater served yesterday strongly to stimulate the attendance, which assumed its old-time proportions. Long practice with this greatest of films has brought about a perfect projection, and the accompanimental orchestral music, especially written for the work, adds greatly to the enjoyment derivable from a viewing of the offering. Until further notice there will be two performances daily at the Broadway house.

ALLENTOWN CHRONICLE AND NEWS

EASTON DAILY EXPRESS 3/20

"The Birth of a Nation."

Mae Marsh, who plays the role of "Flora Cameron in "The Birth of a Nation," now at the Orpheum Theatre, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama, is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the young sister in this appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing. To-day her face is better known than any actress in the world and she is the pet of movie fans in every parter of the globe.

TRENCH SCENE IN D. W. GRIFFITH'S GIGANTIC SPECTACLE, "THE BIRTH OF A NATION," AT LYRIC THEATRE, WEEK OF MARCH 27TH

BIRTH OF A NATION RETURNS NEXT WEEK

Among the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Lyric for all next week, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean Mansion at Appomatox Court House, Va., April 9, 1865. It is a most faithful reproducti all the personages in the great teric scene and of the minute d of the action.

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Lee had dressed for his last occasion with great care. Gra the contrary, lacked his full dre appeared in the "fatigue" and jack boots of the hard camp Strangely enough General Lee had pencil to write with. A pocket stand and pen were lent by an of of the general staff, and it was these that the historic docum surrender was written. Afte an effort was made to arrest a dict Lee for treason, but Grant knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

Lexington (Ky) Gt. Dispatch 3/20

"The Birth of A Nation"

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of A Nation," which will be shown at the Academy of Music four days beginning March 29 was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic ride of the North Carolina class. Their gun was to be over many, many miles of typical Southern sandy roads, though an acknowledged wizard at the films, Mr. Griffith is not a "wizard," with power to [illegible]

Lexington Herald Sunday 3/20

LEXINGTON OPERA HOUSE.

Birth of a Nation Tonight.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Opera House tonight. Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles. It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War.

Daily matinees will be given commencing tomorrow. The performances will begin promptly at 2:15 and 8:15, and no one will be seated after performances begin. (Adv.)

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3/20 Pa
ALLENTOWN DEMOCRAT

IMPERSONATIONS OF FAMOUS GENERALS IN "BIRTH OF A NATION"

Among the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Lyric for all next week, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

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GENERALS GRANT AND LEE AT APPOMATTOX, A DRAMATIC SCENE IN "THE BIRTH OF A NATION" LYRIC THEATRE, WEEK OF MARCH 27th WITH MATINEE DAILY.

Columbus (Ohio) Examiner 3/20

TWO DOLLAR PICTURES

(By D. W. Griffith.)

While there has been a vast amount of comment regarding the advent of the two-dollar motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theatre, which had never played a picture attraction before, the wiseacres of the theatre world said it would not succeed. You see they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome about it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

There will be many two dollar pictures. The success will depend entirely upon how well they are done and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But given the theme, the understanding and the ability to project his ideals the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can only show certain scenes in the limits of three walls and at best has only a few square feet in which to place his characters.

CONNERSVILLE EVENING NEWS

BIRTH OF A NATION.

A well known artist visiting D. W. Griffith's Los Angeles studio recently remarked on the film director's almost uncanny gift of composition. "Griffith," he said, "groups his figures like an artist in oils—water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his wass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned by watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation," which comes to the Auditorium March 27, 28 and 29. The scene representing the future brotherhood of love and peace is a remarkable work. Costumes of many nations are used, but the effect is light and gossamer-like.

In striking contrast is Mr. Griffith's treatment of the contrasting theme of the misery of war. Wan, skeleton like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordidness. Some of the lean emaciated figures are bare to the waist. Men and women are strewed about the stage like the piled up victims of a battlefield.

EY

Pa 3/20
EASTON DAILY ARGUS

Miriam Cooper in "The Birth of a Nation," Orpheum, all this week.

"THE BIRTH OF A NATION."

Opens Week's Engagement Tonight.

"The Birth of a Nation," D. W. Griffith's massive spectacle at the Orpheum this week, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the States and the Reconstruction of the Southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars. Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the wellknown Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of Independence. Mr. Griffith is the son of a Brigadier General of the Confederate Army. For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such real[illegible]m is never seen on the old-fashion[illegible] stage. The limitations of the [illegible]tre were swept away for Nature [illegible] Mr. Griffith's stage. Panorama [illegible] panorama is revealed to the as[illegible]ished eyes of the spectator. The [illegible]nt inventive imagination could [illegible] picture to itself such scenes [illegible] splendor.

El Paso (Texas) Herald 3/20

"THE BIRTH OF A NATION" TONIGHT.

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new [illegible] of pictorialized spectacle with music, will play the Texas Grand this week, opening tonight. This is the great offering that inaugurated a new era in the theaters of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many, many months. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the states. The formation of the Confederacy; Lincoln's call for troops; Sherman's march to the sea; the battle of Petersburg; Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half the south's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in the traveling company of fifty.

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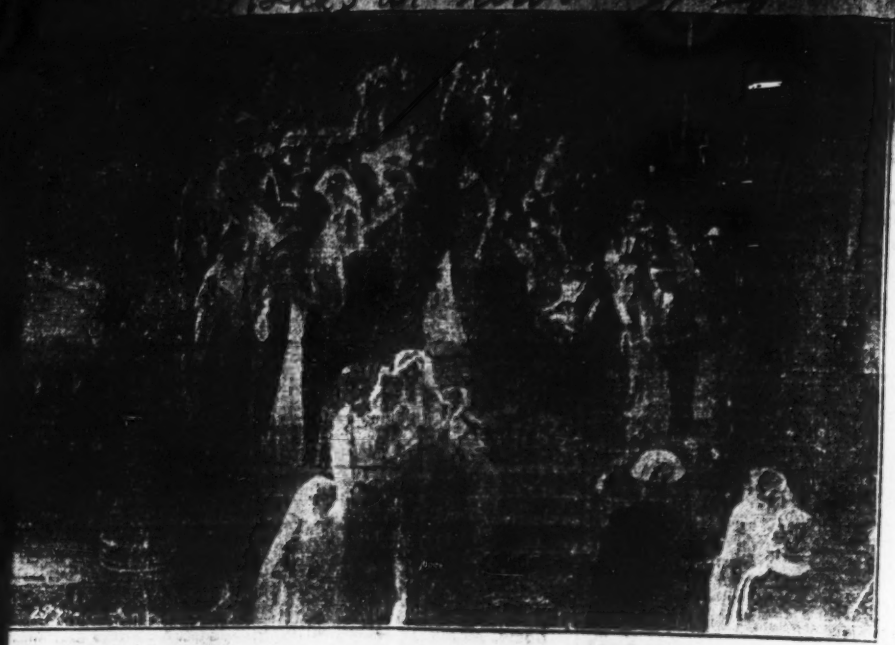


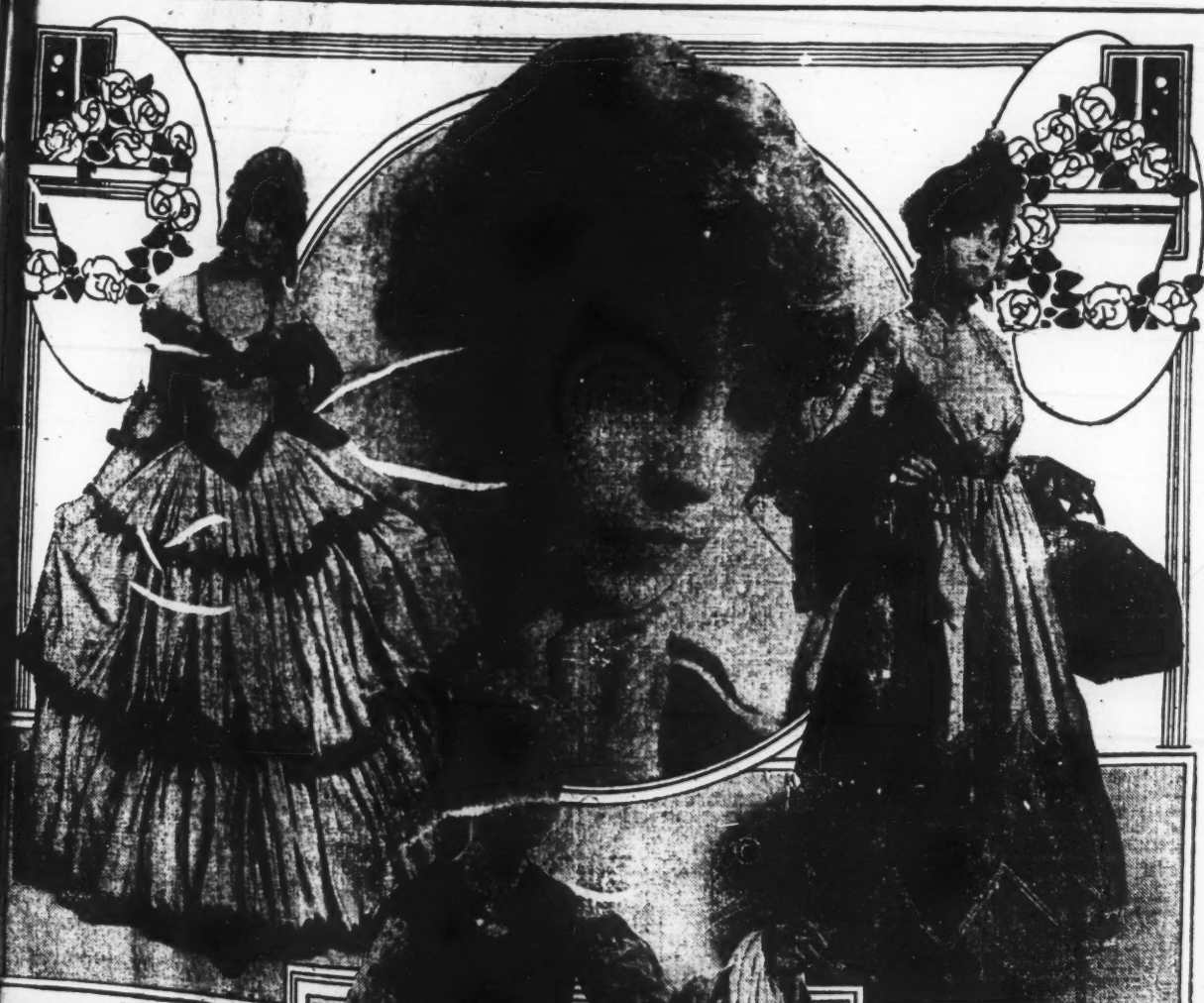
SCENE FROM D. W. GRIFFITH'S MIGHTY SPECTACLE, "THE BIRTH OF A NATION," AT THE DITORIUM, MARCH 27, 28 AND 29.

LEXINGTON HERALD Monday, March 20, 1916.

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their fluency. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which Lillian and Henry Walthall, as her Southern lover, pour out their hearts to each other. Through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

Kentucky Post 3/20

"BIRTH OF A NATION" TONIGHT.

D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at the Opera House commencing tonight for an engagement of one week with daily matinees commencing Tuesday.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000.

Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. Ten thousand yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

Patrons are requested to be in their seats promptly at 2:15 and 8:15 as the house will be dark for more than an hour after the curtain goes up on the first section of the picture.

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

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DATE LESS

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Peru (Ind) Paper

Date ?

Scene from D. W. Griffith's Stupendous Spectacle "The Birth of a Nation" which comes to the Wallace Theatre for a three-days' engagement beginning Thursday April 6th.

ne from D. W. Griffith's Stupendous Spectacle THE BIRTH OF A TION, which starts tomorrow at Wallace and continues Friday and urday with matinees each afternoon.

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature--the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can [illegible] efface from memory the majes[illegible] ner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

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Much of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

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Miss Gish is sharply contracted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

rion Cooper in "The Birth of a Nation" at the Kentucky Thursday, March 16.

"The Birth of a Nation" Returns to the Kentucky March 16.

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation" at the Kentucky three days starting Thursday, March 16, is known all over the country as the girl with a thousand faces.

Little Miss Marsh has only been in pictures two years but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped but Griffith's keen eye saw great possibilities. He wanted a half-grown girl for a work and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith masterpiece.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the young sister in this appealing story. Today her face is better known than any actress in the world and she is the pet of movie fans in every quarter of the globe.

The same splendid symphony orchestra that appeared with the spectacle last fall is carried. Seats for all performances go on sale Monday, March 13.

The Birth of a Nation

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen at the Bijou for four days beginning tomorrow matinee. Petersburg and Atlanta, Appomattox and Ford's theater, the foot hills of South Carolina and the wild rides of the Klu Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1961 to 1870—the period occupied by the Civil war and reconstruction, suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by its former appearance indicate a repetition of the second business. Seats are on sale for all performances, two each day, at the same prices, twenty-five cents to two dollars.

Evansville Dud Courier 3/11

Stars In "The Birth of a Nation" Who Earn Fortunes Before Camera

Before the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's note book sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $10 9,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the Southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

NEWS-DEMOCRAT, PADUCAH, KENTUCKY

Riches and Fame First, Then She'll Get Married

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir. Little Mae Marsh, the blue eyed, the golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no 'ur topped boots, no lip rouge.

If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is scarcely older than that, even now, when she is within hailing distance of her twenties.

There is the same dainty trait that just escapes being prinness and that same spontaneity and vivacity, that same alternating repression and expression of emotion that make the girl of the screen so adorable and that so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Expects Wisdom Later.

"In order to be successful in any money earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Jimmie would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been, "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

She is still frail looking and still slender, but graceful as a fawn and with some of that pretty creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets she is being interviewed, when she is not constantly reminded by the whispers and stares of passersby that she is a heroine of the films, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she finds herself acting.

"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the picture work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But"—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though my work is really nothing more than play to me, because I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is"—hastily—"provided I can continue to live in California.

"I wrote Mr. Griffith that Rockefeller has nothing on me."

Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don' sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures and I followed her. That was four years ago, when I was sixteen. The first work that won recognition for me was Appleple Mary in 'Home Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Tolerance.' It is not quite certain what it will be called. I am a mother at the same age I am now, twenty. It is being taken over again after we worked on it a year. Mr. Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him father. He calls us children."

The conversation shifted to faith, finally to faith in prayer.

"When I have prayed for anything I have always gotten it"—again Mae Marsh was seriousness itself—"prayed of course good

ANSVILLE JOURNAL-NEWS March

SUPER-MOVIE TO BE SEEN AGAIN AT WELLS

Wonderful Story Told by Music and Film of Nation Reborn Through Civil War.

SCENES OUT OF HISTORY.

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston San Francisco and Los Angeles, will be seen in one of its original productions at the Bijou today matinee and night, beginning a four days' engagement.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the price cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run and the first triumph of confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surreader to Grant at Appomattox; the assassination of the federal president; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime are these great factors and events pass in review before the thrilled spectator. The love interest of the play is based on the friendships between the Cameron's of South Carolina and the Stoneman's of Pennsylvania, two families involved in the struggle. Ben Cameron, a gallant clansman of the Dixon series, appears again in the role of romantic hero; the piquant northern Elsie Stoneman, is the heroine. Griffith took most of the scenes in the great out-of-doors, where Nature painted the background and army directed the battle campaigns. The notable indoor scenes like Ford's Theater on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact fac-similes of the originals. Altogether, it is the first time in art production that history in the large has been presented in living pictures. To this many times the amount of the energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters.

STARS IN "BIRTH OF A NATION."

Lillian Gish, the beautiful young star in "The Birth of a Nation," which begins a four-day engagement at the Wells-Bijou Sunday matinee

BATTLE SCENE IN "BIRTH OF A NATION."

Evansville Ind. Journal-News 3/12

The Battle of Petersburg as produced in "The Birth of a Nation," which opens a four-day engagement at the Wells-Bijou Saturday.

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8 BALTIMORE NEWS, TUESDAY, MARCH 29

STILL DRAWS CROWD

"Birth Of Nation" Enters Third Week At Ford's.

Many Seeing Film For Second Time Note Features Missed On First View Of It.

"The Birth of a Nation," D. W. Griffith's elaborate historic film production, opened the third week of its engagement at Ford's yesterday with crowds that included persons who have seen the picture before, but returned to study more closely many scenes with merits that are overlooked amid the thrills of the story. The audience was responsive to the many great climaxes and showed its appreciation of the numerous beautiful scenes as well as of the great spectacular features. Already the film has broken all records for popularity in this city and seems likely to continue its successful run.

Old folks who lived in the stirring times of the Civil War and who knew well enough about the terrors of reconstruction days were in the theater, many of them as guests of children or grandchildren. The great scenic triumphs, the rioting, the battles, the quet home scenes, the well-[illegible] love episodes, the tragic assassination of Lincoln, the incidents, big and little, make up an entertainment that appeals to persons of the greatest diversity of taste.

The plot of Dixon's "Clansman," from which the scenario is developed, is sufficiently well known to need no comment. The current of love is diverted by the current of hatred that swept the nation, but it all works out triumphantly, and the great tragedy of the nation closes with the vision of Christ, as the Prince of Peace, taking the place of the horrid demon of war.

BALTIMORE AMERICAN 3/29

Birth of a Nation—Ford's

The Birth of a Nation began its third week at Ford's Grand Opera House yesterday. It is a production that can be seen time and again without its fine points becoming tiresome to the observer. D. W. Griffith, in presenting this masterpiece, has reached the highest pinnacle in photoplays and it is very doubtful it it will be equalled for a very long time. It is a production that thrills, interests and at the same time touches the tender spots with the charming bits of pathos. It is the story of the Clansman told in a realistic manner. Slavery is shown as the cause of the great Civil War. Magnificent battle scenes are shown in which thousands of soldiers take part. The struggle between the North and the South is so cleverly shown that the sympathies of the audiences are divided.

At the close of the war, Gen. Robert E. Lee and Gen. U. S. Grant are shown, the scenes in which they are presented having been taken from a celebrated painting. President Lincoln is also shown, and is so beautifully pictured that he wins applause from audiences whose sympathies are with the South. The reign of terror in the South which folowed shortly after the assassination of President Lincoln is wonderfully shown.

A large part of the power of the piece comes from the overwhelming rapidity of its action. Stirring scenes are piled upon each other with almost confusing speed and scenes of historical importance almost jostle each other on the screen. Because of this rapidity of action it is a common occurrence to hear people say while leaving the theater, after three hours of wonderment and pleasure, that it only seemed as if they had been in there for an hour. There is no "padding," no filling in with slow and meaningless scenes. It is action, action, action from start to finish until the audience is almost breathless with amazement.

ALBANY EVENING JOURNAL 3/29

PROCTOR'S GRAND.

"The Birth of a Nation."

"The Birth of a Nation," something that will go down in the annals of filmdom as one of the greatest achievements of the time, is at Proctor's Grand theater for the week with afternoon and evening performances daily. Crowds continue to surge to this attractive playhouse for the splendid photoplay which far surpasses anything of its kind seen in Albany. Its return engagement after two months with big houses promised for every show, proves its real worth. Not only are the usual patrons of the theater on hand but entire families and elderly folk who usually remain at home are enjoying this rare screen treat.

"The Birth of a Nation" is the wondrous work of David W. Griffith, master of his art, who labored for months as though inspired in this spectacular offering. This screening of American history (the film is a showing of Civil war times) brings together the North and the South in a most interesting manner, without the slightest offense to residents of either army recruited above or below Mason and Dixon's line. And as the story is presented by gifted screen artists, an interesting and beautiful musical lesson is told by an augmented orchestra. The symphony is the work of Joseph Carl Briel, who has woven into his work much that appeals.

The Southern homes before the days of '61, undisturbed even by rumors of war, the far sounding stentorian cry of the call to arms, the assassination of Lincoln, and the awful tragedies that follow in close succession, make it pictorially the last word in triumphs of the screen. Then there is the formation of the great army of the Ku Klux Klan in all its impressiveness, a showing to amaze the dramatic terror of the Negro and carpetbagger period, the mistaken plans of the blacks, and the ravaging of the mobs in Southern cities.

Two charming love stories thread their way through the maze of terror and the long days and nights of horror until at last the North and the South are united in heart and hand after the storm of war and devastation has passed.

So many splendid historic scenes are shown by the capable company of moving picture actors that all who can do so should see the picture. If it has claimed attention once, it will do so again with vividness and realism and the musical accompaniment greatly adds to its effectiveness.

Next Monday vaudeville will be resumed at the Grand, with a bill of interest.

Washington (D.C.) Post Dispatch 3/31

THE ARGUS:

"BIRTH OF A NATION" AGAIN ENTHUSES AT THE GRAND

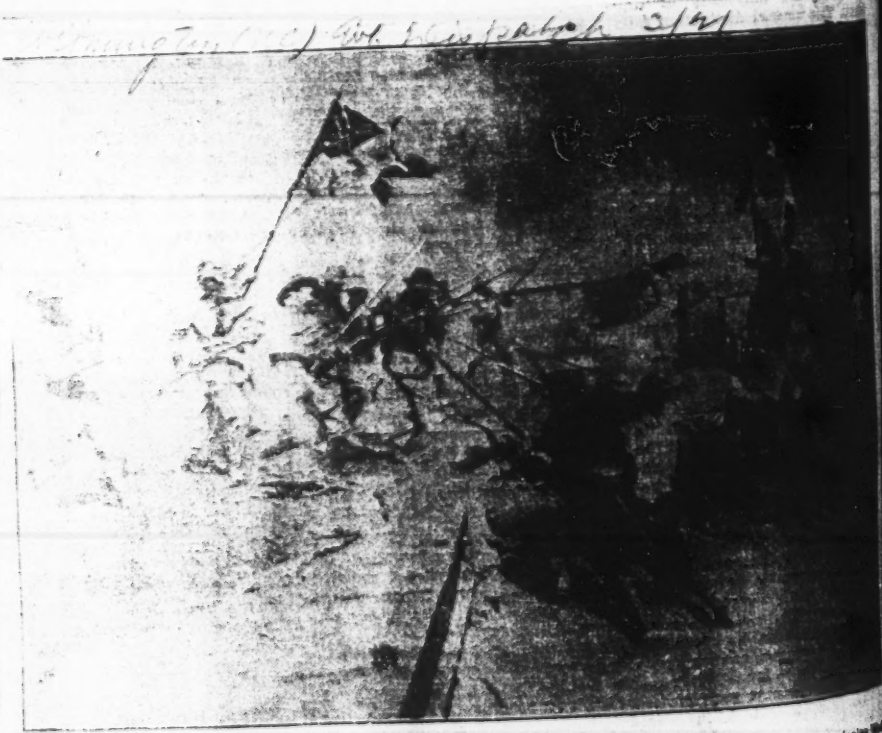
For another week Albanians will have the opportunity of viewing and marveling at the wonders of "The Birth of a Nation," the masterpiece of the cinema and of David W. Griffith, which opened a return engagement with matinee and evening showings at Proctor's Grand theatre yesterday. While thousands of people saw this great film of Civil war times during its engagement at the Grand last January, there are many who will wish to see it again, not to mention those who will get the more substantial satisfaction in a second sight of this screening of American history.

For "The Birth of a Nation" is not mere passing amusement. It is history dramatized in patomime, so much more impressive than the mere spoken words that it bids one ponder on the great influence of this film industry when it is ranked on the side of something better than slapsticks comedy, wicked sirens and impossible melodrama. Unfortunately the movie is not, in general, aimed at the intellectuals or even at the modest intelligence. It appeals in many cases to those whose eyes have no special connection with their brains—if one can judge by the daily grist of the film studio that is eagerly devoured by millions. But when a man like Griffith, who has a Belascoan power in direction, approaches on epic subject, as he has done in "The Birth of a Nation," the result is something as unlike the average movie as Shakespeare is removed from Theodore Kremer. If Griffith can sense some other great historic subject as he has this there will be other epoch-making films. If not, "The Nation" will stand [illegible] the apologia pro sua vita of the [illegible]ma. Griffith's present connection with Triangle films has produced no notable results, because he is doing work by contract and not by inspiration.

There is a second agent largely responsible for the great success of this picture and his name is not in big type. He is Joseph Carl Briel, who composed and arranged the symphonic score, which is the very soul of the picture. A second viewing of the film in connection with a hearing of the beautiful, inspiring and poetic score convinces one that Briel has told the story in melody as distinctly as if the spoken word had been used. He has woven into his musical accompaniment many fragments of classic compositions, the Brunhilda Battle Cry being the theme of the call of the Klu Klux Klan, the soft Southern melodies carrying the romance of the tale charmingly and the wierd Ethiopian strains depicting the terror of the negro domination in dramatic style. The score bears rehearing as well as the film a reseeing—which is the last word of tribute for both.

Once again the pictures of the placid South, with its dolce far niente suddenly disturbed by rumors of war; the call to arms and the lining up of compatriots against each other; the black tragedy of the assassination of Lincoln and the reaping of the whirlwind in the carpetbagger domination and the formation of the Klan—all these are to be seen in perfect screen projection, in artistic acting of principals and in the wonderful massing of crowds, the flame and roar of battle and the thrilling rides of the Klu Klux Klan. One sees the great figures of American history; the Southern chivalry and Northern heroism—and, at the end, the regeneration of the black race after its mistaken following of false gods. In short, one again sees a picture that will be as valuable 20 years from now as it is to-day, for a new generation will have grown up to see the story they have read in history made vivid with the art of Griffith.

"The Birth of a Nation" will be repeated every afternoon and night of this week at the Grand, and indications point to a record week of attendance. There were large audiences at both showings yesterday.



Battle of Petersburg in "The Birth of a Nation" Coming to The Academy of Music Four Days Beginning Wednesday, March 29th.

New Orleans (La) 3/31

TIMES-PICAYUNE,

Tulane Theater.

The spectacular features of D. W. Griffith's "The Birth of a Nation" bring new details to the eye of the auditor which make frequent sittings at the Tulane Theater a matter of interest sufficiently attractive to justify the repetition of attendance. Opening with the sociable mingling of boyhood and girlhood sweethearts of the North and the South, the narrative leads to the emancipation of the slaves, the devastation of war, the murder of Lincoln and the regime of radicalism at Washington, followed by the overthrow of the whites in the South and the birth of the reconstruction era. The adventures of the Ku Klux Klan, the disarming of the blacks and the rehabilitation of the whites bring to the eye the story of how the South has solved the negro question. Notable among the tremendous scenes of "The Birth of a Nation" are the departure of the Southern troops the hardships of the Confederates in the trenches, the battle of Petersburg, the burning of Atlanta and Sherman's march to the sea.

Washington (D.C.) Herald 3/31

PLENTY OF SEATS FOR "THE BIRTH OF A NATION."

The management of the Opera House wishes to state that the reports that all the seats have been sold for "The Birth of a Nation" is not correct. Notwithstanding the sale has been very large good seats can be obtained for every performance. They also desire to notify their patrons that no seats will be laid aside. The matinee performances begin at 2:15 prompt and night at 8:15. The house will remain dark for more than an hour after the rise of the curtain and it will be practically impossible to seat any one during that time.

FORD'S

To a well-filled and [illegible] house The Birth of a Nation [illegible] the third week of its engagement [illegible] Baltimore last night. That among the audience were many faces seen there during the preceding two weeks is indicative of the grip this masterpiece of motion pictures has laid on the moreans. From the opening scene showing life in the North and South as it was before the Civil War, to the tremendous climax showing the [illegible] throwing of the carpetbaggers and negro rule in the devastated South in which scene thousands of Ku-Klux Klansmen take part, the play holds the audience in thrill after thrill.

The attention which has been given to every detail in the play is [illegible]ous. The picture of Southern life [illegible] old colonial mansion is particularly well worked out. The battle scenes of the great war are past belief. Thousands of troops on each side, [illegible] trenches, cannon, field pieces, [illegible] baggage trains and bursting shells give them an appearance of [illegible] that must be seen to be appreciated. Many of the scenes, such as the assassination of President Lincoln, President Lincoln signing the call for 75,000 troops and the surrender of General Lee at Appomattox, are historically correct even to the [illegible] the rooms and the pictures on the walls.

The great dramatic part of the play, however, is the depicting of the reconstruction period in the South following the signing of peace. The [illegible] insults and agonies of reconstruction during the reign of the carpetbaggers and scalawags are so graphically [illegible] that more than one sob was heard in the darkened house last night. The scene featuring the formation of the Ku-Klux Klan and the final restoration of order through the [illegible] countryside is perhaps the most thrilling and the most artistically [illegible] any of the play, and it will probably be some time before anything of such tremendous scale is equaled.

One of the features of the play is that every scene is made to [illegible] reflect the consummate skill and knowledge of the subject of the [illegible]. There is absolutely no lag [illegible] each scene is, if anything, a little more thrilling than the preceding, [illegible] towards the last the audience [illegible] continuous applause. At this time, [illegible] the air rife with international complications and the border of the United States menaced, the Birth of a Nation is a play that should be seen by every American, and one which no one can witness without feeling a [illegible] of patriotism.

Herald (Pa.) Leader 3/21

Motion Spectacle Only a Start

Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5—It's Answering the Law of Natural Selection.

D. W. GRIFFITH

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me ere really is no occasion for that a picture should be prohich vies with the best offerthe dramatic stage. After all thing but the old first law of the survival of the fittest. The er is purely a question of end execution.

It was first announced that we to present "The Birth of a in a regular Broadway Theach had never played a picture n before, the wiseacres of the world said it would not sucou see, they knew nothing of

Most people had looked motion picture drama as a ten position. They measured ev- by the standard of price. It surprising that they overlookundamental facts in the case unprepared to pass judgment is undertaking. But in all re was nothing daring or venin it. You see, we knew had. That was an advantage e other fellow had never takonsideration.

nificance of this is in the proof g picture being an undoubted There will be many two dolres. The success will depend upon how well they are done, rts back solely to a question

It takes great care, time and ous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best his only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field to which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $3 seat for it?

SHERMAN'S MARCH IN "BIRTH OF A NATION"

Albany (N.Y.) Times 3/21

Quite the most wonderful of the many wonderful scenes in "The Birth of a Nation" is that showing Sherman's march to the sea and the burning of the City of Atlanta. Imagine, if you can, a view of a long, fertile valley extending for miles. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the reproduction is so clear that the form of each man is perfectly delineated. At the Lyric all next week.

Baltimore (Md.) 3/21 THE SUN.

DEPICTS CRUCIAL ERA

"Birth Of A Nation," At Ford's, Shows Struggle For Unity.

HISTORICAL SCENES ENACTED

D. W. Griffith's Powerful Photoplay Of Reconstruction Times Starts Third Week Here.

The Civil War period marked the transition of the United States from a group of individual states united under central government, yet claiming state sovereignty, to a nation realizing Daniel Webster's ideal of "Liberty and Union, one and inseparable, now and forever."

The forge in which the iron of the states was welded into a powerful nation was the Civil War, and "The Birth of a Nation," which entered yesterday afternoon and evening at Ford's upon its third week of presentation in Baltimore, is a historical photoplay that visualizes graphically this period of United States history.

Presented by D. W. Griffith in a series of most remarkable motion pictures, it shows what life was in Northern social and political circles immediately before the war between the states and upon plantations and in representative Southern homes of luxury and culture. It reveals the secret as well as the acknowledged reasons for friction between the two sections of the country, re-enacts the signing of vital documents by President Lincoln, shows battle fields, hospitals and broken homes and shows also the greater tragedies of the reconstruction period and the misuse of political power resultant upon the assassination of President Lincoln by John Wilkes Booth. The scenes of that tragedy in a Washington theatre are reproduced with historical accuracy.

The element of personal interest is given the drama by concentrating the effects of the war upon the lives of a group of young people representing both sides of the conflict, where love takes an equal part with political intrigue and war.

The portraiture of those enacting historic characters in the play is very remarkable.

Albany (N.Y.) Times Union 3/21

"BIRTH OF A NATION" FILM SERVES AS EYE TEST

In sleight of hand tricks it is the quickness of the magician's hand that deceives the eye. In motion pictures it is the quickness of the projection machine that deceives the eye.

Motion picture film is the record of a series of pictures; all these pictures are separated one from another by a narrow marking of dark, blank film. Any one can see these dividing lines of blank film as plainly as the pictures when the films are not running through the projection machine, but on the screen most people cannot see this dividing line at all—because the quickness of the projection machine deceives their eyes.

To the average person the pictures of "The Birth of a Nation," which will be at Proctor's Grand all week, starting with to-day's matinee, run smoothly on the screen. In fact, the clarity and steadiness of this spectacle's projection, which represents the ultimate of motion picture perfection, has elicited no end of complimentary comment among the millions who have witnessed its performances throughout the country. Every care possible and every contrivance so far devised to ensure screen perfection is made use of by the skilled operators in charge of the mechanical department of this historical drama.

Some people, however, are so quick-sighted that they can see on the screen the marking that separates the pictures of the Griffith masterpiece and to such people these pictures jerk from one to the other in place of blending one into another—running smoothly, so to speak. Eyesight able to see this blank division space is one twentieth of a second quicker than eyesight that cannot distinguish it. A twentieth of a second seems an infinitesimal measure of time, but it isn't in cinema projection.

The eye is indeed a marvelous organ. The eyes of most people see an object for four forty-fifths of a second; it takes one-half of this period of time for the eye to register the impression of what it sees, and the other half for this impression, or image to gradually fade away. Now the eye cannot register—see anything—a movement, for example, that takes less time than two forty-fifths of a second. That is why the quickness of the magician's hand can deceive the eye.

The projection machine deceives the eye by throwing the picture on the screen for three forty-fifths of a second and the dividing blank space for one forty-fifth of a second. You see the blank space appear and disappear during the time that the image of the picture preceding it is fading from the eye.

Motion pictures form an almost absolute standard for eyesight. If the pictures seem to run smoothly, blend one into another you have normal eyesight. If the pictures jerk, your eyes don't hold a vision long enough; you are quick-sighted. If the pictures drag, so that you seem to see two pictures, the one on the screen as well as part of the one preceding it, your eyesight is too slow; possibly overtried if there is nothing really serious the trouble with it. And it is a marvelous example of how much we are made alike, even to the smallest detail, when so vast an industry as the moving picture one can depend so absolutely on this one forty-fifth of a second in the average human sight.

Wilmington NC
Star-News 3/21

"The Birth of A Nation"

Academy of Music—Wilmington 4 nights beginning Wednesday March 29th. Daily matinees thereafter.

Probably the most thrilling scenes in David W. Griffith's spectacular production, "The Birth of A Nation", are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the South.

Secret societies organized for political ends are no novelty in history There were the Jacobins in France, the Carbonari in Italy and the Nihilists in Russia. In America there were the Know Nothings, who made their creed, "America for Americans" Somewhat like the Ku Klux Klan, the Vigilantes of California were organized to bring about law and order when the regular machinery of the law had broken down.

The Ku Klux Klan was organized as "an institution of Chivalry, Humanity and Patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos", meaning circle. This society was formed in Pulaski, Tennessee, in May, 1866. The president of the circle was known as the Grand Cyclops; his assistant was the Grand Magi; the marschall was the Grand Turk; the treasurer was the Grand Exchequer and the guards were termed Lictors.

As the sorrows of the South under the baneful Reconstruction acts began to be unbearable the organization changed its character and the name became popularibzed as Ku Klux Klan having been added because so many of the original members were descendants of Scottish clansmen. The fiery cross of the Scottish Highlanders was again used as a call to arms.

Great gathering of the Klan in Nashvile, Tennessee, in 1867 passed the following resolutions which were at that time kept secret:

"We recognize our relations to the United States Government, the supremacy of the Constitution."

"1.—To protect the weak, the innocent and the defenceles from the indignities, wrongs and outrages of the lawless, the violent and the brutal to relieve the injured and oppressed: to succor the suffering and unfortunate and especially the widows and orphans of the Confederate soldiers.

"2.—To protect and defend the Constitution of the United States and all laws passed in conformity thereto and to protect the states from all invasion from any source whatever.

"3.—To aid and assist in the execution of all constitutional laws and from trial except by their peers in conformity to the laws of the land."

The Empire, as the Klan was known, was ruled by the Grand Wizard, General Nathan Bedford Forrest, the gallant and dashing Confederate cavalry leader. Each state was known as a Realm and the ruler was the Grand Dragon. He was assisted by eight Hydras. A group of counties was called a Dominion, ruled by a Grand Titan and six Furies.

Each county was a Province, under a Grand Giant and four Goblins. The unit of the organization was the Den and the members were known as Ghouls. The membership at one time numbered over 500,000. Their mysteries and ritual were never written until after the Grand Wizard dissolved the order in March, 1869.

A similar order was tarted in Louisiana known as the Kights of the White Camelia. The shibboleth of both organizations was "The Supremacy of the White Race," and that has survived in the South to this very day. At first the Ku Klux Plan devoted their efforts to putting down disorder among the bad negroes. Generally all that was necesary was to play upon the credulity and suptrstition of that race. They would ride up to a negro's cabin in the dead of night and one of the riders would call for a bucket of water, which he would drain to the bottom by using a concealed leather bag. He would then say that was the first drink he had had sincehe was killed at the Batle of Shiloh. This is very effectively shown in "The Birth of A Nation."

Another would wear a skelton hand and another would take off his skull and ask a negro to hold it while he adjusted his backbone. These things always had the desired effect. Later on they went after the vicious Carpetbaggers and Scalawags. It was the brave deeds of the Ku Klux Klan that saved the South from a worse fate than had ever before been the aftermath of war.

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon low well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

Easton (Pa.) Express
3/21

"The Birth of a Nation."

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which is now at the Orpheum, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown in an historic raid of the North Carolina clans. Their run was to be over many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, pine woods and deep gullies of old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

Contributed

VETERANS SEE WAR SPECTACLE

Guests of Herald at "The Birth of Nation," Carry Flag of Reunited Union.

Marching arm in arm, Union and Confederate veterans filed down Main street to the Texas Grand theater Monday night to see the initial performance of the "Birth of the Nation," as guests of The Herald. Each veteran carried a large American flag and a small flag on their coat lapels given them by the Popular.

The veterans of the great war met at The Herald building at 7:30 o'clock Monday evening, where they were given their flags and the emblems of the order pinned on their coats by Miss Margaret Powers. Many of the old soldiers wore their badges and medals and made an impressive picture as they marched to the theater with the flag over their shoulders. At the theater they were presented with souvenir books of the play by advance agent Clarence Bullet and were given the best block of seats in the house for the great war drama.

Guests of Herald.

Those who witnessed the film spectacle as the guests of The Herald were:

Capt. F. F. Stacy, company [illegible] Texas infantry.

W. T. Stewart, company [illegible] as infantry.

Cassius M. Palmer, company [illegible] Illinois infantry.

E. T. Sparker, company, [illegible] sissippi infantry.

J. L. Thompson, company F, [illegible] York infantry.

B. E. Major, company K, Alabama infantry.

J. E. Swearingen, company [illegible] Carolina cavalry.

J. B. Fletcher, company [illegible] ginia infantry.

A. C. Braxton, staff, 11th Virginia infantry.

J. H. Wood, company K, [illegible] regiment, Texas infantry.

W. E. Kendall, company A, [illegible] kansas infantry.

O. G. Jones, company I, [illegible] infantry.

W. D. Green, company F, [illegible] nessee infantry.

J. C. Roseborough, Fort [illegible] ond Missouri infantry.

John S. Simmons, sixth Ohio [illegible]

J. H. Fairbanks, 13th [illegible] infantry.

W. J. Miller, Cook's [illegible]

Dennis Finn, company F, [illegible] infantry.

C. L. Caspary, 17th [illegible] fantry.

J. M. Roberts, 44th [illegible] fantry.

the opposing
clasped hands and
have peace." There are
comrades still left who
bright, sunshiny day at
Court House, when the two
s, flanked by other generals
r commands, went into the Wilmer
Lean house and arranged the terms
surrender that meant the end of
war and the return of the citizen
dies to their civilian occupations.
ut of the beaten track as it is Ap-
mattox has fallen into ruin. The
ous apple tree is now preserved
y in memory and in the quatrain
d so memorably by Roscoe Conkling
the Republican convention of 1880
quiet little county seat of Ap-
mattox had slumbered in obscurity
ll April 8, 1865, when it took its
ce in history, to be forever remem-
d in connection with the names
the great leaders of the Civil war
the end of the Lost Cause.
ew of the old houses are remaining
the little village. Unlike other fa-
us battlefields, there has been no
empt to preserve the spot that mark-
the most important event of the
at American conflict.
ecause of this condition the life-
e reproduction of the surrender of
n. Robert E. Lee to Gen. U. S. Grant
Appomattox Court House in David
Griffith's "The Birth of a Nation,"
particularly interesting and valua-
. The place is hallowed ground
the story of America and it is un-
easant to learn that fire and flood,
ndal hands and public indifference
d want of care have brought deso-
tion to the spot whose name so ap-
als to both North and South, there
lited in lasting peace. It is to be re-
etted that this place of peace has
t received the attention of those who
ve labored to erect monuments in
storic spots. It is therefore all the
ore gratifying to know that Mr. Grif-
h has preserved for posterity such
faithful representation of one of
most momentous scenes in Ameri-
n history.
The village of Appomattox has nearly
ppeared. Only three houses re-
ain. Even those are badly warped,
ving promise that they too will soon
t, and that weeds, followed by scrub
ne, will soon hide their sites from
ew. Two of these houses have long
n abandoned. The other is occupied
the large family of a small farmer,
stranger to that part of Virginia and
familiar with and apparently indif-
rent to the great memories of the
unty in which he lives.
At the time of the surrender the vil-
ge had been reduced by four years of
r to a ramshackle crossroads ham-
. A cluster of dwellings, mostly
wood, a livery stable and a store or
o were built around the sleepy
urt house square. The court house
as burned down twenty years ago,
d today the desolate court house
but a place of ashes, charred plas-
r and shattered bricks.

LAST STAND AT APPOMATTOX.
Scene from Massive Spectacle, "The Birth of a Nation," at Academy, Four Days Starting March 26th.

Scene from "The Birth of a Nation." Matinee and night. Orpheum Theatre this week.

EASTON DAILY ARGUS

"THE BIRTH OF A NATION."
Civil War Leaders Faithfully Shown

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom. The above bit of history was dug up by David W. Griffith during his staging of "Lee's Surrender to Grant at Appomattox," one of his striking historical fac-simile scenes in Griffith's motion picture "The Birth of a Nation" now playing at the Orpheum.

Allentown Pa. Democrat 3/24/21

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"BIRTH OF A NATION" DEPICTS WONDERFUL SCENES OF CIVIL WAR

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation," which comes to the Lyric theatre for all next week was verified as an actual historical event by one of the spectators. G. L. Nordecal, of 174 West Eighty-sixth St., is the man to whom it happened. During the New York run of the play he visited D. W. Griffith's offices and told this remarkable story:

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade-running operations between the Confederacy and the Bahama Islands. I had served in the Confederate Army, but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the Northern lines and thence take a steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court martialled and executed or at best held prisoner until the close of the war. My fiancee's father Alderman Samuel Lewis, of New York, later Acting Mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition, that he takes oath not to return to the Southern States during the war.'

"I gladly took this oath and was released. Before leaving for the North for my marriage and residence in Alderman Lewis' family, I desired to thank President Lincoln. On being presented to Mr. Lincoln, I remember he shook me by the hand and said, 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great president's generosity and kindheartedness to a foe, and when I saw the picture that early experience was vividly unearthed."

TOWN CHRONICLE AND NEWS 3/21

BIRTH OF A NATION A GIANT SPECTACLE

Optical experts responsible for the perfect results of "The Birth of a Nation" projection at the Liberty Theatre, New York, arrived in this city yesterday and started work at the Lyric where the spectacle is to be shown for all next week. The same scientific methods will be used in "The Birth of a Nation" engagement here. To the rear of the orchestra stalls masons will lay a concrete base, above which steel workers have built a steel framework for the picture booth, thus assuring the picture machines' perfect rigidity and steadiness. The experts have measured to fractions of an inch the exact distance required for perfect focusing. They have likewise selected by means of eye-tests those locations in the house which will afford an optometrically perfect view of the film spectacle. All seats on the ground floor will be but one dollar. Never before in the history of the theatre has minute scientific adjustment of this sort been attempted. Its complete success in New York shows the marvelous progress of picturized drama from the status of a toy to the eminence of an art.

"THE BIRTH OF A NATION"

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music will play at the Auditorium Theatre, March twenty-seventh, twenty-eighth and twenty-ninth. This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman" exhibits the salient events of the war between the states. The formation of the confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theatre April fourteenth, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel" Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Caroline lassie, maintain two threads of continuous love-interest throughout the story.

Hanover Sun. Herald 3/21

"THE BIRTH OF A NATION" AT THE AUDITORIUM THEATRE MONDAY, TUESDAY AND WEDNESDAY NIGHT, AND TUESDAY AND WEDNESDAY MATINEE.

Lexington Ky Leader 3/21

"BIRTH OF NATION" SPECTACULAR FILM

First Part Tells Good Historical Story, Second Gives Scenes Calculated To Stir Racial Feeling.

BATTLE REPRODUCTIONS ARE REMARKABLE.

David Griffith's spectacular film, "The Birth of a Nation," was given the first of its week's exhibitions at the Lexington Opera house last night. It is spectacular—that is all: there is nothing magnificent about it; there is nothing soul-stirring. It is just a good "historical" story thru the first part; thru the second, or last, portion it is an appeal to the more excitable element of both colors which tends to awaken long-forgotten racial animosities which began and ended fifty years ago, and calls to mind old stories and legends which may or may not be true. Of course, terrible scenes were enacted during the reconstruction period, but it does no good to wave the bloody shirt now. THE WAR IS OVER, and the two races are dwelling amicably, each helping the other.

The big scenes in the Griffith film are worthy of all that have been said in their favor; they show battles and the burning of cities; they show the immortal Lincoln and his Cabinet, and the faces of the men grouped about him are familiar to all because of the portraits that have come down to us from those times; Griffith says he reproduced the interior of Ford's theatre in order to give an historically-correct picture of the assassination of Lincoln by the insane actor, and that he built cities only to destroy them before the great shells hurled by guns from whose muzles death belched in a never-ending stream.

Be that as it may, and be all of it as historically correct as it may be, Griffith has hurt his own Southland by the production of his commercially-successful film. From an artistic view point, it is wonderfully done: from the standpoint of those members of both races whose memories or stories told them by their people lead them back over the years to those dark days when the South shuddered under its load from a cruel North, it is a tragedy.

The Battle of Petersburg scene is undoubtedly the most spectacular scene ever filmed. According to stories told in histories it is in the main correct. The hell of shot and shell which sweeps the field and mows men down like wheat is portrayed truly, and the night attacks lights up the very heavens with its lurid glare. Then, there come "taps," and the smoke drifts away from a field covered by the corpees of men who only a few short hours before had been full of life and vigor. Gray heads were dabbled with the gore of boys with whom they clashed in the hot flashes of the battle flame, friend fought friends and brother was arrayed against brother. It is intensely dramatic, as is the burning of Atlanta when Sherman's men touched it with their torches as they marched to the sea.

Sherman must have been right about war, and there must be a special and extra-warm niche down there for the men who start these great conflicts.

Whether "The Birth of a Nation" is worth all the bitterness it has stirred up is a question. It is being greeted everywhere by large audiences, in many places playing return engagements. But, no matter how cool the members of both races are usually, the showing of this film is certain to arouse a certain amount of feeling—forgotten to a great extent possibly when they leave the theatre, but surely present in sufficient strength during the scenes which have caused apprehension everywhere.

"The Birth of a Nation" is here for the week. The writer does not counsel seeing it or staying away. But if you do go, keep ever in your mind that THE WAR IS OVER.

JAMES M. ROSS.

3/21

EL PASO MORNING TIMES

"BIRTH OF A NATION" IS PERHAPS GREATEST PHOTOPLAY PRODUCED IN UNITED STATES; SHOWING HERE

By JULIA LEE BRAON.

Superb motion-picture art is attained in the "Birth of a Nation," which was presented at the Texas Grand theater yesterday, matinee and night.

Fashioned out of the novel of Dixon's "The Clansman" and from the romantic days of the south, there is woven an interesting and thrilling plot in which the horrors the southern people were forced to undergo at that time are depicted. The picture gives body and form to the somewhat broadly sketched characters in the book, and adds a strong dramatic interest in the charm of the characterization.

Some of the most spectacular scenes ever staged are shown in the picture. There are seen some of the famous battles fought during the civil war; the rides of the Ku Klux Klans; the assassination of Lincoln; and, the ravaging of the south during the Carpetbag rule. One of the most impressive scenes is the surrender of General Lee to Grant at Appomatox.

It is with wounded but proud dignity that the people of the south look upon the enacted terrors and humiliating experiences their forefathers underwent after the war. Probably the only adverse criticism that can be given the photoplay is that a revival of one of the most fearful epochs in history cannot but revive an old hurt that should have died long ago.

But, the picture is masterly and full of splendid color. It moves with convincing pace from the beginning to the end, introducing some of the most thrilling presentations imaginable. The film has not only the dramatic intensity of the short story but the comprehensiveness of the novel. It stands unrivalled for the vividness with which it projects an era of American history.

Mae Marsh, who has been called "the Bernhardt of the movies," takes the part of a young southern girl, who reaches a tragic death in the attempt to escape from a renegade negro. Miss Marsh has a splendid vehicle for her talents and probably does better acting than any one else in the entire picture. Henry Walthal, an Alabama boy, who has become great in film plays takes the part of the Little Colonel, who leads the mysterious Ku Klux Klan to free the south from the dominating and shameful rule of the carpetbag. The whimsical Lillian Gish delightfully assumes the role of the heroine, a northern girl.

The "Birth of a Nation" is paving the way for more masterly film productions, and educating the people to want only the best in motion pictures.

The photoplay will be presented at the Texas Grand theater for an entire week.

El Paso Herald 3/21

BIRTH OF NATION A GREAT PICTURE

A Marvel of Photography, Thrilling in Interest; Splendid Orchestra.

"The Birth of a Nation" is a wonderful photoplay. Whatever one may think o 'he theme, the picture is remarkable in showing the uses to which the t n may be put in depicting scenes of l . its possibilities in recording history.

The great battle scenes, reproductions of the civil war, are little short of marvelous. Many of them are absolute reproductions of old prints, made during those stirring days of internecine strife, and they carry one back to Brady's history and other works so profusely illustrated by photographs or drawings made at the time and as nearly authentic and correct as any we will ever see. The heroism of north and south, the terrible slaughter in hand to hand conflicts for breastworks positions, the disordered flights of defeated armies, the raiding and capture of supply trains, the march of Sherman to the sea, the negro riots and raids on the south in the reconstruction days and during the early period of the use of negro regiments by the union forces, all are pictured as accurately as if the people in the flesh themselves were passing in review before the eye rather than on the screen.

Pathetic and Fearful.

The mother hovering in a brush heap on the mountainside with her little ones as she watches in terror the progress of the Sherman army through the valley below, is enough to bring tears, and it does. The return of the young Confederate colonel from the war, in rags, to witness the despoiliation of the once magnificent family home, his reunion with the sister he left a baby, now grown almost to womanhood; the chase of the renegade negro captain after the little girl, and her jump to death to save her honor; the battle of the southern family in flight from the negro soldiers, in the little hut of two former union veterans; their rescue by the Clansmen; the rescue of the people of Piedmont, S. C., from the carpet bagger-negro rule and the street mobs by the same band of ghostlike night riders; the battle of the radical northern leader's daughter against his negro protege to prevent a forced marriage—these are some of the thrillingly big scenes in addition to the war pictures, but not all by any means.

The burning of Atlanta is a spectacle of startling, horrifying grandeur.

Plenty of Love Interest.

The story follows rather closely the story of "The Clansman," by Thomas Dixon, interminglingling the love stories of a northern girl and a southern colonel and of a southern girl and a northern captain. Beautiful scenery is shown in the unwinding of the story. Southern cotton plantations and the diversions of the negroes after the day's work is done are features of the picture. The almost regal splendor of the southern slave owners before the war and their pitiful poverty afterwards are contrasted strongly in some of the gripping scenes of the great film.

Historically correct portrayals of the assassination of Abraham Lincoln by John Wilkes Booth, in the old Ford theater at Washington; the surrender of Lee to Grant at Appomattox on April 9, 1865, the signing of the first call for volunteers by Lincoln and a reception at the white house by the great president are some of the features of the film that will live in the history of the moving picture as they live in the written history of the nation.

Some Great Scenes.

The great southern ball at Piedmont, the night bfore the departure of the volunteers for the front, following the Confederate victory at Bull Run, and the session of the South Carolina "scalawag" legislature of 1866, when, negroes predominating three to one, the measure was passed legalizing marriage between blacks and whites, are masterpieces of stage craft and photography.

It is useless, however, to dwell upon the different phases of this wonderful picture, out of which stand in bold relief the great battle scenes and the rides of the Ku Klux Klan. That the audience sympathized with the Ku Klux was evidenced by the tremendous applause that greeted their every appearance on the screen last night. Notwithstanding this, the Lexington (Ky.) Herald, a southern paper, commenting upon the showing of this feature of "The Birth of a Nation," condemns the Ku Klux in no uncertain terms.

The Ku Klux Klan.

"False history is taught in the presentation of the operations of the Ku Klux Klan," says the Herald. "Instead of a band of patriots of high-minded and noble-spirited men, the Ku Klux Klan was a band of marauders who used the cover of night for the gratification of private greed, of passion, and of rapine. No more disgraceful was the regime of the carpet bagger than the rule of the Ku Klux Klan."

Force is added to this declaration by the intensity of the Herald's feeling about the war: "Our blood still runs faster, our heart still beats quickly, our nerves still throb as we recall some of the accounts of the acts of savage brutality committed by those Americans, our white brethren of the north." But it is unable to see the benefit "of having these scenes recalled in exaggerated form," or of ignoring the fact that during the four years of struggle the negro men "protected the white womanhood of the south with absolute fidelity."

The Orchestra.

Not the least enjoyable feature of the great picture—great as an exposition of scenes in the days when the nation was racked by war, hatred and venom; torn asunder over the question of state or national supremacy—is the orchestral music that accompanies the picture. Twenty musicians render the score incidental to the showing of the reels, and the concert alone is an enjoyable evening's entertainment. Property effects behind the screen lend realism to the pictures. In the battle scenes, drums roar in imitation of the boom of cannon, men cheer, horses gallop, bands play, trumpets call, drums beat charges and retreats, and the realism of the pictures and the enjoyment of the spectators are largely enhanced by this as well as by the orchestral score.

G. A. M.

Lexington Ky Herald 3/21

"BIRTH OF A NATION" IS STUPENDOUS SPECTACLE

Film World's Greatest Play Opens To Big First Day House

ON ELABORATE SCALE

Historical Drama True To Life In Many Of Its Details

(By Enoch Grehan.)

The historical drama, "The Birth o a Nation," founded on "The Clans man" and presented by D. W. Grif fith, opened its Lexington engage ment at the Opera House Monda evening to an almost packed house.

The photo drama came to Lexington after the most remarkable run ever given any similar enterprise in so short a time in the entire field of American public entertainment, and redeemed to the letter every promise its promoters had made with reference to extent of production and uniqueness and elaboration of theme.

The writer has seen many of the greatest photoplays yet produced in America and enjoys a fairly intimate acquaintance with the reputed merits of many others he has not actually seen. In his limited judgment "The Birth of a Nation" has not yet been excelled and doubtless will remain a landmark as the most complete, most thorough and most masterful in detail of presentation and faithfulness to historic precedent in at least the next decade of film activity.

It is presumed that the play and the purposes of the writer of the original story are too well known to require attempts at detail here of plot or theme, that would have to be at best, only meagerly given. It covers a wide, interesting and dramatic period in American history—a period now so happily past by more than half a century, that the thoughtful man or woman can but hope at least represents only the embers of a burnt out fire, the ashes of a conflagration that has forever spent its fury.

There has been considerable inane twaddle, perhaps the sinister machinations of the industrious press agent after all, to the effect that the drama has an unwholesome influence upon the representatives of the white and black races. But one must be daring indeed to presume that the intelligence of either race has reached so low an ebb that they cannot witness the re-enactment of its scenes without racial resentment and ill will toward each other.

There are nevertheless details of the play that are disagreeable, and re-enactment no doubt does recall unhappy memories of the frightful "sixties" when that most damnable of all living creatures, the carpet-bagger, wrought upon the weakness and ignorance and credulity of a once enslaved people with results it were well to forget; but the light of a new and better era of broader humanity and greater interdependence between the white man and the black has brought clarified vision and better understanding. So that the young of either race may now reflect upon the trials of their ancestors of fifty years ago rather as lessons for the present than as incitement to revival of feeling that belongs to a forgotten, and let us hope, forgiven past.

The theme is historical but its fundamental basis is true drama with forces marshaled upon a scale more stupendous and spectacular than hitherto attempted.

Eighteen thousand people are said to have been used in enacting the spectacle and a fortune of half a million dollars expended in completing the play.

Three thousand horses are employed in scenes depicting Civil War battles and in the wild, even frantic dashes of the Kuklux clan that operated after the war. Cities were constructed of scenic properties only to be destroyed; and history, palpitating with the vital emphasis of a tremendous and soul-racking period is written in all the living fire of that desperate hour. And through it all runs romance as sweet and tender as chivalry could inspire and sacrifice apparently as heroic as the world has ever known on battlefield or tilted tournament of mediaeval days.

Drama of [illegible] homes are [illegible] blood are rent [illegible] the wild rancor [illegible] attack and defense [illegible] whelment, destruction [illegible] devastation [illegible] and hate. And then above the [illegible] nage there are glimpses of the [illegible] calm of quiet skies and [illegible] peaceful moon, and home and [illegible] whose Gethsemane then is the [illegible] est memory of our time. Above [illegible] terrible scenes abide Lee, the [illegible] leader of the South and Lincoln, [illegible] life was as beautiful as a "[illegible] day when reapers sing amid the [illegible] nered grain."

Barring the necessarily [illegible] able scenes depicting negro [illegible] at defilement of white women, [illegible] drama is engaging to the [illegible] and deserves the commendation [illegible] has been given to the daring [illegible] who made possible so remarkable [illegible] production.

The closing scenes reflect [illegible] united country, a prosperous [illegible] peaceful negro race going about [illegible] daily vocations as useful and [illegible] abiding citizens, without which [illegible] ing the drama would be [illegible] and displeasing.

The musical score played during [illegible] play is exceptional and heightens [illegible] dignity of the drama.

Allentown (Pa) Morning Call 3/22

THE BIRTH OF A NATION TO RETURN TO LYRIC ALL NEXT WEEK

The general character of "The Birth of a Nation", coming to the Lyric next Monday is of necessity sober and sombre. It represents a critical period in the history of the states. It pictures the times that "tried men's souls" and is not to be approached with levity. It is not a comedy, unless the word comedy be used as it was by Dante and Balzac. It is simply a truthful picture of the times it portrays, and there was little of a comic nature in those days. Yet there is comedy in D. W. Griffith's filmed spectacle, comedy of the most delicate sort, but comedy nevertheless.

A typical Southern home is shown where all is of good cheer. War's alarms have not yet disturbed its serenity. A young Northern lad is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds there is pure comedy. A few months later they are destined to die on the fields of battle enemies, but clasped in each others arms.

Then there is shown the young daughter of the old Southern family almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Later is seen her tragic end, when to save herself from a fate worse than death, she jumps to her death from a high cliff. Comedy that ends in tragedy, but comedy nevertheless.

Again there is a scene in "The negro quarters" where the negroes are "showing off" for the amusement of the Northern visitors. They dance the shuffle, hug and wing and other steps to the tune of "Turkey in the Straw."

When the Cameron's are besieged in the cabin of two Union soldiers by a mob of frenzied negro soldiers, a time when tragedy looms over the scene like a dread spectre, the audience goes into convulsions of laughter when the faithful old negro mammy hits a negro soldier on the head with a chair of wood. And so through it all there are bits of the lighter shades of life in striking contrast to the more sombre scenes, and that is what makes "The Birth of a Nation" such a faithful picture of the times, for tragedy follows comedy ever.

DIXON'S "CLANSMAN" SUGGESTED MAKING OF "BIRTH OF A NATION"

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 5,000 horses, instead of the tiny "array" of the theatre boards. He shows 5,000 scenes in place of four or five far flung battle lines of many miles, and Ku Klux "rides" racing in the open, which surpass in speed any Vanderbilt cup race. Yet the individual acting is as fine and delicate as in a "short cast" drama, the work of Henry Walthall as the Clansman, and of Mae Marsh as Flora, particular, rising to heights of genius. Other marvels of the work are 100,000 faithfully accurate historical details; the musical score synchronized to the several thousand dissolves and individual scenes; the wonderful reproduction of crowded interiors like the theatre performance of Lincoln was shot, and the South Carolina legislature session of 1868; the making of battle scenes at night; the secret new process; the use of 7 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the revelation of the glorious beauty of our Nature; his marvelous quiet perfective playing the entire gamut of emotions from lightest comedy to most tragedy; finally and supremely the union of all the stage arts with conversational speech into a new form of drama-spectacle-wizardry.

"The Birth of a Nation" has been acclaimed as the first pictorial drama presented in a regular theatre on Broadway and at the usual first class prices of "two dollar top" prices. No price will be made on these prices for the. The facts that one and a half million people have already witnessed it and that it has already run to capacity attendance for half of a year in simultaneous productions of New York, Chicago and Boston, prove that the biggest claims in its behalf are upheld by the popular verdict. Long opposition at various times, it should be added, "The Birth of a Nation" has been passed by censors everywhere; upheld, when appealed, by decisions of courts of review; endorsed by a greater number of prominent men in all walks of life, including priests and ministers, than any other entertainment ever offered the public. In brief, it has rallied to its support all friends of free art and rebuked those whose bigotry would suppress the re-enactment of the reconstruction story.

Allentown (Pa) Leader 3/22

ALLENTOWN LEADER

MIRIAM COOPER IN D. W. GRIFFITH'S [illegible] "THE BIRTH OF A NATION" AT THE LYRIC THEATRE BEGINNING MONDAY, MARCH 2[illegible]

Allentown (Pa) Leader 3/22

EASTON DAILY EXPRESS

"The Birth of a Nation"

[illegible]

EASTON DAILY ARGUS

"The Birth of a Nation"

[illegible]

EASTON DAILY ARGUS

"The Birth of a Nation"

"The Birth of a Nation." The Klu Klux Klan, which forms [illegible]h an interesting part of D. W. Griffith's great spectacle, "The Birth of a Nation," now at Proctor's Grand, twice [illegible]ly, was organized as a secret and [illegible]al band in the State of Tennessee [illegible] May, 1866. The title was taken from [illegible] Greek word kuklos, meaning circle. The word klan was added by the [illegible]mbers, who were in a large part [illegible]tage descended from the Scotch [illegible] settled in old Virginia. When the [illegible]ns went forth to put an end to the [illegible]

[illegible]-bagger rule of their beloved [illegible]thland, after the Civil war, and [illegible]e out the political desperados who [illegible]rmed down from the North to grab [illegible]ything in sight, the riders adopted [illegible] their emblem the fiery cross which [illegible] Scotch Highlanders had long used [illegible] call to battle in the early days of [illegible] in their native land. The inception [illegible] of this famous and historic band, [illegible]mission and what it accomplished—[illegible] rehabilitation of the South—is [illegible]wn in the reconstruction portion of [illegible] Griffith drama.

Allentown (Pa) Morning Call 3/22

[illegible]ON'S "CLANSMAN" [illegible]GGESTED MAKING OF [illegible]BIRTH OF A NATION"

[illegible] Griffith's treatment of the magnificent theme is so much greater and [illegible]der than the original play that [illegible] can be no comparison. For [illegible]ple, he presents 18,000 actors and [illegible] horses, instead of the tiny "array" [illegible] of the theatric boards. He [illegible]s 5,000 scenes in place of four or [illegible] far flung battle lines of many [illegible] miles, and Ku Klux "rides" racing [illegible]n the open, which surpass in [illegible] any Vanderbilt cup race. Yet [illegible]ndividual acting is as fine and [illegible]le as in a "short cast" drama, [illegible]work of Henry Walthall as the [illegible]man, and of Mae Marsh as Flora, [illegible]articular, rising to heights of [illegible]s. Other marvels of the work are [illegible]00,000 faithfully accurate historical [illegible]etails; the musical score synchronized to the several thousand dissolves and individual scenes; the wonderful reproduction of crowded interiors like the theatre performance [illegible] Lincoln was shot, and the South [illegible]na legislature session of 1868; [illegible]aking of battle scenes at night; [illegible] secret new process; the use of [illegible] yards of cloth for Ku Klux costumes, and 12,000 yards for women's [illegible]es; the master's Rembrandt-like [illegible]gement of light and shade; the [illegible]tion of the glorious beauty of our [illegible] Nature; his marvelous quiet perfective playing the entire gamut of [illegible]nce from lightest comedy to [illegible]st tragedy; finally and supremely [illegible]e union of all the stage arts with [illegible] conversational speech into a new [illegible]orm of drama-spectacle-wizardry.

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"THE BIRTH OF A NATION"

During the rush for tickets for the wonderful production of "The Birth of a Nation," it is impossible to answer the telephone, so patrons are requested to call in person for tickets, as no tickets will be laid aside for any one. Those desiring to see the picture are asked to bear this in mind and not consider it a discourtesy when they do not get an answer over the telephone. There are a number of good seats left for every performance, but it is advisable to get them as early as possible.

3/22

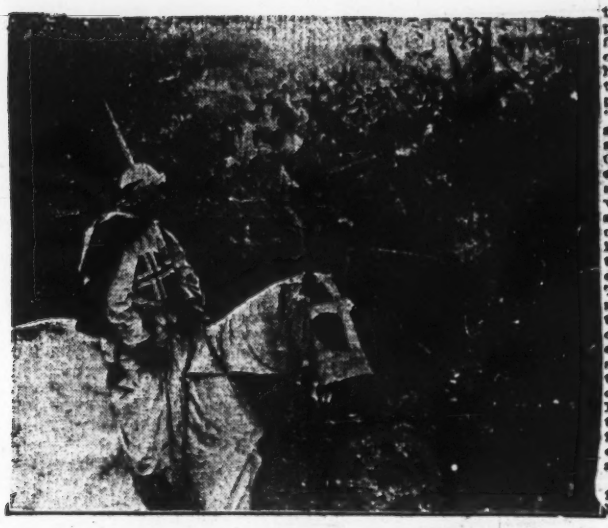
MORNING STAR, WILMINGTON

"The Birth of a Nation."

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which will be shown at the Academy of Music, Wilmington, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of the Old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and the life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comment of "The Birth of a Nation" patrons on his work.

At the Aedamey of Music Wilmington for four nights beginning Wednesday, March 29th, with matinees daily thereafter.



The Ku Klux Clansman in "The Birth of a Nation," Academy, March 29, Four Nights, Three Matinees.

Pa 3/22

ALLENTOWN CHRONICLE AND NEWS

BIRTH OF A NATION COMING TO LYRIC

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation will open a week's engagement next Monday matinee at the Lyric Theatre. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts and a complete traveling organization of 50 people.

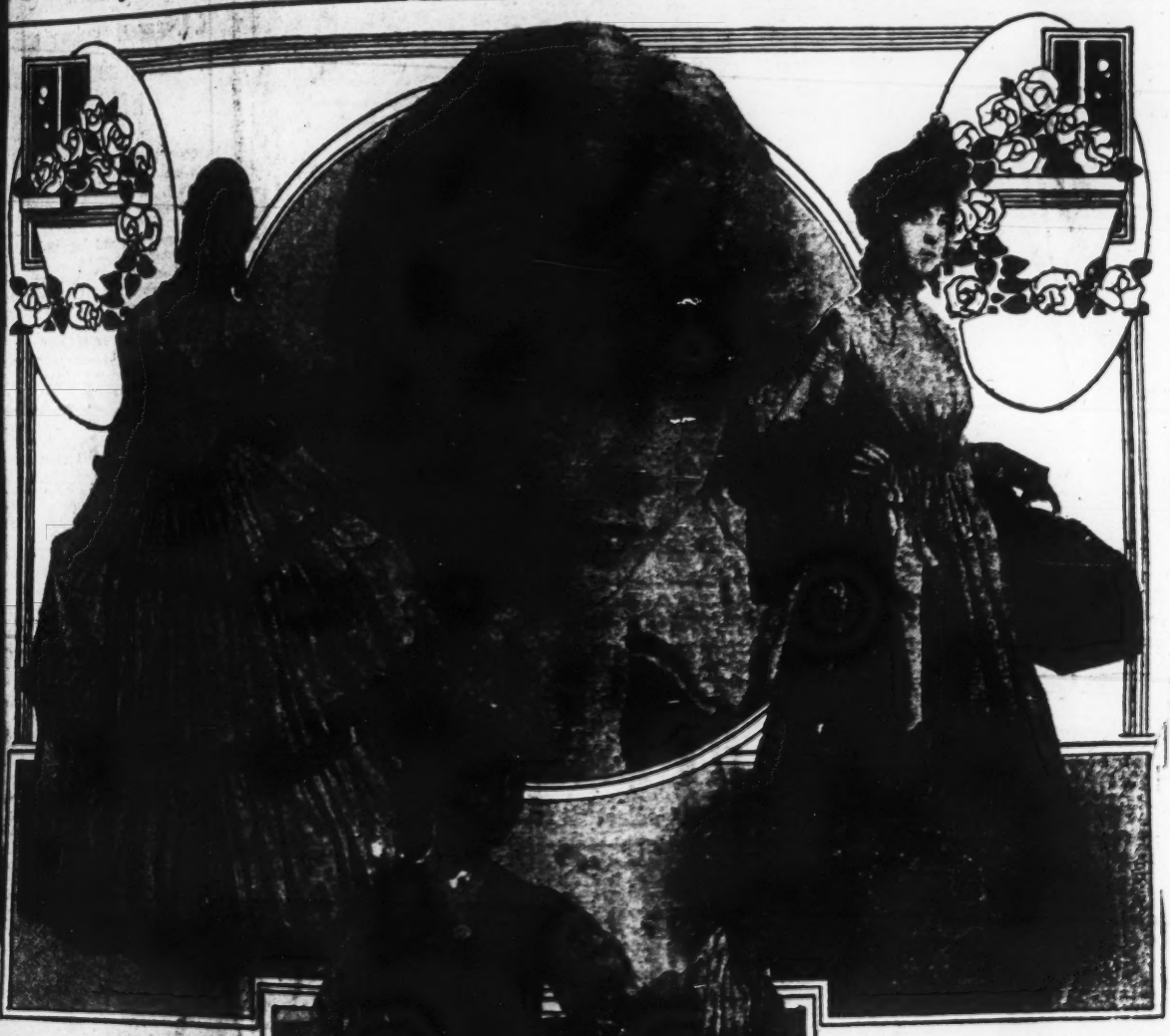
Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the States as well as those of Reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of Gen. Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theatre, and the succeeding orgy of hate and oppression of the south—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered States. The wild adventures and achievements of the Klu Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

HENRY G. WALTHALL,
As "The Little Col," in D. W. Griffith's Spectacle, "The Birth of a Nation," Lyric, Week of March 27th.

This Film Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation," to be seen at the Auditorium, is due to the colorful setting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

The general character of "The Birth of a Nation," coming to the Lyceum next Monday, is of necessity sober and sombre. It represents a critical period in the history of the states, pictures the times that "tried men's souls" and is not to be approached with levity. It is not a comedy, using the word comedy as used by Dante and Balzac. It is simply a fruthful picture of the times it portrays, and there was little of dramatic nature in those days. There is comedy in D. W. Griffith's famed spectacle, comedy of the delicate sort, but comedy never...

Jul 3/22

CONNERSVILLE EVENING NEWS

"BIRTH OF A NATION."

Many of the critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to the unique offering at the Auditorium, March 27, 28 and 29, with matinees Tuesday and Wednesday. Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Marion Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton and Robert Herron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle. Mail orders now, if accompanied by money order and self-addressed envelope.

"BIRTH OF A NATION."

One of the most effective minor scenes in "The Birth of a Nation," coming to the Auditorium, March 27, 28 and 29, with matinees Tuesday and Wednesday, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital.

"I haven't known you long," says the little Confederate Colonel, Ben Cameron," but I have carried you about with me for years and years." He displayed a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Connersville (Ind) Evening News 3/22

Lillian Gish, in D. W. Griffith's "The Birth of a Nation," which comes to the Auditorium for a three days' engagement, starting Monday, March 27.

NEW YORK TRIBUNE

DRURY LANE, LONDON, NOW PICTURE PALACE

"Birth of a Nation" Produced in England's National Theatre.

[By Cable to The Tribune.]

London, March 22.—Moving pictures achieved their greatest triumph to-day, when Drury Lane, England's national theatre, was converted into a picture palace for the production of "The Birth of a Nation."

The Drury Lane Theatre Royal was opened in 1663, and every English actor of the first rank since that year has appeared upon its boards, Nell Gwynne, Betterton, David Garrick, John Philip Kemble, Mrs. Siddons, Edmund Kean, William C. Macready and Henry Irving.

Reg 3/23

ALBANY EVENING JOURNAL

PROCTOR'S GRAND.

"The Birth of a Nation."

At Proctor's Grand all this week at matinee and evening performances "The Birth of a Nation," a stupendous film, is being shown, this being a return engagement. An enlarged orchestra in some excellent interpretative music adds to the picture, which is the work of David W. Griffith, a wizard of the screen. "The Birth of a Nation" has attracted the attention of thousands all over this country. It is unusual and electrifying from beginning to end and its delightful romance of the Blue and the Gray; its stirring scenes during the clash of the armies of the North and the South, the ravages of the mobs in Southern cities, and many historical events make it of vital importance to young folk and of intense interest to those who recall the very incidents that are transpiring on the canvas. There are numerous big moments in this spectacular offering, and among the greatest of these is the assembling of the Ku-Klux Klan, a vast army of itself. The burning of Piedmont and the assassination of Lincoln and other scenes add to the impressiveness.

Allentown (Pa) Democrat 3/23

THE COMING OF THE BIRTH OF A NATION TO LYRIC NEXT WEEK

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Lyric for all next week. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and the stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wfought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh Radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpet-bagger regime, the great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great-out-of-doors, where nature painted the background.

Easton (Pa) Express 3/23

Mae Marsh in "The Birth of a Nation."

Miss Mae Marsh, who will be seen as the captivating little "Flora" in D. W. Griffith's spectacle, "The Birth of a Nation," at the Orpheum Theatre this week, is a prodigy of film-dom. In fact, it would sound extravagant to quote the praises of her by the film experts, who declare her to be the best "find" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "Big Sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavery" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field the chances are ten to one that he will mention her name. The ugly duckling is at last a swan!

Easton (Pa) Free Press 3/23

AT THE ORPHEUM.

Comedy in "The Birth of a Nation"—A great deal of film comedy is horseplay, but David W. Griffith in "The Birth of a Nation" at the Orpheum Theatre proves that quiet refined comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the love sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure-fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

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Wilmington (Del) Star 3/23

"The Birth of a Nation."

A development no one would have believed possible a few years ago is seen at the Academy of Music in D. W. Griffith's "The Birth of a Nation" as a regular theatrical attraction playing to absolute capacity at a $2 scale. "The Birth of a Nation" is indeed more than a film, for nearly 100 persons are employed in the mechanical effects and the music during the unreeling of its 12,000 feet of celluloid; yet not a word is spoken from the stage during the two hours and three quarters' performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil war history and of Ku Klux Klan days with a love story based on Thomas Dixon's "The Clansman." The battle scenes, engaging thousands of combatants drilled with the well known Griffith clan and realism, are particularly effective. After seeing it, some optimists are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences. Certainly the "indoor drama" cannot henceforth hope to cope with the photoplay, so far as spectacular features are concerned.

At the Academy of Music, Wilmington, for four nights beginning Wednesday, March 29, with matinees Thursday, Friday and Saturday.

SCHENECTADY GAZETTE

On Sunday, March 28, and continuing for seven days, D. W. Griffith's famous war spectacle, "The Birth of a Nation," will be offered for a return engagement, for which seats are now on sale at the box office. This is precisely the same production, including the symphony orchestra of thirty, which was shown here during the week of January 11. It combines spectacle, romance, domestic drama, comedy, tragedy, musical and mechanical effects into harmonious ensemble, which captivates the eye and the ear. In its presentation of over two hours, it epitomizes the making of a nation. In the cast are such distinguished artists as Henry Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Jos. Henabery, Raoul Walsh, Erich Von Crisp and many others.

MAE MARSH

In "The Birth of a Nation" at Proctor's for Seven Days, Beginning Sunday.

Allentown (Pa) Re. Item 3/23

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Allentown (Pa) Call 3/23

WHAT DR. PARKHURST HAS TO SAY ABOUT THE BIRTH OF A NATI

It is impossible to witness the drama, "The Birth of a Nation" want to say something about it.

Everyone who has seen it is something about it. When one been crowded upon, pressed down run down, it is against nature not make some kind of an outcry.

The thing is vast. It is overwhelming. Nothing like it has ever been put upon the stage.

The tension of the performance but a single feature of it—but it that which one feels most poignant after three straight hours. It begins an easy way but commences find its muscle and goes on to end pounding upon one's senses blows that come heavier and and more and more rapid.

The intimate familiarity which David W. Griffith has shown with events of the Reconstruction Period along with the detailed scholarly which he has made of the wider history of events which the play covers renders the production one of surpassing educational value.

EASTON DAILY ARGUS 3/23

Ku Klux Klan in "The Birth of a Nation."

The Ku Klux Klan, which seem an interesting part of D. W. Griffith's great production, "The Birth of a Nation," was organized as a vet and social band in the state of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third word Klan was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. Seats are on sale now for the remainder of the week.

Allentown (Pa) Leader 3/23

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Donnerstag, den 23. März

Der amerikanische [illegible] Olympic Theaters während der [illegible] Woche bekannt, daß die [illegible] sich an Griffith's großes Werk „The Birth of a Nation" (Geburt einer Weltwunder) [illegible] hatten gesichert haben. Es gibt Bücher, die man immer wieder lesen kann, ohne sie langweilig zu finden. Gelegentlich findet man einen Film, dasselbe artiges, was man nie wieder beobachtet hatte. Genau so bei Griffith's Meisterwerk.

Der erste Teil von „The Birth of a Nation" beschäftigt sich ausschließlich mit den Schrecken und Wirren des Bürgerkrieges, während der zweite Teil die Umwandlungen im Süden nach dem Kriege behandelt. Dieser zweite Teil ist auf Thomas Dixon's Novelle „The Clansman" aufgebaut worden. Verbunden ist dieser Teil mit einer reizenden Liebesgeschichte, welche die endliche Aussöhnung zwischen Nord und Süd symbolisiert. Dem Zuschauer werden die Heldinnen des Stückes mit einer so lebendigen Charakteristik vorgetragen, daß er vermeint, ein rührendes Theaterstück und nicht ein Wunderwerk der Kinematographie zu erblicken. Erhöht wird der Reiz noch durch die stimmungsvolle Begleitmusik, die von einem anderlesenen Orchester vorgetragen wird.

Date 3/23/?

MONMOUTH DAILY ATLAS,

The Clansman.

A capacity house greeted the first performance of the great picture from Dixon's "The Clansman" at the Patton Opera House last night. Some had already seen the picture in Chicago, Galesburg or elsewhere, but there is sufficient of interest and thrill to make it worth while to be seen again. There have been many objections to the play, "The Clansman," because of the possibility of stirring up racial hatred, but in the main the production is historically correct and the portraits of leading statesmen, soldiers, and people is as correct in detail as is possible to get them. Particularly is this true of Lincoln, Grant, Lee, Sumner, Thaddeus Stevens (Stoneman) and others. The production is probably the most expensive ever attempted, and such places as the old theater where Lincoln was assassinated, the old state house at Columbia, S. C., and many residences are reproduced to the minutest detail.

War scenes and the terrible aftermath in the Carolinas are pictured in most impressive style with the aid of thousands of people and hundreds of horses. The organization of the Ku Klux Klan, perhaps the only legal force which ever permanently succeeded in proving that some laws are oppressive and which influence social and racial conditions, is of course the central idea, and the work of the organized members of this terror-striking society of the Iron Cross was one of the most thrilling scenes ever transferred to the screen. The pictures will be shown here tonight and again tomorrow, as advertised in another column. A feature of the production which is particularly noteworthy is the orchestra and the careful adaption of all the music to the piece.

Albany Times-Union 3/23

TIMES-UNION.

"THE BIRTH OF A NATION."

Brilliant Production at Proctor's Grand Theatre.

One of the best laughs in "The Birth of a Nation," this week at Proctor's Grand, twice daily, is occasioned by the lovesick sentry in the hospital scene gazing at Elsie Stoneman, the part played by Lillian Gish. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look. Paul LeBlanc is the name of the young actor who made the unexpected hit in the part. He is a New Orleans creole by birth, and played comedy roles with Mme. Bernhardt before going to Los Angeles and the studio of Mr. Griffith. The costume worn by Mr. LeBlanc in this scene was a Rebellion uniform. The antebellum gown worn by Miss Gish is an heirloom of her family.

The Times-Picayune

ISSUED EVERY MORNING BY

The Times-Picayune Publishing Co.

314-318 CAMP STREET.

NEW ORLEANS.

Entered at the Postoffice

"THE BIRTH OF A NATION."

There has been appearing in this city, at the Tulane Theater, for over a week a moving picture production —"The Birth of a Nation"—which has attracted attention throughout the country, and which has been the subject of long and animated discussion and criticism in the press. It seems somewhat strange that this picture should have been shown first in the North, whereas its scenes are laid almost exclusively in the South and tell of the events that left indelible marks on this section and so greatly influenced and directed its developments ever since. It is probably best that the North should first see the Southern side of the Civil war and of reconstruction, in the most striking manner in which it can be presented. The written word can tell much; the picture is often even more impressive and appealing to many; but nothing can tell of the past better than moving pictures, which enable the looker-on to see events just as they occurred. They will always be accepted as one of the best teachers of history.

"The Birth of a Nation" tells the story of the Civil war—the heroic struggle the South made, and the sufferings it endured—and tells of its recovery from the ruin and desolation that the war left behind, when bitterness sought to destroy its civilization. It was, perhaps, best, in the results accomplished, that these pictures should have been shown first in the North, as they produced a profound effect in that section and corrected many false ideas that prevailed there. There was much opposition at first to this production, on sectional and other grounds, and various efforts made to prevent the production or to require the cutting out of many scenes; but it was soon made evident to all that the pictures were valuable, interesting and instructive, and they were generally shown throughout the country.

They have now come to New Orleans, the capital of the South, and are showing at the Tulane. They have been seen by thousands already, and will probably be seen by thousands more, as they will remain as long as the public is interested in them. The scenes they depict—dating back forty or fifty years—have not been witnessed by many persons. No history of that time has been written—certainly none for Louisiana—and of those incidents that occurred away from the South, no one can, of course, know anything. Yet these incidents are a part of American history, which we all want to know—the destruction of the old regime, the building up of a nation on new lines. While there is the vein of a love story running through the scenes, they are mainly historical, telling the conditions in the South during the decade following the secession of South Carolina. President Lincoln and his cabinet, the assassination of Lincoln, the surrender at Appomattox, the first session of the Reconstruction Legislature of South Carolina, carry stories we should all see and fully understand. The story of the South, its defeat and revival, could not be better presented than in this series of pictures, and in no better way can the lessons of history be taught or public interest better aroused in its study.

Date 3/22/?

CONNELLSVILLE EVENING NEWS

"BIRTH OF A NATION."

Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco. "The Birth of a Nation," which will appear at the Auditorium next Monday, Tuesday and Wednesday, was produced by David W. Griffith, the foremost of directors and pioneer of the new art. It was suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. The story is divided into two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War are re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea, is a feature.

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NY Evening Telegram

MARCH 24.

Cable advices from London, England, announce the successful opening of the famous American spectacle, "The Birth of a Nation," at Drury Lane Theatre.

Manager Burlock, representing the Griffith interests in London, cables that the initial presentation in Drury Lane created a splendid impression. Within a fortnight other organizations directed from New York headquarters will introduce "The Birth of a Nation" in the leading theatre at Buenos Ayres, Argentine Republic, and Sydney, Australia.

3/24

Evening World

Cable advices state that "The Birth of a Nation" opened successfully at the Drury Lane Theatre, London, Wednesday.

Allentown (Pa) Democrat 3/24

SEATS FOR THE BIRTH OF A NATION ALREADY ARE SELLING FAST

Thousands of patrons who intend to witness the presentation of "The Birth of a Nation," at the Lyric all next week, are taking time by the forelock and guarding against the conditions that prevailed during the last engagement of the mighty spectacle. The advance sale of seats for next week registers many thousands of seats sold. Patrons are buying about every minute in the day and many express gratification at being able to secure just about the location they prefer. With many who are holding back it will be a repetition of their former disappointment. Some are inclined to think that they can come to the Lyric any time and secure what they want. This is not so. It is the early buyers that do not meet with disappointment.

It will be well for those who contemplate attending for the last times here the greatest spectacle the world has ever known to secure their seats for afternoons or evenings during the fore part of the week. Many are waiting to go on Saturday. A word of good advise to these people would be to not figure on Saturday. A good portion of the theatre is already sold out for the matinee and the evening will see many who waited too long being sent away. Now is the time to protect yourself. Buy your seats today.

NY Journal of Commerce & Commercial Bulletin 3/24

Cable advices received in the New York offices of "The Birth of a Nation" announce the successful opening of the famous production at the Drury Lane Theatre in London. This is the first film production to appear in the famous theatre, which has housed such stars as Mrs. Siddons, the Kembles, Kean and Macready. "The Birth of a Nation" is to be shown in Buenos Ayres and Sydney within two weeks.

Albany (NY) Ave Journal

MARCH 24, 1916

PROCTOR'S GRAND.

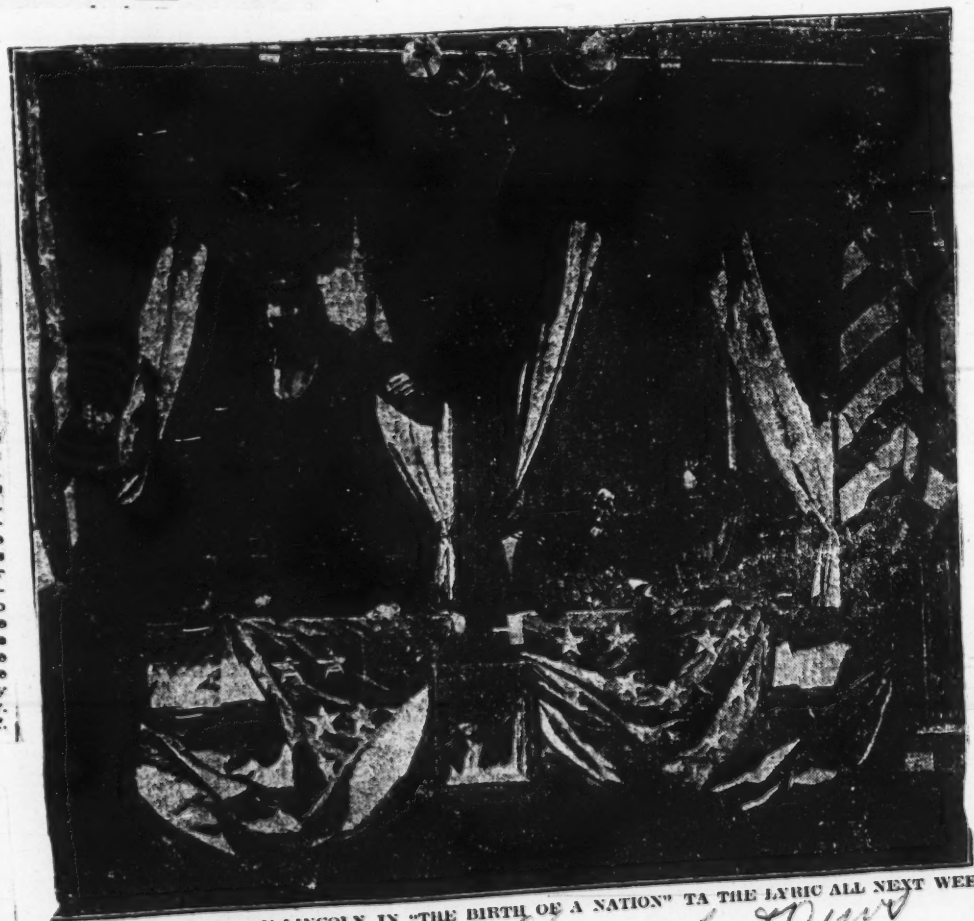
"Birth of a Nation."

At Proctor's Grand, twice daily, "The Birth of a Nation" is proving that D. W. Griffith reproduced the principal events of Civil war times and the Reconstruction period as they never before have been seen on any stage. Here are historical facts and this nation's principal events pictured with such faithfulness to accuracy and detail that they are educative. For instance the best history obtainable can give but an idea of the battles of the Civil war. In the Griffith masterpiece we see war as it really was in the "sixties," fought again by thousands of men representing the Blue and the Gray—over miles of woods and fields, and fought as they waged war in those woeful days of strife. Here is pictured Sherman's March to the Sea as men who were makers of Sherman's army say it occurred, and here is shown the burning of Atlanta, with all the attending horrors of this act of war. Mr. Griffith spared no expense to make "The Birth of a Nation" faithfully picture the period which it depicts; and all authoritative works and every eyewitness it was possible to interview were consulted in order to attain this end. The two performances to-morrow will be the last chances to view this spectacle here.

Albany - (NY) Argus 3/24

"The Birth of a Nation."

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last an officer of Lee's staff extracted a pocket inkstand and feathered quill from his kit and with the aid of these the historic document was written and the names of Grant and Lee affixed to it. The above bit of history is illustrated by David W. Griffith in the striking facsimile scene of "Lee's Surrender to Grant at Appomattox" in "The Birth of a Nation," which is at Proctor's Grand twice daily this week. As history records, General Grant is seen in his fatigue uniform, dusty and travel-stained, while General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith recently when discussing the spectacle's historic replicas, "was to show as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."



THE ASSASSINATION OF LINCOLN IN "THE BIRTH OF A NATION" TA THE LYRIC ALL NEXT WEEK.

Allentown (Pa) Leader 3/24

Thousands of patrons who intend to witness the presentation of "The Birth of a Nation," at the Lyric all next week, are taking time by the forelock and guarding against the conditions that prevailed during the last engagement of the mighty spectacle. The advance sale of seats for next week registers many thousands of seats sold. Patrons are buying about every minute in the day and many express gratification at being able to secure just about the location they prefer. With many who are holding back it will be a repetition of their former disappointment. Some are inclined to think that they can come to the Lyric any time and secure what they want. This is not so. It is the early buyers that do not meet with disappointment.

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Allentown (Pa) Call 3/24

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Allentown (Pa) Chronicle & News 3/24

3/24 New Orleans (La)

TIMES-PICAYUNE,

Tulane Theater.

Seats will be placed on sale tomorrow morning at 9 o'clock for the third week of "The Birth of a Nation," at the Tulane. The engagement of the Griffith spectacle has been extended again in compliance with a strong public demand and there are good indications that the third week will be the biggest of the engagement. Upwards of fifty thousand persons who have filled the Tulane twice daily during the past two weeks are advertising it as industriously as if they were paid employes of the Griffith corporation, and it is this powerful form of publicity that enables the spectacle to brush aside all records wherever it is presented.

Gonzalez (Fla) Leader 3/24

FACTS ABOUT "THE BIRTH OF A NATION"

Bird's Eye View of Gigantic Spectacle to be Played Here April 3 and 4

Premier performance March 3, 1915 at the Liberty Theatre, New York. Some of the subsequent productions were: Tremont Theatre, at Boston, Mass., beginning April 10; Illinois Theatre, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon Theatre, Atlantic City, July 18. All these were long runs of many months, the five seperate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco. Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided into two acts. Total time of performance, 2 hours and 40 minutes.

Some of the great battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomatox, Ford's Theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictoralized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a country for a day and cost $10,000.

Night photography of battle scenes invented and perfected at a cost of $5,000. Wonderful artillery duels in which real shells— costing $80 apiece were used. Miles of trenches. Thousands of Confederate and Federal fighters—"war as it actually is."

First time in the history of theatricals for a motion picture to be handled and presented as a regular attraction. Fifty people in the company with a symphonic orchestra, the musical score being synchronized to the several thousand distinct and individual scenes

"The Birth of a Nation" will appear at the Temple Theatre, Monday and Tuesday, April 3 and 4, with a matinee on Tuesday.

D. W. GRIFFITH.
The Man Who Created "The Birth of a Nation," Academy of Music, Wilmington, Four Nights, Beginning Wednesday, March 29th.

Wilmington (NC) Star 3/24

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Easton (Pa) Express 3/24

"The Birth of a Nation."

Among all the film [illegible] historical characters in [illegible] a Nation," the spectacle [illegible] the Orpheum to-night [illegible] and Donald Crisp, ha[illegible] most compliments on [illegible] of their work, the [illegible] Robert E. Lee and the [illegible] eral U. S. Grant.

The picture shows Gen[illegible] rendering to General Grant [illegible] Wilmer-McLean mansion at [illegible] tox Court House, Va. April [illegible] It is a most faithful rep[illegible] all the personages in the [illegible] toric scene and of the [illegible] of the action.

It is well known that many [illegible] ers of the defeated Confederac[illegible] ed to prolong the struggle by [illegible] of a guerilla warfare similar [illegible] used by the Boers towards [illegible] of the Anglo-Boer war. In fact [illegible] Wilkes Booth supposed that [illegible] ing President Lincoln he would [illegible] the support of the South in [illegible] struggle. But General Lee [illegible] different temper. He realized [illegible] the South had been beaten in [illegible] struggle on the fields of battle [illegible] that prolonging the fighting [illegible] merely add to the horrors and [illegible] ries endured by his people. [illegible] fore, after the battle of Five [illegible] he opened negotiations with [illegible] and on the morning of April 9th [illegible] der the budding apple trees of [illegible] Appomattox orchard, were decided [illegible] ed the terms of peace which were [illegible] mally written down at the Wilmer[illegible] McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant, on the contrary, lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough, General Lee had no pencil to write with. A pocket [illegible] stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter the surrender obligations, prevented any such disgraceful repetition of a great event.

Wilmington (NC) Star 3/24

"Birth of a Nation."

Manager Pease has secured a return engagement of the wonderful picture, "The Birth of a Nation" for two days, Friday and Saturday, April 14 and 15.

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," is almost appalling—at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan over 3,000 riders and horses sweep over the dusty roads.

Wilkes-Barre (Pa) Times 3/24

REVIEW MONMOUTH, ILL

CAPACITY HOUSE AT "BIRTH OF A NATION"

HUNDREDS ENJOYED OPENING PERFORMANCE OF GREAT PICTURE LAST NIGHT.

The opening performance of "The Birth of a Nation," which is here for the balance of the week, was given last night to a capacity house at the Pattee Opera house, and everyone left the theater with a feeling that all they had heard about the great picture was true in every sense of the word. Perhaps nothing has ever been shown in this city that has held an audience like this great picture did.

One not only sees the great picture, but he hears it. The truth of this becomes apparent when you realize that one man is engaged in making you see the film, while thirty more are making you hear it. The orchestra is composed of eighteen pices, just as it was advertised. In connection with this there are twelve men behind the screen engaged in producing noises to make the picture realistic. These men are kept busy during every minute of the production. One hardly realizes the important part they play in the picture. Then there is the orchestra which plays nearly every minute of the three hours. Appropriate descriptive music is played during the performance.

Five more performances will be given this week. A matinee is on this afternoon and tonight the regular evening show will be given. Tomorrow three performances will be given, the first at 10 a. m., the second at 2 in the afternoon, and the last at 8 in the evening. It would be safe to say that between 4,000 and 5,000 people will see the play here this week. A good portion of the audience last night was made up of out-of-town people.

3/24 Ind

CONNERSVILLE EVENING NEWS

"THE BIRTH OF A NATION."

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, opens an engagement of three nights and two matinees starting Monday evening, March 27, at the Auditorium.

The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown.

SEATS FOR THE BIRTH OF A NATION ALREADY ARE SELLING FAST

Thousands of patrons who intend to witness the presentation of "The Birth of a Nation," at the Lyric hall next week, are taking time by the forelock and guarding against the conditions that prevailed during the last engagement of the mighty spectacle. The advance sale of seats for next week registers many thousands of seats sold. Patrons are buying about every minute in the day and many express gratification at being able to secure just about the location they prefer. With many who are holding back it will be a repetition of their former disappointment. Some are inclined to think that they can come to the Lyric any time and secure what they want. This is not so. It is the early buyers that do not meet with disappointment.

It will be well for those who contemplate attending for the last times here the greatest spectacle the world has ever known to secure their seats for afternoons or evenings during the fore part of the week. Many are waiting to go on Saturday. A word of good advise to these people woud be to not figure on Saturday. A good portion of the theatre is already sold out for the matinee and the evening will see many who waited too long being sent away. Now is the time to protect yourself. Buy your seats today.

riam Cooper, in D. W. Griffith's "The Birth of a Nation," at the ium, March 27, 28 and 29.

GREENSBURG, IND., U.S.A.

'BIRTH OF A NATION' TO BE SHOWN HERE

GRIFFITH'S EPOCH-MAKING SPECTACLE WILL HOLD FORTH AT K. OF P. THREE DAYS

TELLS OF NATION RE-BORN

Wide Range of History and Characters Covered by Pictures—Special Orchestra of Twenty

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the K. of P. opera house for three days, starting Thursday, March 30. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the price cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal President; the harsh radical policy to the stricken south; the uprising of the Ku Klux Klan, and the overthrow of the carpet-bagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina Legislature of 1870, are exact fac-similes of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay, now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies, anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites sorely oppressed by the "servants in the Master's hall,"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film of all entitled the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the Clansman; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant respectively, George Seigmann as the mulatto lieutenant-colonel of South Carolina; Walter Long as the renegrade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Srnest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswood Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production is to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture-machine operators, together with optical experts to readjust the theatre projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25 cents to $2 at the evening performances and 25 cents to $1 at the matinees.

OIL CITY BLIZZARD, Pa 4/4

Raleigh (N C) THE NEWS AND OBSERVER. 3/24

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" in "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

To be seen in "The Birth of a Nation," now showing at the Academy of Music, matinee and night.

(By the Press Agent.)

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

"MOVIES" AND THEATER.

OPERA HOUSE.

"The Birth of a Nation."

Manager Pease has secured for his patrons a return engagement of this wonderful picture for Friday and Saturday of next week, April 14 and 15. It is the largest and most important production of a decade, yet not a word is spoken throughout the two hours and 45 minutes' performance. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the Southland. Some faint idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor drama" cost half a million dollars.

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Allentown Pa Leader 3/25

3/25

REPUBLICAN, KANE, PA.

"THE BIRTH OF A NATION."

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with evening's performance opens an engagement of two days at the Temple theatre, Monday, April 3, and Tuesday, April 4, with matinee Tuesday. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the Unionist, Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos o fthe stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch. Matinee will be given on Tuesday, April 4.—ad.

Scene In The Birth of a Nation At The Lyric All Next Week

Judging by the way the seats are selling for "The Birth of a Nation," which is to be seen at the Lyric for all next week, the crowds attending will be just as great as they were the last time this mighty affair was presented here. It is strange that so many persons come to the box office window and ask the question if seats are on sale. It is a well known fact that every newspaper in this section is carrying large display announcements calling attention to the coming of the biggest affair of its kind known in the history of the American theatre. It is very evident that many of these same patrons who intend to delay the securing of their seats in advance as long as they can will be found among the lot who will not see it though they wanted to, and all because they neglected to take advantage of the invitation to buy the coveted pastepoards. "The Birth of a Nation" is something that is so far out of the ordinary that no comparison with other spectacles can be made. This will be the last times that this gigantic affair will be seen in this section of Pennsylvania. It is advised to secure good seats.

3/25

REPUBLICAN, KANE, PA.

SHERMAN'S MARCH TO THE SEA, A THRILLING FEATURE OF D. W. GRIFFITH'S MIGHTY SPECTACLE, "THE BIRTH OF A NATION," AT THE TEMPLE THEATRE, MONDAY AND TUESDAY, APRIL 3 AND 4. MATINEE, TUESDAY.

Albany Times Union 3/25

"The Birth of a Nation."

This afternoon and to-night offer the final opportunities to view "The Birth of a Nation" at Proctor's Grand. Owing to the demand of other cities to see the Griffith spectacle, it will not be shown here again this season. The local engagement has been attended by monster audiences twice daily and it is estimated that some 40,000 people have patronized it during the week it has been shown here. Mr. Griffith has unquestionably won a host of admirers by his present unusual and thrilling work, and they will be keenly interested to see his forthcoming mammoth production, which will deal with the world's attitude toward woman in her relationship to the laws of the different nations of the universe.

Final Performance of Famous Attraction at the Orpheum Tonight.

The record of all theatrical attractions in Easton or in fact any city the size of Easton will be broken when the "Birth of a Nation" completes it's twenty-fourth performance at the Orpheum Theatre tonight. The many wonderful things about this performance have been the principal topic of conversation for weeks and the big special symphony orchestra is an attraction in itself. While the advance sale for tonight is large, it is stated by the management for the benefit of those who have not seen it, that there are still a number of desirable seats to be had at the box office.

3/25

SCHENECTADY GAZETTE.

Commencing tomorrow afternoon "The Birth of a Nation" has been secured for a return engagement of seven days. The same production, including the symphony orchestra of thirty, which 18,000 people saw here in January, will be here again. This Griffith production combines spectacle, romance, domestic drama, comedy, tragedy, music and mechanical effects into a harmonious ensemble to captivate the eye and the ear. In a presentation lasting two hours and forty-five minutes it epitomizes the making of a nation. From the introduction of African slavery right down through the Civil War and reconstruction days to the final real union of south and north in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people and three thousand horses were utilized in the making of the drama, which is composed of five thousand scenes.

ROWTH OF MOVIES IS PHENOMENAL

RMER MANAGER OF CITY EATRES TELLS OF CHANGE IN PUBLIC OPINION

e growth of the production and larity of the motion picture durthe past five years is one of the omena of the age. Examples of great growth, not only in the ty and standard of the pictures selves but in their popularity can ad in any part of the land to n the "movie" has penetrated and "movieless" spots in this country s scarce as the preverbial hen's

B. Willard, former movie magof this city, witnessing the rush for seats at the ticket y where "The Birth of a Natickets are being sold for prices have heretofore been charged when the best of the "legitimate" ctions, recalled that in 1912 he ged the Italia feature production, Fall of Troy," which cost $50,000 ne year's time to produce. This ction was then pronounced the ate in moving picture art and the first real feature film ever nted here.

hough the Willard theatre was d to capacity at each performmany persons turned away volly from the box office when they d that the admission fee for this ction was ten cents. Today the public is willing to pay two and down for the privilege of g the world's greatest extravawhich cost many times the necessary to produce "The Troy."

Greensburg Review 3/25

2 3/25

OIL CITY DERRICK

"BIRTH OF A NATION" RETURNS

Hundreds of people who were unfortunate enough to miss seeing the masterpiece film, "The Birth of a Nation," will gladly greet the announcement that Manager Pease, of the Opera house, has secured it for a return engagement in April. Oil City was one of four Pennsylvania cities to get a glimpse of this wonderful photoplay when it was first released and the impression it created, with the special music rendered by a special orchestra, will not soon be forgotten.

LILLIAN GISH
Noted Film Star, in "The Birth of a Nation," at Proctor's, Seven Days, Beginning Tomorrow.

ALBANY EVENING JOURNAL

PROCTOR'S GRAND.

"The Birth of a Nation."

To-night at Proctor's Grand offers the final opportunity to view the famous Griffith spectacle, "The Birth of a Nation." This return engagement has been wonderfully attended, and it is estimated that some 40,000 people have patronized the performances during the two weeks that the picture has been presented in this city. The success of this film epic is unique in the history of theatricals, for all classes of people in all sections of the country have paid tribute to its interest, appeal and magnitude by making possible record-breaking engagements similar to the Albany one.

BIRTH OF A NATION HERE ALL NEXT WEEK

Judging by the way the seats are selling for "The Birth of a Nation," which is to be seen at the Lyric for all next week, the crowds attending will be just as great as they were the last time this mighty affair was presented here. It is strange that so many persons come to the box office window and ask the question if seats are on sale. It is a well known fact that every newspaper in this section is carrying large display announcements calling attention to the coming of the biggest affair of its kind known in the history of the American theatre. It is very evident that many of the self same patrons who intend to delay the securing of their seats in advance just as long as they can will be found among the lot who will not see it, though they wanted to, and all because they neglected to take advantage of the invitation to buy the much coveted pasteboards. "The Birth of a Nation" is something that is so much out of the ordinary that no comparison with other spectacles can be made. This will be the last times that this gigantic affair will be seen in this section of Pennsylvania. It is still tme to secure good seats.

This is all that can
[illegible]

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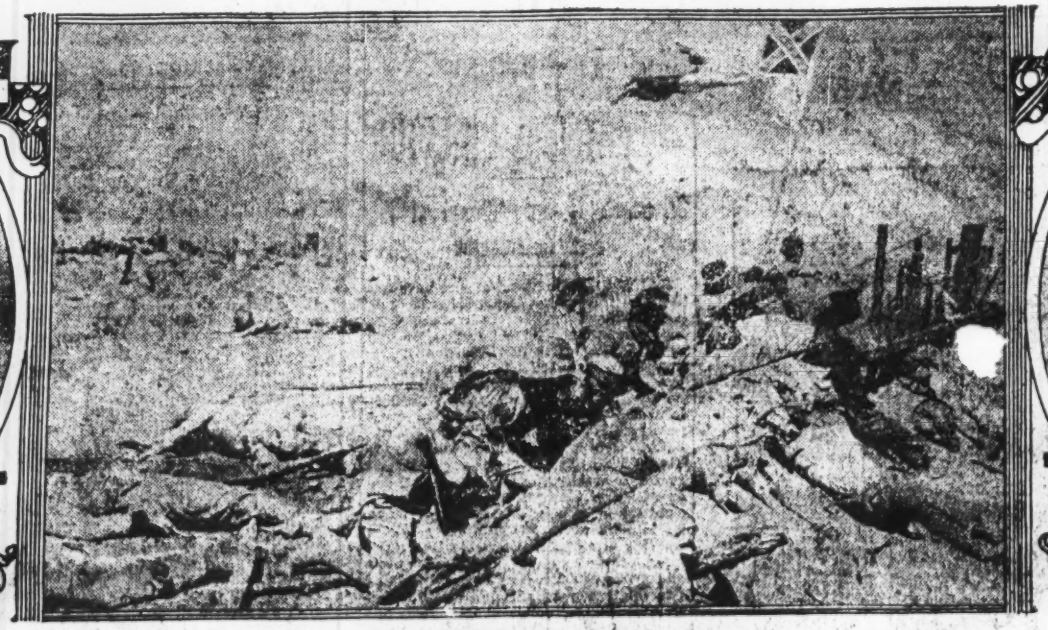
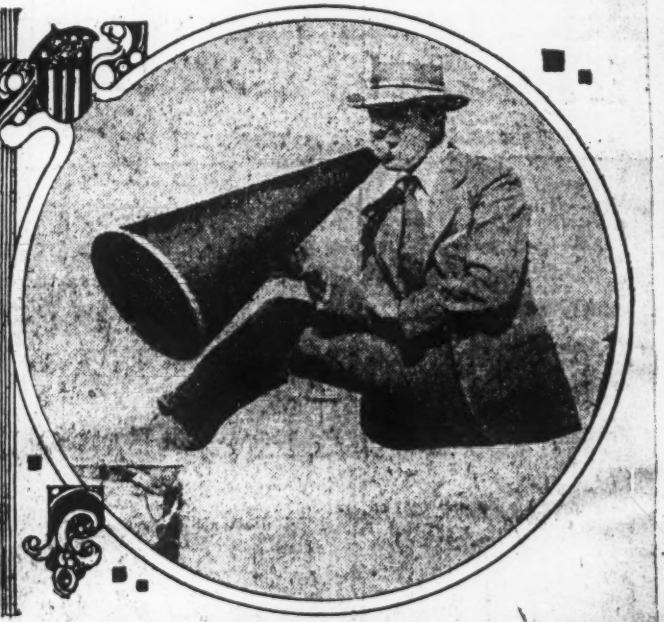
PRODUCING A PLAY ON A STAGE FIVE MILES LONG

AUTO FROM WHICH PICTURES OF THE ONRUSHING KU KLUX RIDERS WERE TAKEN.



SCENE AFTER THE BATTLE OF PETERSBURG.



MR. GRIFFITH DIRECTING ACTORS FROM TOP OF SIXTY FOOT TOWER.

D. W. Griffith's Great Idea and How He Worked Out Historically Accurate Battle Scenes With 18,000 Actors and 3,000 Horses

An observing officer of a moving picture corporation was watching rehearsals for a little film drama one morning seven years ago when a complication developed, and it was patent that, as arranged for, the idea, in the language of the studio, would not get over. One of the players in the company, a slender young leading man, went up to the producing director and said, "Why couldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it was right. Whereupon the observing officer first mentioned turned to the director, saying seriously, "Why don't you try producing, Griffith?"

"I wouldn't mind having a chance [illegible] not a few little ideas," was [illegible]

In the generation further on there was a great grandfather in the Revolutionary war. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families, mainly their memories to live on—memories and the products of a farm on the edge of the blue grass. The boy was born in that situation and received his education at the nearby country school.

The wander year came to the boy at twenty. In the meantime he had always liked to act in the dialogues at school Friday afternoons and a little later when they gave the plays at the Literary Society. In any event when he went out into the world he gravitated to Louisville and very promptly applied for a position with a modest little stock company which was giving everything from Shakespeare to Charles Hoyt at a local theater.

[illegible] always had a little bit of a sore spot over that. I know a little bit more about stage management now, you know. Then short story writing was not extra profitable, and I came back to New York from the country and found the moving picture game growing."

He began writing moving picture scenarios then at $5 and $10 apiece. That was all right if you could turn out enough of them. There are limits, however, to the physical capacity of even such plots as they used in those days, and the young man added moving picture acting to his other work. He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and bided his time until the officer heard him make the suggestion to the producing director, whereupon another era was born.

There is no doubt the young manager grew a little more ambitious about that time. The corporation for which he worked had not been particularly prosperous, although today it is worth millions, but there was somebody in it wise enough not to impose any rules or regulations on the new director.

"Perhaps the reader will remember a modest, haunting little film. "I [illegible] to talking about details. Palestine and Jerusalem, a great cast, for I had chosen two of the foremost actors in the world—an initial expenditure of thousands—the thermometer dropped. It was madness." He paused. "Do you know it is a little gratifying to me now that within the last few days I have been approached by a syndicate which has asked me to do that very same thing, and they have said that I need not worry about a little thing like $500,000 or $1,000,000 if I need it."

By this time it is apparent Griffith had swung into his stride, and a year ago or a little more came "Judith," using about 2,000 people, where they built forty foot concrete walls, wide enough to have a battle on.

Then came "The Clansman." It seems that the chief producing director, as Mr. Griffith was, changed from one company to another, and according to reports he did so at a salary that would pay the President's yearly salary of $75,000 and more. He wouldn't talk about that. In any event, he had not worked long before he had the Dixon book handed over to him to read. He read it and lost interest in about everything else.

"I read the book," he says, "and I saw it. Not the book entirely, but as an opportunity for me to set forth [illegible] were professors of colleges, were asked to work out the correct historical data. There were interviews with veterans of the civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders, and they put it up just as some gray haired old man remembered it.

They remembered burnings, and a town, two towns, were put in—five altogether were built. One man remembered the burning of a town by night. Something must be done about that. A fireworks man said he could build bombs which, exploding in the air, would give enough light for the camera to work at night. Incidentally it [illegible]

Ford's Theatre Reproduced In Actual Size and Five Southern Towns Built and Burned For the Sake of a Moving Picture

that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or scenario, yet he had arranged it all in his mind.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We set up two commissaries. Then we divided our forces into sections, each section commanded by a captain, who had his staff under him. That is how the picture was worked out.

"Every section leader in the big battle scenes or the town scenes kept his section, rehearsed it and looked after it. Complete telephone systems were installed for every section, and the [illegible] to preserve uniformity [illegible] or she, wore [illegible] individual did the first time [illegible] [illegible] was ready, and to the beat of a watch under telephone orders the action began. The air filled with smoke—the soldiers appeared as if in a real fight.

Trains of panic stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. "That is always done. The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.

"Some of the scenes which appear in order today were taken three or four months apart. That made more trouble, but if had to be done that way. You must remember exactly [illegible]

paying his way in a [illegible] drama.

The man who produced that $2 movie is the man addressed in the studio seven years before, the man who said he had a few little ideas to work out.

He was Griffith then, now he is David Wark Griffith, for whom even the most surfeited regular dramatic critic had words of praise when that movie had its first night in New York and of whom also other men who study and observe rather than direct decline that he has raised the film drama to an art with a capital A and that he has unfolded new possibilities, pioneered in hitherto unsuspected fields.

In brief, Mr. Griffith took "The Clansman," a novel by the Rev. Thomas Dixon, and from it evolved an ambitious spectacle for the camera in which, working on a stage roughly speaking five miles long and two miles deep, he employed altogether 18,000 persons and 3,000 horses. He delineated battle scenes conducted according to the records preserved in the War Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the civil war.

His artillery duels were real artillery duels, his cavalry charges were passed by the men who participated in such a charge fifty years before. His men died as men had died in the trenches of the South, and they suffered just as the men who did suffer said they had. He built or caused to be built no less than five complete Southern towns, faithful to the last architectural detail, and he burned three of them.

He massed and handled great mobs as history said the real mobs acted. He reproduced one theater exactly life size and delineated the great national tragedy of the assassination of President Lincoln just as history says it occurred. He built the legislative halls of a Southern State and with an actual still photograph as a model brought back to life a scene in that chamber fifty years ago. Above all, throughout two hours and forty minutes he ran the threads of a love story.

Thus it was that Mr. Griffith leaned back in his chair puffing contentedly at an after luncheon cigar, taking his first vacation in about fourteen months. He was at that moment digesting, among other things, four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Kentucky some thirty odd years ago, the son of Jacob Wark Griffith, a brevet Brigadier General of the Confederate army. His family comes near to being eligible for about all the patriotic

year's leading man.

Something else happened. In an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them to a magazine, which promptly accepted them. Then he wrote a play, "The Fool and the Girl," and James K. Hackett took it. Another great romantic drama was begun and its acceptance promised. This was in the latter part of 1906 and the early part of 1907.

"That ended the stage for me," he explained. "No more of the hardships. I was going to be an author and draw down royalties. I woke up in about five months.

"The Hackett play failed, and I have

[illegible] "The Merchant of Venice," rather ambitious; "A Blot in the Scutcheon," "Enoch Arden," a somber fancy; "Lines of White on a Sullen Sea," all of which led up to "Oil and Water," written by Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," the first pictures of which were modeled directly on Millet's "Gleaners," and the audience liked that.

"Just about that time," he put in, "it came to me that a wonderful thing could be done with 'The Life of Christ.' The divine tragedy has a universal appeal, and adequately done with reverence it could not fail of approval." He laughed. "I submitted my idea, and it was approved, but when I got the history of the country—reconstruction. There was a chance to show what the South thinks of Lincoln; there was a chance to show that the negro of the South did not of his own volition degenerate into the human being who made the Ku Klux Klan necessary, but rather he was seduced by the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production. It is simply the pictorializing of an epoch."

Taking the book, reading it and dreaming about it, however, did not do the work. There were eight months of incubation. First three men, and they

[illegible] tised in the newspapers that we want so many persons, men, women and children. We established employment bureaus, so to speak, and made our selections."

"How about the negroes?"

"They were the easiest. The negro is a natural actor, and I do not mind saying that among the 4,500 of them we took out of the fields, out of the shops and from every other place we found some with remarkable talent. A producer some day may put forth the tragedy of the negro on the film—he will find men and women of that race fully competent."

Of course, it was explained, they did not use the 18,000 persons all the five or six months they were actually photographing the drama. While it is true

[illegible] scenes was a sixty-foot tower in front of the whole scene. It was there that George W. Bitzer, "best camera man in the world," Mr. Griffith says, and five assistants set their cameras. Every scene, it may be said, was taken six times.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect, even to the exact place where a horse must stumble or fall, the section leaders came to headquarters.

Back in the hills the thousands were waiting. They dashed back to their commands. Word came that all

[illegible] are shot and [illegible] Ku Klux come into the [illegible] horses jump over them as [illegible] the street. It took consid[illegible] suasion to get men to do that [illegible] the horses and their riders [illegible] best trained obtainable. [illegible] up with some men. "Men [illegible] do that for ladies as a [illegible] They got it.

"Take another case in the [illegible] invasion of the town. It may be [illegible] called that a man shot falls from the roof of a front porch head first on the ground. Many think the fall is made by a dummy. A real man does it and practiced it in a fire net until he got his fall just right, timed exactly as it had to be done to fit in with the scene.

"There is one case where a rider coming out of a house makes a flying leap into the saddle over the tail of his horse. That took time, and it does not show, but the man who did that had to jump over a railing encumbered by a robe.

"Many things were done in the work that do not appear in the film. There are twenty-five field guns in the battle scene pounding away, and they were too far away for the eye of the camera. Houses are burned of which you catch only a vague glow, people are fleeing over the hills and you can hardly see them."

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail even down to the appearance of Laura Keene and her company in 'Our American Cousin.' We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms? I tell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee, and we never laid it down until I believe that every man in it had an exact double before our cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public. But at last it was done.

"Now what is the future of the moving picture?"

The man being interviewed lifted his hands. "Why, there are no limits to its possibilities in artistic work.

Easton (Pa) Express
Mar. 3/25

"The Birth Of A Nation" Has Appeared In All Big Cities Is Booked For Local Theatre

Premier performance March 3, 1915, at the Liberty Theatre, New York. Some of the subsequent productions were: Tremont Theatre, Boston, Mass., beginning April 10; Illinois Theatre, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon Theatre, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox; Ford's Theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a country for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth.

Night photography of battle scenes invented and perfectedl at a cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of Confederate and Federal fighters—"war as it actually is."

First time in the history of theatricals for a motion picture to be handled and presented as a regular attraction. A regular traveling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to readjust the theatres to scientific focal requirements.

Not depending solely on the local musicians, a complete symphonic orchestra is carried. The musical score is synchronized to the several thousand distinct and individual scenes.

The spectacle has met strong opposition at various times but has been approved by every Board of Censors with one exception in the United States and by scores and scores of the most eminent United States Senators and Representatives, Governors of States, Judges, Publicists, diplomats, educators and clergymen. It has been viewed and commended by a larger number of priests and ministers than had ever previously approved a theatric entertainment.

Receipts and attendance have likewise made a new page of theatrical history. Within the first eight months the gross attendance was approximately 1,500,000. Receipts have dwarfed those of "Ben Hur" and every other great spectacle hitherto presented.

Artistically, "The Birth of a Nation" combines exquisite domestic comedy and romance with the grandeur and thrill of history's greatest moments, inculcating the lesson of patriotism that springs from the "nation reborn" as the result of War between the States and Reconstruction.

Coming to the Academy of Music Orangeburg, for three nights beginning Monday, April 3d, with matinees Tuesday and Wednesday.

THE KU KLUX CLANSMAN IN "THE BIRTH OF A NATION" Academy of Music, Orangeburg, 3 nights beginning Monday, April 3d. Matinees Tuesday and Wednesday.

Easton (Pa) Express
Mar. 3/25

"The Birth of a Nation."

The record of all theatrical attractions in Easton, or, in fact, any city the size of Easton, will be broken when "The Birth of a Nation" completes its 24th performance at the Orpheum Theatre to-night. The many wonderful things about this performance have been the principal topic of conversation for weeks, and the big special symphony orchestra is an attraction in itself.

While the advance sale for to-night is large, it is stated by the management for the benefit of those who have not seen it, that there are still a number of desirable seats to be had at the box office. This attraction will never appear in any but first-class theatres and at first-class prices, and at present there seems to be no possibility of the attraction coming to Easton again. The performance will commence at 8 o'clock, and those who have not as yet seen it will do well to take advantage of this last opportunity.

SEATS SELLING FAST FOR BIRTH OF A NATION AT LYRIC NEXT WEEK

Judging by the way the seats are selling for "The Birth of a Nation", which is to be seen at the Lyric for all next week, the crowds attending will be just as great as they were the last time this mighty affair was presented here. It is strange that so many persons come to the box office window and ask the question if seats are on sale. It is a well known fact that every newspaper in this section is carrying large display announcements calling attention to the coming of the biggest affair of its kind known in the history of the American theatre. It is very evident that many of these self same patrons who intend to delay the securing of their seats in advance just as long as they can will be found among the lot who will not see it, though they wanted to, and all because they neglected to take advantage of the invitation to buy the much coveted pasteboards. "The Birth of a Nation" is something that is so much out of the ordinary that no comparison with other spectacles can be made. This will be the last time that this gigantic affair will be seen in this section of Pennsylvania. It is still time to secure good seats.

"The Birth of a Nation."

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging of "Lee's Surrender to Grant at Appomattox," one of his striking historical fac-simile scenes in Griffith's motion picture, "The Birth of a Nation," coming to the Academy of Music, Wilmington. General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith, in speaking of such scenes recently, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

At the Academy of Music, Wilmington, for four nights beginning Wednesday, March 29, with matinees Thursday, Friday and Saturday.

The tickets for all performances are now on sale at Plummer's.

Connellsville Evening News
Sat 3/28

"THE BIRTH OF A NATION."

Quite the most wonderful of the many wonderful scenes in "The Birth of a Nation" is that showing Sherman's march to the sea and the burning of the City of Atlanta. Imagine, if you can, a view of a long, fertile valley extending for miles. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the reproduction is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, women and little children, an endless parade of misery, drear and hopelessness.

Sherman's Army has cut its fearful swathe through the heart of the South. Another link has been forged in the chain that shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle. Auditorium Monday, Tuesday and Wednesday, March 27, 28 and 29, with matinees Tuesday and Wednesday.

Wilmington (Del) Star
3/28

LILLIAN GISH AND HENRY WALTHALL
In a Scene in "The Birth of a Nation." Academy of Music, Wilmington, Wednesday, March 29, and Three Days and Nights Thereafter.

New Orleans
3/25

TIMES-PICAYUNE

Tulane Theater.

Although the Tulane box office is experiencing the heaviest rush since the engagement of "The Birth of a Nation" began two weeks ago, there are plenty of good seats to be had for tonight's performance, and persons who have not yet witnessed the Griffith spectacle may find it to their advantage to come tonight instead of waiting until next week. Today's matinee is practically sold out, and it is strongly urged that those who can as conveniently attend the night performance arrange to do so and obtain their tickets at once. The opening of the sale for next week is expected another long line to the twin made this morning, and it surprise if the business of the Griffith spectacle is

3/25

ST. LOUIS TIMES

Last Week for "Birth of a Nation."

Large and enthusiastic audiences are greeting the final performances of D. W. Griffith's remarkable spectacle, "The Birth of a Nation," at the Olympic Theater. Despite all rumors, the management announces positively that next week will be the last week of the great production in St. Louis for this season, and possibly for all time. Mr. Griffith is emphatic in his statement that he will withdraw "The Birth of a Nation" from the American stage as soon as it has completed its present run in the highest class theaters.

At its end, 17 weeks will have been played here, with a total of about 235 performances, equivalent to an entire season at any of the theaters playing the regular combination attractions. The usual local engagement consists of eight performances a week, and as 30 weeks is more than a normal season for St. Louis, "The Birth of a Nation" may be said to have played one entire season here. The absolutely final performances will be given on Saturday, April 1.

Lillian Gish in the greatest motion picture spectacle ever attempted. "The Birth of a Nation" personally produced by D. W. Griffith. Auditorium, Monday and Wednesday matinee and night.

Miriam Cooper, one of the leading players in "The Birth of a Nation" at the Auditorium, Monday, Tuesday and Wednesday

Connellsville Daily Post News 3/25

Scene from D. W. Griffith's Mighty Spectacle, "The Birth of a Nation," Which Comes to the Auditorium Three Day Engagement Starting Monday, March 27.

FORT WORTH RECORD.

Mar 26

Aladdin's Lamp Not In It With the Camera

There Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

about "The Birth of a Nation," Griffith's mighty spectacle of war and reconstruction days opens a return engagement for at Byers opera house Monday April 3, speak more eloquently merits than any words can do. upon Thomas Dixon's novel, ansman," it tells the true story South that culminated in the n and the chivalrous deeds of isible empire," far more vivid- loquently than the written or ken word can ever tell it. out it all there runs a double of the most beautiful romance ceived by an American novel- ramatist.

Birth of a Nation" contains mes, presents 18,000 actors and rses, cost $500,000 and eight of hard labor to produce, and during the two hours and e minutes of its exhibition a and vivid summary of the tensely interesting period of n history.

es of some of the greatest bat- the civil war are seen, culmi- inally in a detailed view of le of Petersburg, which was the most picturesque of the even excepting Gettysburg. aging of this battle, hundreds some costing as much as $80 re exploded and the effect, ac- d by a realistic roar of can- escribed as terrific.

is reproduced exactly as it 864, and the storming of the old southern city by General is one of the incidents of his e march to the sea, which Mr. has vividly visualized. The otography for the storming of and for the Petersburg battle nted and perfected by Mr. at a cost of $5,000.

d Grant are shown at their e meeting at Appomatox, t an end to the strife be- e North and the South, which way for the birth of a new d nation. The old nation of on and Jefferson was little a league of sovereign states. nation was destined to become strongly centralized and to take its place as the mightiest power on earth.

But even with the amicable adjustment of the difficulties between the armies of Lee and Grant, the way for the new nation was not smoothly paved. There was a mighty difficulty to be met in reconstructing a union that had been so violently torn asunder. Lincoln's proposal was to readmit the seceding states at once on their old footing—or rather to act as though there had never been a severance. He was for the binding up of the wounds immediately.

Unfortunately, however, the hand of an assassin stilled the mightiest heart that ever beat in an American breast, and the tragic night at Ford's theater is reproduced by Mr. Griffith to the smallest detail. Enemies of the South obtained control in congress. The carpetbaggers swarmed into a land that held out such splendid promise to crooked politicians. The result was an agony more terrible than war, and led to the formation of "the invisible empire." The terrific climax of "The Birth of a Nation" comes in the wild rides of the Kuklux Klans on their errands of vengeance and mercy. In the staging of these rides an entire county of southern California was commandeered for a day by Mr. Griffith at a cost of $10,000. More than 25,000 yards of cloth were consumed in the making of the Kuklux costumes.

Each of the 5,000 scenes of "The Birth of a Nation" is accompanied by musical and sound effects, making the spoken word unnecessary. Indeed, more than one critic has said that spoken words would destroy the tenseness of the illusion. For the rendition of the musical score, which is said to be on the high plane of grand opera, a complete symphony orchestra is carried.

New Orleans La
Times Picayune
3/26

Tulane Theater.

Two weeks of capacity business at the Tulane Theater has merely scratched the surface of the demand for seats for "The Birth of a Nation" and the Griffith masterpiece begins its third week with strong prospects of breaking the records established during the early part of its run at the Tulane, when hundreds were turned away at nearly every performance. Two performances will be given today, at 2 and 8:15 p. m., and although the advance sale is very heavy, there are plenty of good seats left for both. Early visitors at the box office today will find an almost unlimited selection.

In this connection, it might be stated that persons who have not witnessed the spectacle will find it to their advantage to select seats for performances early in the week. As in other cities where it has been presented, the rush for the week-end performances has overtaxed the facilities of the theater and much confusion and disappointment have resulted. Beginning with Wednesday matinee, the afternoon performances have been sold out far in advance, while Monday and Tuesday performances have attracted little more than normal business. An even distribution of the attendance through the week would be to the advantage of both patrons and management. Students and teachers especially are urged to avoid the week-end performances.

Nothing else in the history of theatrical New Orleans has so stirred the city as has this wonderful dramatic epic of war and reconstruction. It has brushed aside the records established by "Ben Hur," "The Garden of Allah" and other spectacular offerings of mighty caliber and by remaining for three weeks at $2 scale it will have established itself in a class by itself. "The Merry Widow" was looked upon as a most sensational record-smasher when it played two weeks to a $2 scale in the season of 1909, but the Griffith spectacle has surpassed that feat, inasmuch as daily matinees have been given during the first two weeks of its run as against the usual Wednesday and Saturday matinees of the Savage opera. The total attendance recorded during the run of "The Birth of a Nation" will stand as the Tulane's high water mark.

As to the probability of the spectacle remaining beyond this week, the Tulane management is giving no definite assurance. The attendance of the two weeks just ended indicates that it could be retained for an indefinite run, but the Griffith corporation will not agree to such an arrangement. It takes the position that it cannot afford to present its offering at the Tulane after it ceases to attract capacity audiences, because other cities are clamoring for the production and are ready to give it patronage limited only by the size of their theaters.

In producing "The Birth of a Nation" D. W. Griffith, a young Kentuckian, upset many heresies of the drama, one of these being that the spoken line is essential to a really big play. In his picturization of the South's sufferings during the war and reconstruction periods, he has substituted a musical score of surpassing beauty for the lines of the conventional drama and the result has been such as to stamp Griffith the creator of a new art. Reviewers have pronounced this new form of expression far more powerful than words. The score is fitted like a garment to the 5000 scenes of the play, the story of which is taken from Thomas Dixon's [illegible] South worked out its own salvation during the dark days of Reconstruction. Carpetbaggers and Ku-Klux Klan are the principal actors in the second part, which abounds in thrills and heart throbs.

3/26

St. Louis Daily Globe-Democrat,

D. W. Griffith's Finale.

The last week of The Birth of A Nation in St. Louis begins with the matinee performance today at the Olympic Theater. D. W. Griffith spectacle has played almost a whole season here and it has been positively stated that the production is to be withdrawn from the stage altogether as soon as it has completed its run in the best theaters. The St. Louis engagement has established a world record and has been a success from every point of view.

Saturday next will be the final day of the engagement and the indications point toward an enormous week from a box office point of view.

Nur noch eine Woche, bis Sonntag abend, [illegible] Griffith's großartiges Bilderdrama „The Birth of a Nation" im Olympic-Theater. Es ist wirklich ein Wunder seiner Art. Nie zuvor hat man solche Massenszenen gesehen, wie die hier auf die Leinwand geworfenen Schlacht- und Straßenszenen.

Bekanntlich liegt dem Werke der bekannte Roman „The Clansman" zugrunde, worin geschildert wird, wie der Ku-Klux-Klan den Süden von der unter den „Carpetbaggers" eingeführten Negerherrschaft befreite. Griffith aber hat in „The Birth of a Nation" auch die Zeiten vor dem

"A BIRTH of a NATION" Olympic

Kriege geschildert, sowie einige der markantesten Episoden aus diesem selbst. Die Aussöhnung zwischen Nord und Süd, die Neugeburt der Nation, bildet den Abschluß des Ganzen. Was „The Birth of a Nation" besonders interessant macht, ist die absolut getreue Wiedergabe der darin erscheinenden historischen Figuren.

Pittsburgh-Blätter, Sonntag, den 26. März

3

EL PASO MORNING TIMES

"THE BIRTH OF A NATION."

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Texas Grand next week, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well-known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact, John Wilkes Booth supposed that in killing President Lincoln he would have the support of the south in a new struggle. But General Lee was of a different temper. He realized that the south had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Grant and on the morning of April 9th, under the budding apple trees of an Appomattox orchard were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough, General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

THE STORY OF THE KU KLUX KLAN

Probably the most thrilling scenes in David W. Griffith's spectacular production, "The Birth of a Nation," at the Texas Grand, are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the south.

Secret societies organized for political ends are no novelty in history. There were the Jacobins in France, the Carbonari in Italy and the Nihilists in Russia. In America there were the Know Nothings, who made their creed, "America for Americans." Somewhat like the Ku Klux Klan, the Vigilantes of California were organized to bring about law and order when the regular machinery of the law had broken down.

The Ku Klux Klan was organized as "an institution of Chivalry, Humanity and Patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning circle. This society was formed [illegible] Pulaski, Tennessee, in May, 1866. The president of the circle was known as the Grand Cyclops; his assistant was the Grand Magi; the marshal was the Grand Turk; the treasurer was the Grand Exchequer, and the guards were termed Lictors.

As the sorrows of the south under the baneful reconstruction acts began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because so many of the original members were descendants of Scottish clansmen. The fiery cross of the Scottish Highlanders was again used as a call to arms.

A great gathering of the Klan in Nashville, Tenn., in 1867, passed the following resolutions which were at that time kept secret:

"We recognize our relations to the United States government, the supremacy of the constitution."

The aims of the organization were set forth as follows:

"1. To protect the weak, the innocent and the defenseless from the indignities, wrongs and outrages of the lawless, the violent and the brutal; to relieve the injured and oppressed; to succor the suffering and unfortunate and especially the widows and orphans of Confederate soldiers.

"2. To protect and defend the constitution of the United States and all laws passed in conformity thereto and to protect the states from all invasion from any source whatever.

"3. To aid and assist in the execution of all constitutional laws and from trial except by their peers in conformity to the laws of the land."

The Empire, as the Klan was known, was ruled by the grand wizard, General Nathan Bedford Forrest, the gallant and dashing Confederate cavalry leader. Each state was known as a Realm and the ruler was the Grand Dragon. He was assisted by eight Hydras. A group of counties was called a Dominion, ruled by a Grand Titan and six furies.

Each county was a Province, under a Grand Giant and four Goblins. The unit of the organization was the Den and the members were known as Ghouls. The membership at one time numbered over 500,000. Their mysteries and ritual were never written until after the Grand Wizard dissolved the order in March, 1869.

A similar order was started in Louisiana known as the Knights of the White Camelia. The shibboleth of both organizations was "The Supremacy of the White Race," and that has survived in the south to this very day. At first the Ku Klux Klan devoted their efforts to putting down disorder among the bad negroes. Generally all that was necessary was to play upon the credulity and superstition of that race. They would ride up to a negro's cabin in the dead of night and one of the riders would call for a bucket of water, which he would drain to the bottom by using a concealed leather bag. He would then say that was the first drink he had had since he was killed at the battle of Shiloh. This is very effectively shown in "The Birth of a Nation."

Another would wear a skeleton hand and another would take off his skull and ask a negro to hold it while he adjusted his backbone. These things always had the desired effect. Later on they went after the vicious Carpetbaggers and Scalawags. It was the brave deeds of the Ku Klux Klan that saved the south from a worse fate than had ever before been the aftermath of war.

BALTIMORE AMERICAN.

The Picture That Mutely Avenged the Assassination of Lincoln

...the many thousands that will ...ing to Ford's to see The Birth ...Nation will be interested to know ...he portrait of George Washing- ...hich stands in the lobby is the ...cal picture in its original frame ...was part of the decorations of ...ox at Ford's Theater, Washing- ...in which President Lincoln sat ...ight he was assassinated by John ...es Booth. It was on the frame ...is picture that Booth caught his ... causing him to fall heavily to ...tage.

...picture is in a good state of ...rvation, having been in the pos- ...n of Mrs. John T. Ford ever ... the fatal occurrence. It is a ...rkable likeness of the first pres- ..., one of the most faithful of the ...vings that were made of him, ...ts historical value should make ...bby at Ford's the mecca of all ...are interested in the story of ...eventful night.

...ther historical relic in the pos- ...n of Mrs. Ford is the door of ...ox occupied by President Lin- ... In this door is an auger hole ... undoubtedly was bored by ... the morning of the tragedy. ... morning he had talked with ...L. Clay Ford, the brother of the ...ohn T. Ford, who was the treas- ...f Ford's Theater in Washington ...at time. Mr. Ford had men- ... casually that the President ... witness the performance that ... It was the belief of Mr. Ford ...shortly afterward Booth went ...he theater and, slipping back ... boxes, bored the hole in the ...o that he might peep through ...t night and see exactly where ...esident was sitting.

...ous historical societies have ...ager to buy these relics, but ...ord will not part with them. It ...ly because of the fact that ...rth of a Nation reproduces the ...y at Ford's that she consented ...ve the Washington picture ... in the lobby, so that school- ...n and all interested might have ...portunity of seeing that invalu- ...ble of the greatest tragedy in ...can history.

MORNING STAR, WILMINGTON, N. C., SUNDAY, MARCH 26,

Big Ball Room Scene in "The Birth of a Nation," Academy of Music Four Days, Starting Next Wednesday.

"The Birth of a Nation."

The general character of "The Birth of a Nation," which comes to the Academy of Musis next week is of necessity sober and sombre. It represents a critical period in the history of the States . It pictures the times that "tried men's souls" and is not to be approached with levity. It is not a comedy, unless the word comedy be used as it was by Dante and Balzac. It is simply a truthful picture of the times it portrays, and there was little of a comic nature in those days. Yet there is comedy in D. W. Griffith's filmed spectacle, comedy of the most delicate sort, but comedy nevertheless.

A typical Southern home is shown where all is of good cheer. War's alarms have not yet disturbed its serenity. A young Northern lad is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds there is pure comedy. A few months later they are destined to die on the field of battle, enemies, but clasped in each others arms.

Then there is shown the young daughter of the old Southern family; almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister, and their guests. Later is seen her tragic end, when to save herself from fate worse than death, she jumps to her death from a high cliff. Comedy that ends in tragedy, but comedy nevertheless.

Again there is a scene in "the negro quarters" where the negroes are "showing off" for the amusement of the Northern visitors. They dance the shuffle, buck and wing, and other steps to the tune of "Turkey in the Straw."

When the Camerons are besieged in the cabin of two Union soldiers by a mob of frenzied negro soldiers, a time when tragedy looms over the scene like a dread spectre, the audience gées into convulsions of laughter when the faithful old negro mammy hits a negro soldier on the head with a billet of wood. And so through it all there are bits of the lighter shades of life in striking contrast to the more sombre scenes. And that is what makes "The Birth of a Nation" such a truthful picture of the times, for tragedy follows comedy ever.

At the Academy of Music Wilmington for four night beginning Wednesday, March 29th, with daily matinees thereafter. Seats are now selling at Plummer's for all performances. Matinee performances run from 50 cents to $1 Night prices range from 50 cents to $2

"BIRTH OF A NATION" SETS NEW RECORD AT TULANE

Wonderful Photo Drama to Be Here for Another Week and More Capacity Houses Are Expected.

THE TIMES-PICAYUNE, SUNDAY, MARCH 26.

New Orleans La Times-Picayune 3/26

THE HORRORS OF WAR.

[illegible] that supplement the film drama of "The Birth of a Nation."

New Orleans La Times-Picayune 3/26

SCENE IN "THE BIRTH OF A NATION," COMMENCING ITS THIRD WEEK AT THE TULANE TONIGHT

SENTINEL, AMSTERDAM

"The Birth of a Nation," Coming to The Amsterdam Theater, April 13, 14 and 15.

So pronounced was the success of D. W. Griffith's famous spectacle, "The Birth of a Nation," when it played the Amsterdam Theater in February that the enterprising management of the playhouse immediately sought a return engagement. Despite the demand of other cities to see this noted pictorial masterpiece Mr. Griffith yielded to persuasion with the result that the Amsterdama Theater announce a return engagement of three nights and two matinees to commence on Thursday evening, April 13th. This will positively be the last appearance of this drama in Amsterdam, and for that matter, in the vicinity. The remarkable popularity of this piece all over the country, as well as in Canada and London, England, has given it a world-wide reputation. It is now a subject of discussion in the trenches of the allies where Canadian and English soldiers have voiced its wonders and compared its thrilling scenes of the Civil war with modern methods of conflict. At the Drury Lane theater in the British metropolis its audiences are largely composed of wounded soldiers on sick leave.

As evidence of the fact that other countries wish to view this interesting and instructive spectacle, Mr. Griffith has announced that on April 22nd, performances will be given simultaneously in Sidney, Australia, and Buenos Ayries, Argentine.

Some six million people, in this country, have now seen "The Birth of a Nation." All classes, creeds and colors, the young and the old, have become its patrons and enthusiastic admirers. Apparently everybody is interested in this film epic and judging from its enormous patronage almost everybody is making the effort to become one of its patrons.

WEEK FOR "THE BIRTH OF A NATION."

The excited comments of friends who have seen "The Birth of a Nation," as it opens upon its second and final week at the Texas Grand today, the average person is apt to imagine that Griffith's stupendous spectacle of Civil War and reconstruction days is a series of big dramatic scenes. The excitement runs high in the battle of Petersburg, the blood-curdling rides of the Ku-Klux Klansmen, the assassination of Lincoln, the session of the South Carolina legislature and Sherman's march to the sea.

"The Birth of a Nation," as everybody who has seen it knows, tells a well-ordered story of romance and chivalry and is seldom lost sight of in instances of the roar of battle or the clattering of horses' hoofs. At Petersburg the great climax comes when Col. Ben Cameron of the Confederate army, charges the cabin of his old college friend, Capt. Phil Stoneman of the Federal army. These are the two of the double love story that runs through the drama, each afterwards married to the other's sister. The assassination of Lincoln, conspicuous in Ford's theater, in the presence, at the assassination of Lincoln, of the youthful Cameronns falls a victim to war in Sherman's storming of Atlanta. The South Carolina legislature passes a law for the intermarriage of blacks and whites, making possible two climaxes in the story. The rides of the Klansmen are all the more exciting because the fact that their ultimate object is the rescue of persons in whom the audience is intensely interested.

Here has Griffith lost sight of his story and his spectacle is all the more epic in consequence.

Greenville (Ind) Journal
Mar. 27, 1916.

"BIRTH OF A NATION"

Today, tomorrow and Wednesday and night the eighth under the title, "The Birth of a Nation" will be exhibited at the Auditorium. Eighteen thousand people, thousand horses appear in the spectacle, which cost five thousand dollars to produce. "Birth of a Nation" played eight performances at New York five hundred in Chicago. The scenes of the decisive battles civil war, such as Sherman's the sea. Cities built up only destroyed before your eyes; and Lee at Appomattox; the of the death of Abraham Lincoln bravely the mothers and did their part; anguish of reunion; wild night rides of the Klan; history in the making. with the symphony orchestra city, will be the attraction exclusively, at the Auditorium for five nances beginning tonight. Those who have seen this stupendous dramatic narrative, recommend it to all their acquaintances.

3/27
Henecta Dy Gazette.

PROCTOR'S.

Probably the most thrilling scenes D. W. Griffith's spectacular production, "The Birth of a Nation," which opened a seven days' return engagement at Proctor's yesterday, which will be seen at two performances daily, are those in which the ghostly garbed figures of the Ku Klux Klan ride madly to the rescue of the women and children of the South. The Ku Klux Klan was organized as "an institution of chivalry, humanity and patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuglos," meaning circle. This society was formed in Pulaski, Tennessee, in May, 1866. The president of the circle was known as the grand cyclops; his assistants was the grand magi, the marshal was the grand turk, the treasurer was the grand exchequer, and the guards were termed lictors.

The sorrows of the south under the baneful Reconstruction acts between the unbearable the organization changed its character and the name became popular as Ku Klux Klan, the Klan having been added because many of the original members members were descendants of Irish clansmen. The fiery cross of the Scottish Highlanders was again used as a call to arms.

The Empire, as the Klan was known, was ruled by the grand wizard, General Nathan Bedford Forrest, a gallant and dashing Confederate cavalry leader. Each state was known as a realm and the ruler was the grand dragon. He was assisted by eight hydras. A group of counties was called a dominion, ruled by a Titan and six furies. Each city was a province, under a grand and four goblins. The unit of organization was the den and members were known as ghouls. The membership at one time exceeded over 500,000.

BIRTH OF A NATION SHOW ON THE SCENE

Carries a Carload of Paraphernalia —Seat Sale

The material for the photo-spectacle "The Birth of a Nation" which will appear for the first performance at the Auditorium tonight, arrived this forenoon. It filled a full sized car. The special booth, the special machines, the screen and the films take up much space. The orchestra members, sixteen of them, came also. The work of setting up the place for the piece was well along at mid-afternoon. The ticket sale, though there are good seats left, is so large as to mean filled houses for every one of the five shows. There will be night performances tonight, Tuesday and Wednesday nights and matinees Tuesday and Wednesday.

Orangeburg, S. C.

Big Demand Theater Tickets

The demand for seats for "The Birth Of A Nation" is already heavy. Reservations for all three days are being made. Some of the mail orders are being received from points as far as Georgetown, and tickets are being taken in blocks of from five to a dozen and more. The picture promises to be one of the biggest pullers that has ever been offered at the local Academy of Music.

Allentown (Pa) Ev. News 3/27

"THE BIRTH OF A NATION" OPENS WEEK'S STAY AT THE LYRIC TODAY

"The Birth of a Nation," D. W. Griffith's massive spectacle, comes to the Lyric today and all week, and is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a brigadier general of the Confederate army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old fashioned stage. The limitations of the theatre were swept away for Nature was Mr. Griffith's stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes of splendor.

Allentown (Pa) Leader 3/27

BIRTH OF A NATION AT LYRIC THIS WEEK

Greatest of All Picture Dramas Again in Allentown

D. W. Griffith's master production "The Birth of a Nation" will be the attraction at the Lyric today commencing with a matinee.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted toa theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict, 18,000 people participating in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama

Allentown (Pa) Morning Call 3/27

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Westliche Post, Montag, den 27. März

Olympic.

Nur noch eine Woche, bis Samstag abend, verbleibt Griffith's großartiges Bilderdrama „The Birth of a Nation" im Olympic-Theater. Es ist wirklich ein Wunder seiner Art. Nie zuvor hat man solche Massenefekte gesehen, wie die hier auf die Leinwand geworfenen Schlacht- und Straßenszenen.

Bekanntlich liegt dem Werke der bekannte Roman „The Clansman" zugrunde, worin geschildert wird, wie der Ku-Klux-Klan den Süden von der unter den „Carpetbaggers" eingeführten Negerherrschaft befreite. Griffith aber hat in „The Birth of a Nation" auch die Zeiten vor dem Kriege geschildert, sowie einige der markanteiten Episoden aus diesem selbst. Die Aussöhnung zwischen Nord und Süd, die Neugeburt der Nation, bildet den Abschluß des Ganzen. Was „The Birth of a Nation" besonders interessant macht, ist die absolut getreue Wiedergabe der darin erscheinenden historischen Figuren.

Ft. Worth (Texas) Record 3/27

"BIRTH OF A NATION" COSMOPOLITAN HIT

Film Portraying Civil War Scenes Will Return to Byers for Solid Week.

That the sensation created by "The Birth of a Nation" the length and breadth of the United States not to be confined to this country alone has become evident through experiments that are being made in foreign countries, and the indications are that this gigantic spectacle, which returns to Byers opera house next Monday night for an entire week, will sweep the world.

It was feared by the producers that "The Birth of a Nation" might have a limited appeal, conditioned by a thorough understanding of the struggle between the northern and southern sections of the United States and the questions of race involved in the Reconstruction period.

But a test made in Canada proved the fears to be groundless. The spectacle was taken into eastern Canada, which is as much a foreign country as any kingdom of Europe, and which cares little about what is going on in the United States, its interests being centered in England. Western Canada is somewhat different, owing to a large percentage of the population being made up of settlers from across the border.

The eastern Canadians accepted "The Birth of a Nation" as enthusiastically as did the people of New York and Boston and Chicago, proving conclusively that its power is grounded in true drama and not in mere historical interest.

On this showing, companies are being organized for the invasion of England, Australia, South Africa, Cuba, South America and other foreign sections. Two, indeed have started in England and another in Australia. As soon as war conditions in Europe will permit, other companies will be dispatched to France, Germany, Italy and other continental countries.

Lead (Ky) Publicans 3/27

A scene in D. W. Griffith's gigantic spectacle, "The Birth of a Na ion," at the Temple Theatre, two nights, beginning Monday, April 3. Matinee Tuesday.

3/27 9A

GREENSBURG, DECATUR COUNTY

3,000 Horses Used in Birth of a Nation

Cavalry experts figure that the life of a horse in war times is about 10 days. These high-strung animals knock under to the nervous strain of battle. When D. W. Griffith was building his big scenes for "The Birth of a Nation" he used 3,000 horses. These were used in relays and each horse was given a two days' rest between times that it was used in the mimic warfare. In this way the producer was able to save all of the fine horses and not a fatality was charged up against the production.

"The Birth of a Nation" comes to the K. of P. theatre March 30-31 April 1.

New Orleans (La)

TIMES-PICAYUNE, MONDAY, MARCH 27,

"THE BIRTH OF A NATION" BEGINS ITS THIRD WEEK ENGAGEMENT

"The Birth of a Nation" begins the third week of its phenomenal run at the Tulane with the heaviest advance sale to date and every indication of a continuation of capacity business. Even the most sanguine hopes of the management have been exceeded. The big film-and-music spectacle has cast its spell over the entire southern portion of Louisiana and the knowledge that it will never be presented except in the leading theaters of principal cities is driving hundreds in from the smaller towns. Two-thirds of yesterday's audiences were excursion visitors to the city.

The splendid symphony orchestra of thirty is, of course, being held intact for the entire engagement and the mechanical and sound effects are as realistic as when the spectacle was first shown in New York more than a year ago. It is Mr. Griffith's determination to maintain a high standard of excellence in each presentation that places the offering beyond the reach of the smaller cities. Only in a large modern playhouse like the Tulane can the necessary facilities be found and the producer has repeatedly stated that it will never be presented except in theaters of that class. The remarkably clear and steady projection attained by the specially patented Griffith devices is the marvel of the motion picture world and it has never been duplicated in the showing of any other film offering. The equipment used by "The Birth of a Nation" company fills two 60-foot baggage cars and it represents an outlay equivalent to the cost of a Broadway musical production. Altogether, the services of fifty persons are employed in each presentation, from which it will be realized that it is vastly more than a moving picture.

Two performances will be given daily a week at 2 and 8:15 and seats for all formances are selling fast.

The Reds were the guests of the management of the Tulane Theater to-night to see that great work of art, "The Birth of a Nation," the privilege of observing which is denied the citizens of Ohio, though it is an education in itself.

THE BIRTH OF A NATION AT LYRIC THEATRE ALL OF THIS WEEK

"The Birth of a Nation," bringing forward David Griffith's wonderful new art of pictorialized spectacle with music will begin its engagement at the Lyric today. This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco and Los Angeles where it ran simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman" exhibits the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops, Sheridan's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's theatre, April 14, 1865 live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this tim against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel" Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in the traveling company of 50.

Altoona (Pa) Tribune 3/27

Southern "Lassie" and Her Northern Admirers in D. W. Griffith's Gigantic Spectacle, "The Birth of a Nation", Lyric Theatre, All This Week.

"Birth of a Nation."

Manager Pease has succeeded in securing a return engagement to Oil City on April 14 and 15 of this wonderful moving picture which made such a favorable impression when exhibited here earlier in the season..

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme of Thomas Dixon's, "The Clansman," which both as book and play created the greatest furore of the last decade

The great deeds of the Civil war and the horrors of reconstruction are made to live again and the nation reborn is apothesized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of 50 years ago.

Oil City (Pa) Blizzard 3/27

Riches and Fame First, Then She'll Get Married

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir. Little Mae Marsh, the blue eyed, the golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no fur topped boots, no lip rouge.

If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is scarcely older than that, even now, when she is within hailing distance of her twenties.

There is the same dignity that just escapes being primness and that same spontaneity and vivacity, that same alternating repression and expression [illegible] on that make the girl of the [illegible] adorable and that go so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Expects Wisdom Later.

"In order to be successful in any money earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Jimmie would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been, "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

She is still frail looking and still slender, but graceful as a fawn and with some of that pretty creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets she is being interviewed, when she is not constantly reminded by the whispers and stares of passersby that she is a heroine of the films, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she finds herself acting.

"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the picture work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But"—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though my work is really nothing more than play to me, because I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is"—hastily—"provided I can continue to live in California.

"I wrote Mr. Griffith that Rockefeller has nothing on me."

Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago, when I was sixteen. The first work that won recognition for me was Appleple Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Tolerance.' It is not quite certain what it will be called. I am a mother at the same age I am now, twenty. It is being taken over again after we worked on it a year. Mr. Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him father. He calls us children."

The conversation shifted to faith, finally to faith in prayer.

"When I have prayed for anything I have always gotten it"—again Mae Marsh was seriousness itself—"provided it was good."

HENRY WALTHALL
"The Mandelf of the Movies," the Hero of "The Birth of a Nation," at Proctor's All This Week, Matinee and Night

Mar 28
SCHENECTADY GAZETTE

PROCTOR'S.

W. Griffith, producer of "The of a Nation," which is being all this week at Proctor's, is est talked about and probably est sought after man in America. a said on the first night of the's presentation in New York only the son of a soldier could conceived and executed the battines in "The Birth of a Nation." Kentucky lad, tht son of Brig-General J. W. Griffith, he drank Civil War narratives greedily. grew up, came the poet's vision entire struggle and of reconlion days. In the pripe of manawoke the genius to make it a . While planning the Battle of burg, Griffith, with the aid of al guardsmen, drilled his regias faithfully as Kitchener in nd or McClellan on the Potomac. the drill he taught them the of picture evolutions and then is thousands of milliamen on a 's countryside campaign, each ron being commanded by a subor. Thus completely equipped modern Joffre or Von Kluck, saw everything. In the artilctions real cannon were used, discharged real shells. All of the 1864 pattern. When the ry got busy they used the anSpringfield muskets with the shioned bayonets. As the men s it is to be seen that their uniare far from spick and span, of them are coatless and hafthe clothing of others is tathe flags, even, have the look ttle-scarred ribbons. For the me the grime, dirt, sordidness n as the glory of war is acly presented.

Allentown (Pa) Leader 3/28

W. Griffith's mighty spectacle, Birth of a Nation," opened its ement at the Lyric yesterday. will be two performances daily 2 and 2.30 p. m.

hing like this wonderful attrac has ever been seen upon the boards. It is given here exact it is being presented in New city, where the big drama has n every record in the stage his of the first city in the country. addition the piece has piled up engagements in Chicago, Boan Francisco and Los Angeles.

Morning Star 3/28 Wilmington (Del)

"The Birth of a Nation."

Optical experts responsible for the perfect results of "The Birth of a Nation" projection at the Liberty Theatre, New York, arrived in Wilmington, N. C., yesterday and started work at the Academy of Music. The same scientific methods will be used in "The Birth of a Nation" engagement here. To the rear of the Academy of Music orchestra stalls masons have laid a concrete base, above which steel workers have built a steel framework for the picture booth, thus assuring the picture machines' perfect rigidity and steadiness. The experts have measured to fractions of an inch the exact distance required for perfect focusing. They have likewise selected by means of eye tests those locations in the house which will afford an optometrically perfect view of the film space table. Such seats are in the centre and rear of the ground floor and command $2 prices. Never before in the history of the theatre has minute scientific adjustment of this sort been attempted. Its complete success in New York shows the marvelous progress of picturized drama from the status of a toy to the eminence of an art. At the Academy of Music Wilmington for four nights beginning Wednesday March 29, with matinees Thursday, Friday and Saturday. Tickets are now selling at Plummer's.

Wilkes Barre Record 3/28

AT THE BYERS.

"The Birth of a Nation."

So strenuous is the fighting in the big battle scenes of "The Birth of a Nation," which returns to Byers opera house Monday for a week's engagement, that the spectator has difficulty, it is said, in making himself believe it is not real battles that were photographed. There is apparent no such faking as is seen in the fights of "supers" on the regular stage in Shakespearean and other plays where battles are portrayed.

As a matter of fact, there was a good deal of fighting in making "The Birth of a Nation" not so grim and terrible as that being witnessed daily on the battlefields of Europe, but as strenuous and exciting as that which characterizes a football game between two colleges, where rivalry is intense. During the several weeks of rehearsing and photographing these battles, an average of five men were carried to the field hospital daily for medical and surgical treatment. Fortunately, however, not a single death occurred.

There is no "faking" either, in the falling from their horses of several of the clansmen in their battles with the carpetbag rabble. The men impersonating the Clansmen actually tumbled from their horses at full gallop, while the cameras were turned on them. These men are "trick riders," who formerly made a dangerous living with "Wild West" shows, and who are now in great demand by the motion picture producers. Mr. Griffith corralled the best of them for "The Birth of a Nation," and it is they who furnish so many thrills in the battle scenes. Mr. Griffith also employed some "trick horses" very difficult to train for this dangerous work, which will fall, as though shot dead, instantly at command of their riders, no matter how fast they may be galloping at the moment. These horses play their daring part in the battles of the Ku-Kluxers.

"THE BIRTH OF A NATION" AT TEMPLE NEXT MONDAY TUESDAY; MATINEE TUESDAY

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance besides this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 cavalry, 200,000 details the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his monumental effort in motion picture spectacle by "capacity" business at first-class prices in the principal theatres of the country. Seats now selling at Temple Pharmacy.—ad.

Allentown (Pa) Morning Item 3/28

"THE BIRTH OF A NATION" OPENS WEEK STAY AT THE LYRIC

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," is almost appalling—at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama. By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theatre—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of reconstruction are made to live agai nand the nation reborn is apothesized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago.

Mar 28
ALLENTOWN CHRONICLE AND NEWS.

THE BIRTH OF A NATION AT THE LYRIC

Art is long, says the poet, and outlasts throne or emperor. Occasionally, however, old art ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and remakes the world. This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which was seen at the Lyric yesterday and which remains at the Lyric all this week.

Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: A new kind of grand opera—"motion picture plus music plus mechanical effects—that bids fair to surpass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—had been put on. (He used half a great state for his locale; 150 years of American history as his subject; 18,000 people as his actors; 3000 riders and steeds as his cavalry; 5000 scenes instead of a few score or a few hundred. His work dwarfed the old-fashioned stage art to such pettiness that many are wondering whether the so-called "indoor" drama is not doomed to long and possibly total eclipse.

"The Birth of a Nation" is an inspiring story of romance, love and patriotisb culminating in the "times that tried men's souls," the times of Civil War and reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill.

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Baltimore American.
AND COMMERCIAL ADVERTISER

TUESDAY, MARCH 28, 1916.

Birth of Nation—Ford's

D. W. Griffith's photo-spectacle, The Birth of a Nation, began its fourth week yesterday at Ford's Grand Opera House. Since this remarkable picture has been shown in Baltimore it has been viewed by many thousand persons. Only once in a lifetime is such a magnificent production produced and those who have viewed it are willing to see it time and time again. There is a fascination about The Birth of a Nation that is irresistible. It charms, interests and holds the audience spellbound.

It is claimed that the play cost $500,000 to produce and that 18,000 persons took part in its construction. One of the charms of the production is the music, which is inspiring. The play has been splendidly cast with such eminent artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden and a host of others.

The battle of Petersburg, the assassination of President Lincoln and the awe-inspiring rides of the Ku Klux Klan, are but a few of the many tremendous incidents brought upon the screen, and the skill of the master hand that intermingled the tragic with elements of romance comedy, is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel in synchronization, for each melody is illustrative of the shifting scene and the whole field of musical composition has been searched with the soul of a true artist. This score, played by a symphony orchestra of 30, accentuates the dramatic effects so skilfully contrived by Producer Griffith.

Allentown (Pa) Record 3/28

THE BIRTH OF A NATION OPENS WEEK STAY AT THE LYRIC

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Tulane Theater.

More than five hundred students from the girls' high schools and several grammar schools attended the matinee performance of "The Birth of a Nation" at the Tulane Monday. They were in charge of their teachers, and if their enjoyment of the spectacle might be measured by the noise they made, they had the time of their lives. Each appearance of Lincoln, Lee, Grant and other notables of the war and reconstruction periods was greeted with loud applause, and during the second half, when the white-robed Ku Klux dashed across the screen on missions of life and death the din was almost continuous.

The theater management has received numerous requests from teachers that special arrangements be made for handling their students at the matinees, and this has been done as far as possible at the afternoon performances early in the week. Monday the groups chaperoned by their respective teachers were admitted to the gallery for first choice of seats, and others will be handled in this way at the Tuesday matinee. But it will be impossible to extend this privilege at the matinees later in the week owing to the heavy attendance of regular gallery patrons, and the consequent danger of crowding out persons who have stood at the entrance an hour or more.

allentown Call 3/25

NEW DRAMATIC ART IN BIRTH OF A NATION AT LYRIC THIS WEEK

The new theatrical art invented by David W. Griffith in producing "The Birth of a Nation," which opened at the Lyric yesterday, has enabled him to surpass by far any stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such production. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie", seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Romeric grandeur. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both old and young. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its new guise untrammelled by the limitations of the theatre.

Schenectady Gazette 3/22/16

Scene showing the assembling of the Ku Klux Klan in the noted spectacle "The Birth of a Nation" at Proctor's, all next week, starting tomorrow, Sunday.

One view of the Famous Emancipator as tured in "The Birth of a Nation" at Proctor next week, starting tomorrow.

CONNERSVILLE, INDIANA

FILM SPECTACLE IS ONE OF REAL WORTH

"BIRTH OF A NATION" SHOWN AT THE AUDITORIUM

DEPICTS THE EARLY SOUTH

Drama Was One of Great Educational Value—Connersville Was Very Enthusiastic—Excellent Music

No more interesting spectacle was ever witnessed by a Connersville audience than D. W. Griffith's master-piece "The Birth of a Nation," presented at the Auditorium Theatre last evening. The audience was large, appreciative and at all times enthusiastic. This film production which has been nationally acknowledged as the greatest of all great dramatic efforts was fully as entertaining as the advertising literature claimed. An orchestra of thirty-five pieces gave soul stirring music from the opening scene till the finish. Nine reels of film constitute this drama, with a division of acts, allowing but a short intermission.

The detail work was perfect. It was evident that every care had been exercised by the producer. The characters are portrayed by capable actors, and suitable locations were selected for the production of this historical play. War, our great civil war, and the horrible circumstances following this conflict were shown. The audience, at times, almost believed it was on the battle fields where the battles were fought and won to obtain the freedom of the negro.

Following the assassination of President Lincoln, the unscrupulous politicians and their carpet-bagger representatives are introduced into the play. Incident after incident of thrilling interest follow and for more than an hour the audience is held in suspense regarding the outcome of the final chapter. The Auditorium was rocked with cheers. The enthusiasm was not given by the usual film devotees, but it was demonstrated by men and women who seldom witness a photo-play. "The Birth of a Nation," is a production that is considered of educational and historical value. It is a drama that everyone should see and especially it has been recommended that every colored man, woman and child see this production dealing with the ruin and the redemption of the negro race.

Baltimore Star

MARCH 28, 1916

FORD'S

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THE BALTIMORE NEWS
PUBLISHED EVERY AFTERNOON, INCLUDING SUNDAY.
TUESDAY, MARCH 28, 1916.

SEE PICTURE AGAIN

Many View "Birth Of A Nation" Second Time.

Interest In War Drama Seems To Grow—Picture In Ford's Lobby Also Attracts.

"The Birth of a Nation," D. W. Griffith's very remarkable photoplay founded on Thomas Dixon's "The Clansman," is the attraction at Ford's again this week. In the audience last night were many persons viewing the pictures for the second time, and they were among the most enthusiastic in their praise of the production.

The producer of this thrilling photoplay has left but little to the imagination in his presentation of the horrors of the Reconstruction period in the South after the Civil War. The large majority of the audience last night were sympathizers of the Confederacy and made no attempt to conceal their emotions.

The very pretty romance that is staged in the arena of warfare has the effect to relieve at many turns the awesome scenes of bloodshed and carnage, and the actors who played this part of the production proved themselves real artists. The little touches of comedy that run through the pictures serve well to relieve the tension.

Second in interest only to the production itself is the historic picture of George Washington that stands in the lobby of the theater, the property of Mrs. John T. Ford, the widow of the founder of the theater in which President Lincoln was shot in Washington in 1865. This picture was hanging in front of the royal box the night of the tragedy, and it was on its frame that Booth tripped as he sprang to the stage after firing the fatal shot. Hundreds gathered about the picture as they went into the theater and examined the break in the frame caused by contact with the assassin's spur.

THE SUN

PUBLISHED EVERY WEEK-DAY
Increase..... 9,321
BALTIMORE, TUESDAY, MARCH 28, 1916.
SIXTEEN PAGES.

MADE OLD SOLDIER WEEP

"Birth Of A Nation," At Ford's, Gave Him Southern Viewpoint.

FILM STILL DRAWS CROWDS

Drama Seems To Be Clearing Away Misunderstandings In Northern Minds Of Southern Life.

"The Birth of a Nation," that remarkable and spectacular photoplay by D. W. Griffith, is still the centre of interest at Ford's and the subject of comment among theatre patrons.

A Northern man of high culture, who was a Federal soldier during the Civil War and served under General McClellan at the battle of Antietam, recently witnessed the play and said: "I was moved almost to tears by this very exceptional war play and I now understand, as I never understood before, the viewpoint of the Southern people and the principles they were defending in the war, and in the reconstruction period immediately following it. The impersonations of prominent men of war times are exceptionally fine and the character represented as the Hon. Austin Stoneman in the photo-drama is intended, in its political aspect, to represent Thaddeus Stevens, and looks exactly like that statesman."

It appears to be the mission of "The Birth of a Nation" to clear away many mists of misunderstanding in the Northern mind as to many conditions of Southern life and politics of which the country as a whole was not well informed. Certainly, the drama is a very moving one, no matter upon which side of the conflict the sympathy of the spectator is inclined. It has historical value, since facts, not fiction are its basis. It mirrors a political period that was the most critical crisis of the United States, since the country as a house was then divided against itself in convictions of duty. It also shows Southern home life under conditions that will never exist again. It is a strong argument for preparedness, since it pictures the tragedies of war and illustrates the necessity of the Government having sufficient armed power to enforce, without protracted warfare, the policies agreed upon by those chosen to executive office into whose hands the welfare of the nation is committed and to whom allegiance is due by the nation as a whole.

Gettysburg (Pa) Eve. News

Wonderful Photoplays Have Over Spoken

By Famous Photoplay Director

(By D. W. Griffith.)

While there has been a vast amount of comment regarding the [illegible] the $2 motion picture it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theatre, which had never played a picture attraction before, the wiseacres of the theatre world said it would not succeed. You see they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cents proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture as undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are done and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But given the theme the understanding and the ability to project his ideals the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can only show certain scenes in the limits of three walls and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects which are after all only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Everyone of us has pleasant recollections of great moments when true dramatists enjoyed the privilege of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theatre. What painting or piece of sculpture stands out in your memory to compare with this living breathing thing you are a part of for a single evening. Long years afterwards in pleasurable reveries you recall the play and plyaer. Who ever saw Irving's matchless work in "Louis XI" can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd. These are specific instances to illustrate my meaning. It was the art int[illegible] [illegible]. The player an[illegible] [illegible] great figure in [illegible] moving picture [illegible] poetic simulation, th[illegible] which arrests atte[illegible] memories that are [illegible] power. The brain bei[illegible] [illegible]ver revealed. It lens[illegible] [illegible] concealment which is on[illegible] [illegible]est attributes of true a[illegible]t. [illegible] thing is subjective. The[illegible] [illegible]ary with the spoken drama. Each has its niche and if artistically one will live. The more presentati[illegible] [illegible] be ephemeral but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a [illegible]r[illegible]e field in which to operate. On the stage these so-called "effects" are imitations at best. In the film pla[illegible] we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that ten thousand people were part of this conflict we engage ten thousand people, rehearse them in minute detail and when we are ready we show you that scene, as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily with eight or ten performances a week and the salaries and costuming of the supernumeraries runs up to $2,500 a week so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we [illegible] [illegible] the side [illegible] blooming in [illegible] mountain i[illegible] [illegible] ground. In our drama the tree [illegible] wave in the breezes and blades of grass damp with real dew drops, are none too insignificant to become a part of the action. You see an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best off the legitimate stage but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to 5 cents audiences. Now we spend $500,000 on a picture and we crowd the theatres everywhere at $2 a seat. By this ratio what is to hinder the super-producer from spending three time that amount and getting $5 a seat for it?

Battle scene in "The Birth Of A Nation," Academy of Music, Orangeburg, three nights Beginning Monday, April third, matinees Tuesday and Wednesday.

"Birth Of Nation" Raises Questions

What Might Have Happened Had Lincoln Lived To Carry Out His Plans For Reconstruction.

Contrasts Clearly Drawn and Accentuate Pictures Conveyed. President's Kindliness Of Heart Shown.

Underneath the story told simply, yet so thoroughly and effectively, by "The Birth of a Nation," which last night began its fourth week at Ford's Opera House, is the question: What might have happened if Abraham Lincoln had lived to see his plan for the reconstruction of the South accomplished? Altogether aside from its richness in depiction of historical events that followed the turning point of the Civil War, the great photoplay is invaluable in that it turns the mind to an analysis of the situation during those turbulent times and suggests the means that the martyred President had in mind for effectively healing the breach.

The tragedies of the South, crushed under the heel of a ruthless statesman, who saw the establishment of the black race on an equal plane with the white man as a step to national power, are shown as it would be impossible to describe them in history. Its noble efforts, its self-sacrifices, its fearless men are symbolized in the series of events flashed on the screen with a vividness that is almost beyond verbal expression.

Full Of Appealing Points.

The play is so full of appealing points that different people will come away with different scenes uppermost in their minds. Is it the naive light-heartedness and determined fortitude of Flora Cameron or the spirited courage of the Ku Klux Klan that is more impressive? Is it the feeling of repulsion against the leering blacks or the pretty denouement of the intertwined romance that sticks after the curtain is drawn? Or does the heroism of Col. Ben Cameron as he leads his Confederate infantrymen up to the Union breastworks, or the willingness of the Union veterans, trapped in the log cabin, to sacrifice their own children rather than leave them to suffer humiliation or degradation at the hands of the besieging negroes, remain uppermost? Whatever it may be, the play is rich as a thought stimulant.

Contrasts are clearly drawn and accentuate the pictures intended to be conveyed.

From a scene of peace and plenty, of wealth, comfort and gayety, the South is plunged into war, gradually being stripped of its riches until nothing is left but the shell. The tragedy of war is painted skillfully in a dozen different scenes, in as many different aspects. Exploits of valor on fields of battle, for a slowly losing cause, are contrasted with patient self-sacrifice of women in the homes. Gradually the story is carried to the end of the war, the surrender of General Lee, the death of President Lincoln and the temporary ascendency of the negro.

Where South Can Begin Again.

Then comes the scourge of the period following the war, the reign of terror that enveloped the South until the clansmen, with their wonderful secret organization, swept the interlopers out of power and carried the South back to a point where it could begin again. The feeling inspired by the pictures is such as is not often obtained from dramas on the legitimate stage. The adaptability of the motion picture to a big production was never more thoroughly demonstrated.

"I could just throw my arms around him," one woman was heard to remark of President Lincoln when he had lifted a death sentence that hung over Colonel Cameron—symbolic of the many benefactions attributed to him. And there are other incidents that touched one just as much.

By the dominance through the play of individual characters the trend of events is kept more clearly before the onlookers. It is unusual in that the thread of romance is clean cut through the play, in spite of the momentous events of national importance that might easily overshadow the intensely human side.

News
3/28

Greensburg, Ind.,

THE Most Talked Of

picture in the world, "The Birth of a Nation." Judging from the large advance sale of tickets this morning almost everybody is going to see the Birth of a Nation. Seats are on sale today for Thursday and Friday, matinee and night, and for Saturday the sale will open Monday.

To secure good seats you must buy early, and remember your seats will be held until Thursday evening, and Friday evening, if not taken then will be resold. If you go once, you will want to go again to see this wonderful spectacle.

Evening Herald

, March 28, 1916.

SOME "INSIDE DOPE" ON KU KLUX SCENE IN BIG SPECTACLE

"The falling of several of the Clansmen from their horses in the battles in which the Ku Kluxers engage with the carpetbag rabble in 'The Birth of a Nation,' being presented twice daily at the Texas Grand, is not 'faked,' as many of the over-wise spectators, who have read of the marvelous manipulations of motion picture camera men are apt to think," said E. F. Maxwell, manager of the theater. "The men impersonating the clansmen actually fell from their horses at full gallop while the camera was turned on them. These men are 'trick riders' who formerly made a dangerous living with the 'wild west' shows, but who are now in great demand by the motion picture producers. David W. Griffith, producer of 'The Birth of a Nation,' corraled the best of them and it is they who furnish so many thrills in the battle scenes. Griffith has also some 'trick horses,' very difficult to train for this dangerous work, which will fall as though shot dead, at command of the rider. These horses also play their daring part in the battles of the Ku Kluxers."

3/28 12

THE BRADFORD ERA

THE BRADFORD THEATRE

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The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided into two acts. Total time of performance, 2 hours and 40 minutes

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox; Ford's theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000.

"The Birth of a Nation" will play a return engagement at the Bradford theatre April 5 and 6. Matinee daily.

3/28 12

THE GREENSBURG NEWS

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A kind of artistic achievement easy for the film, but impossible for the "indoor drama" is illustarted by the Ford's theatre scene in "The Birth of a Nation."

The old-fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's theatre in April, 1865, but also the auditorium of the theatre, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a semi-panic to gaze at the great statesman whose head has fallen back in the stage box and at the assassin Booth who is leaping from the box to the stage and whose spur catches in the draperies as he jumps, causing him to break his leg. This sort of historical realism has never been achieved before. It is part of what is mean by the so-called "new art" for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous achievements of the film drama.

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al Enterprise 3/29
Chronicle & News

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This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination fested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies and within this frame work they make these wonderful characters live again.

They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the settlement of that question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife and the high lights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across bloodstained plains. The human note weaves in and through the entire thread and lends itself to the mightiest story ever unfolded.

3/29

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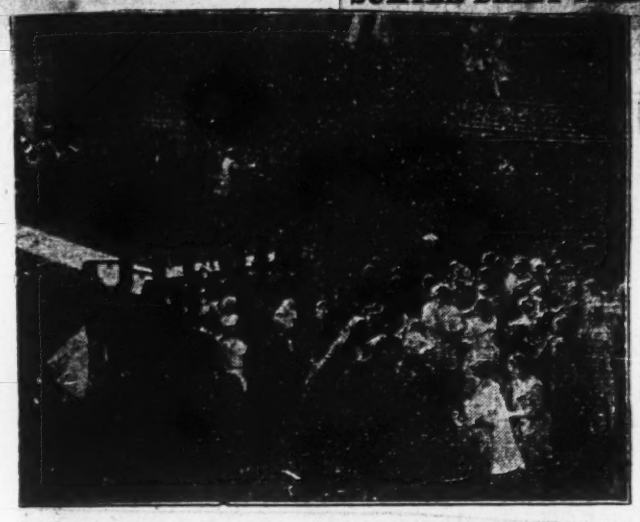
—"The Birth of a Nation," D. W. Griffith's famous historical spectacle, will come to Proctor's New Theatre for a return engagement of one week commencing Sunday evening, April 2. Matinees will be given daily. The same production, including the symphony orchestra of thirty, that 20,000 people saw here in January will come here again. No theatrical presentation in a decade has created wider discussion. Music supplies the absence of speech for the 12,000 feet of film that depicts the thrilling romance of the Civil War and the reconstruction period of the Southland.



Assassanation of Abraham Lincoln, big Scene in "The Birth of a Nation," Academy of Music, Sumter, 3 Nights, beginning Thursday, April 6th Matinees Friday and Saturday.

Mar 29

ALLENTOWN CHRONICLE AND NEWS

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You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the re-union of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

SUMTER DAILY ... MARCH ...

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3/28 12

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Elkhart Pub. Herald

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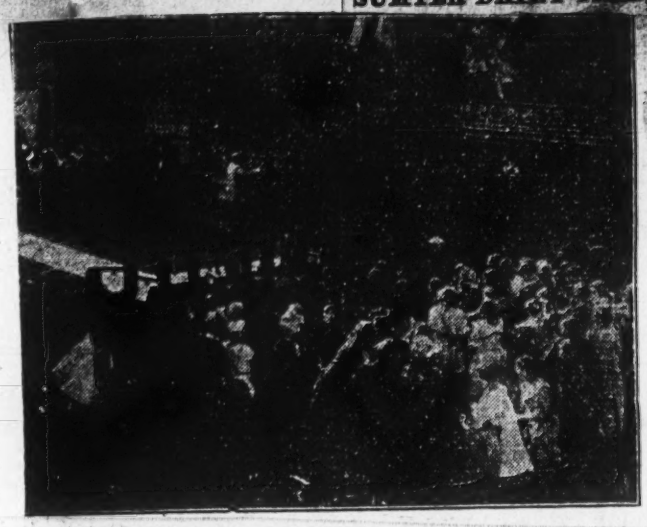

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Orangeb... Col. Leader 3/29

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Albany (N.Y.) Knickerbocker Press 3/29

KNICKERBOCKER PRESS.

STATE CENSORSHIP OF FILMS FAVORED

Legislators Believe Bills Have Good Chance to Become Laws This Year.

TWO MEASURES IN HOUSE

Wheeler Act Puts Work Under Direction of State Board of Regents.

That there will be some sort of legislation providing for state censorship of motion pictures, if not this session, at least within a year or two, many legislators feel certain. Assemblyman Heber E. Wheeler of Holcomb, Ontario county, yesterday amended his censorship bill, which was on the order of second reading, and later declared his belief that there will be a considerable following for the measure when it comes up again for [illegible] tomorrow.

The Wheeler bill would provide for censorship under the direction of the state board of regents. The regents would appoint a board of three members, and the censored pictures would bear the words "Approved by the Regents of the University of the State of New York." The amendments offered by Mr. Wheeler yesterday were mainly technical and of a nature intended to make the measure complete in every way.

The legislature already has before it a bill introduced by Chairman Fred M. Ahern of the codes committee, and the arguments of the backers of the Wheeler measure against the Ahern bill is that the latter is incomplete in many ways and would not result in as satisfactory a practical application as the Wheeler bill.

Many of the legislators feel that one or the other of the censorship bills has a good chance of passing this year, although others are not so sanguine. It is understood that Speaker Sweet is in favor of a censorship measure. Majority Leader Simon L. Adler of Rochester, however, so far has been rather inclined against such a bill, it is understood.

One of the arguments put forward for the Wheeler bill in preference to the Ahern measure is that the former does not create a new state department, while the latter does. Under the Ahern bill the state board of censors would be an entirely separate and distinct branch of the government, like the athletic commission, while under the Wheeler bill, it would be a part of the department of education. In each bill the number of commissioners is the same—three, but the salary in the Ahern bill is $5,000 compared with $4,000 in the Wheeler bill, for each commissioner.

No Exemption Allowed.

Under the Wheeler bill there would be no exemptions to the films to come under the state board of censors. All to be exhibited in the state must be censored. In the Ahern bill, films need not be censored which are now in use or manufactured before the bill takes effect, or films censored by federal court before the bill takes effect. In the Wheeler bill a review by the board of regents is provided in case of dissatisfaction with the ruling of the censors. Court review is provided in the Ahern bill.

One of the chief features to which supporters of the Wheeler bill point in support of their contention that this measure is more complete and carefully drawn than the Ahern bill, is the provision for payment of examination fees by the film producers. In the Ahern bill the fee is $2.50 for each "reel" without any specification as to length and no provision for duplicate reels. In the Wheeler bill the fee is five dollars for each 500 feet of film examined, with a fee of $2.50 for each duplicate 500 feet used. Another smaller feature is pointed out in that the Ahern bill simply provides for the stamping of each examined reel with the words "Approved by the New York state board of censors." The Wheeler bill, it is pointed out, goes carefully into this, as in all other details, and specifies that the stamp of approval must be exhibited for at least six seconds on the end of each film approved, and serial numbers must appear at the beginning and end of each such reel. The serial numbers provide a means of rapid identification in case of complaints or other reference to specific films being exhibited.

Board Interested.

Mr. Wheeler said yesterday that he has been assured the board of regents is willing to assume the new responsibility if the legislature wishes to give it to the board. He declared that this is the logical place for vesting the power of censorship of motion pictures. [illegible] become a very great educational force for good or evil, as the case may be, and the stamp of approval by the board of regents should be welcomed by all honest manufacturers.

"In the town where I live," he said, "we have a motion picture exhibition every Saturday night. At present, however, many parents who are careful where their children go will not permit them to attend the performances. If pictures came there with the stamp of approval of the state board of regents, there would be swarms of children and others every week to see them."

Wilmington (Del.) Star 3/29

Seven.

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," is almost appalling—at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinch back scenery and the petty properties of the so-called "legitimate" drama. By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theatre—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its master and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of Reconstruction are made to live again and the nation re-born is apothesized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of 50 years ago.

At the Academy of Music, Wilmington for four nights, beginning tonight, with matinees tomorrow, Friday and Saturday. Seats are selling at Plummer's.

Henry Walthall, as the "Little Colonel, in "The Birth of a Nation," Academy of Music, Wilmington, Tonight.

Pa 3/29

ALLENTOWN DEMOCRAT

FACTS ABOUT "THE BIRTH OF A NATION" NOW PLAYING AT LYRIC

Premier performance March 3, 1915, at the Liberty Theatre, New York. Some of the subsequent productions were: Tremont Theatre, Boston, Mass., beginning April 19; Illinois Theatre, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon Theatre, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox; Ford's theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000.

Orangeburg (S.C.) Times 3/29

"The Birth Of A Nation" Great Photoplay Academy Next Week

Many of the critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to the unique offering at the Academy of Music Orangeburg for three nights beginning Monday, April 31, matinees Tuesday and Wednesday.

For many years American dramatists wrote able plays of particular States, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate, he replaced speech by music, and the old-fashioned stage action and scenery by the pictorial action of thousands of players in the great Out-of-Doors. In brief, he staged the great battles, struggles and critical events of 1861—'70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting 2 hours and 45 minutes it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Amng the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton, and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

Detroit Times 3/29

Tre present attraction at the Lyric Theatre, D. W. Griffith's wonderful production, "The Birth of a Nation," is repeating its great success scored some months ago. This mighty spectacle has turned the theatre records of America topsy turvy. It hold the long-distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour, whicr is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history, showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not so much history as it is drama and romance in a new form of expression with an operatic accompaniment in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothing like it was ever seen before. Nothing its equal is likely to be accomplished again until D. W. Griffith has time to select another theme for his genius of expression.

E BIRTH OF A NATION

Greensburg certainly should be ngratulated on being able to secure is wonderful musical spectacle. No her city in this section of the state ll have it. It's so wonderful that ery man, woman and child who s seen it cannot say enough in aise of it. The music alone is a eat and with the combination of at and the picture it holds you ell bound for three hours and you ng to see more.

It seems to you almost impossible r a human to picture such a spec- cle in his mind much less be able portray it to you on canvass, in e-like action, with thousands of ople, horses, whole towns being urned before you so as to vividly ring these scenes before you and to ake them as realistic as possible. Words can hardly describe to you is marvelous production. If you ave not already reserved your seats, ou owe it to yourself to see it ther on Thursday night, Friday ight Saturday night, Friday mati- ee or Saturday matinee.

Lillian Gish in "The Birth of a Nation" at the K. of P. opera house for a three-day engagement, starting Thursday evening, March 30, with matinee Friday and Saturday at 2 o'clock.

"The Birth of a Nation"

tual battles are shown with tens housands of soldiers in the con-

Eighteen thousand people par- ate in telling the story. Cities uilt only to be destroyed by fire. hundred costumers and seam- ses worked for three months to the costumes. One thousand s of cloth were used making the mes for the women, while 2,500 were used in making the Ku costumes. And, yet, with all a simple, human story of love romance weaves through the vast d of action and grips the hearts e audience. The symphony or- ra accompanies the acting and a potent force to the drama. y one should see this spectacular re, and if you have not already so secure your seats. It's the test event in the history of the P. theatre. It's for only Thurs- Friday and Saturday, with a mat- Friday and Saturday. You can y comprehend the magnitude of wonderful picture. Don't miss it.

S SURRENDER WRITTEN WITH FEATHER QUILL

en General Robert E. Lee, at Ap- ttox, wished to make some mar- notes on the papers of the final nder, he asked the bystanders pencil. Strange to say, not one numerous officers and sides-de- was able to offer him one. At an officer of Lee's staff extracted cket instand and feather quill his kit, and with the aid of these istoric document was written and ames of Grant and Lee affixed bottom.

e above bit of history was dug y David W. Griffith during his g of "Lee's Surrender to Grant ppomattox," one of his striking ical fac-simile scenes in Grif- motion picture, "The Birth of a n," coming to the K. of P. thea- Thursday, Friday and Saturday. al Grant is correctly represent- his fatigue uniform, dusty and l-stained, whilst General Lee is n in the complete panoply of mil- dress. "My aim," said Mr. Grif- in speaking of such scenes re- y, "has been to introduce as lit- ting as possible. I have tried to curate in every detail and keep from theatricalism."

Greensburg Review 3/-1

One of the most effective minor scenes in "The Birth of a Nation" coming to the K. of P. opera house Thursday, Friday and Saturday, March 30, 31 and April 1, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patent's office hospital.

"I haven't known you long" [illegible] the little Confederate [illegible] Ben Cameron," but I ha[illegible] [illegible]ed you about with me fo[illegible] and years." He displays [illegible] faded daguerreotype of [illegible], a picture she had give[illegible] brother and which had fall- [illegible] Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second southern uprising. To portray the fine flower of northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as [illegible] Stoneman in this play.

Miss Gish is of the "[illegible]eole" blonde type which [illegible] or photographic beaut[illegible] is singplarly graceful, a[illegible] features never lose their [illegible] in in or outdoor scenes T[illegible] before the camera are most [illegible]ssive. The acting conveys sincerity as well as true feminine charm —at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. It took eight months to stage the civil war and reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

PERU DAILY CHRONICLE

Peru, Indiana, March 29, 1916.

BIRTH OF A NATION.

Three Days Next Week at Wallace Theatre, Starting Thursday, April 6th.

The Birth of a Nation, bringing forward David W. Griffith's new art of musical spectacle, with evening's performances, opens an engagement of three days at the Wallace theatre, starting Thursday evening, April 6. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Fort theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out of doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part singing behind the scenes. Somehow the old war time tunes, thus thematically treated, make the "counterfeit presentments," of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae March as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as oCngressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons and Walter Seigmann as Lynch. Matinees will be given daily throughout the engagement.

Mail orders will be received now if accompanied by money order and self-addressed stamped envelope.

The regular box office sale will start Monday, April 3.

MORNING STAR, WILMINGTON, N. C.

"THE BIRTH OF A NATION"

Thrills Big Audience at Academy of Music, Where It Will Be the Attraction for Remainder of Week.

An audience of more than 1,000 Wilmingtonians and out-of-town people entirely filled the Academy of Music last night and witnessed the first engagement of the marvelous motion picture production of "The Birth of a Nation," which vividly portrays conditions in the South immediately following the war, when the country was overrun with "carpetbaggers" and negro politicians.

The picture is based upon Thomas Dixon's "Clansman" and is of peculiar interest to the people of this section on account of the fact that the story is located in the Piedmont section of the Carolinas. It will be given each afternoon and night for the remainder of the week. The management decided to give a number of performances in order that there may be room for everyone who wishes to attend at each performance given.

"The Birth of a Nation," has to be seen to be appreciated. No one can see it without being thrilled by the many stirring scenes depicted. It should be seen by every citizen, and especially by every Southerner.

In "The Birth of a Nation" some new feature was presented in every one of the numerous battle scenes. Thousands of [illegible] thousands of soldiers were engaged [illegible] picture, while the battle scenes were as different from the ones ordinarily shown in moving picture play as day is from night. Especially was this true of the night scenes, where the coloring of the action was most noticeable. The scenes faithfully portrayed the horror and uselessness of war.

The pleasure derived by the audience from the production was greatly enhanced by the magnificent music rendered by a 16-piece symphony orchestra, which travels with the film. The music was filled with martial airs which with its pathetic notes deeply stirred the emotions of the audience, keeping time with the particular scene portrayed and rendering them doubly plain and realistic.

From the opening scene, showing a peaceful country town in the Southland before the terrible War Between the States to the closing scene ,showing the lovers of the North and the South spooning by the seaside, the picture was an accurate reproduction of the most thrilling epoch in the country's history.

Especially well acted was the solemn scene where Lincoln signs the call for 75,000 volunteers to put down the rebellion of the South. Equally faithful was the reproduction of scenes which occurred in every Southern village when soldiers left their dear ones to fight for the principles they held dearer than life itself. As those Southerners marched away to the tune of "Dixie" the members of the audience were filled with as real enthusiasm as if the incidents shown were happening today instead of more than 50 years ago.

Possibly the most inspiring scene of the entire picture was that of the thousands of Ku Klux Klansmen galloping across the country to suppress the negro disorders caused by their elevation to power by the carpetbaggers of the North. As the audience of Southerners sat in the Academy of Music watching the huge negro brute, "Silas Lynch", make love to the white daughter of "Austin Stoneman," who had raised Lynch to his power of Lieutenant governor of South Carolina, their blood fairly boiled in their veins, but as the thousands of white-clad clansmen came swinging across the fields on their white-robed chargers, bent upon suppressing the negro and saving the South their cheers were enthusiastic.

The closing scene of the picture was a most magnificent one, it comparing peace by showing first the hugs war god, Mars, mounted upon a giant charger, waving a flaming sword over his subjects; then a beautiful conception of Jesus Christ casting blessings upon a multitude of His subjects, closing upon "a united and inseparable people."

TIMES AND DEMOCRAT, ORANGEBURG, S. C.

SUMTER DAILY ITEM.

"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Academy of Music, Sumter, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the Reconstruction of the Southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a brigadier general of the Confederate Army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theatre were swept away for nature was Mr. Griffith's stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes of splendor. At the Academy of Music, Sumter, for three nights beginning Thursday, April 6th. Matinees Friday and Saturday.—Advt.

DON'T MISS THIS CHANCE TO SEE BIG PICTURE THE BIRTH OF A NATION

Patrons who are waiting for Saturday afternoon to see "The Birth of a Nation," are going to be disappointed. The entire balcony is sold out and the first floor nearly so. Many good seats may be had for either Thursday or Friday.

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. Petersburg and Atlanta, Appomattox and Ford's Theatre, the foot-hills of South Carolina and the wild rides of the Ku Klux Klan, live again in Mr. Griffith's 12,000 feet of superb motion pictures, which took eight months to produce, cost $500,000 employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870——the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots", it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles, has been repeated in all the towns of the route, and the prospects are that it will crowd the local theatre at every performance.

"THE BIRTH OF A NATION"

Story of the Ku Klux Klan Told in Great Production.

Probably the most thrilling scenes in David W. Griffith's spectacular production, "The Birth of a Nation," are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the South.

Secret societies organized for political ends are no novelty in history. There were the Jacobins in France, the Carbonari in Italy and the Nihilists in Russia. In America there were the Know Nothings, who made their creed, "America for Americans." Somewhat like the Ku Klux Klan, the Vigilantes of California were organized to bring about law and order when the regular machinery of the law had broken down.

The Ku Klux Klan was organized as "an institution of Chivalry, Humanity and Patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning circle. This society was formed in Pulaski, Tenn., in May, 1866. The president of the circle was known as the Grand Cyclops; his assistant was the Grand Magi; the marshall was the Grand Hurk; the treasurer was the Grand Exchequer and the guards were termed Lictors.

As the sorrows of the South under the baneful Reconstruction acts began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because so many of the original members were descendants of Scottish clansmen. The fiery cross of the Scottish Highlanders was again used as a call to arms.

A gathering of the Klan in Nashville, Tenn., in 1867 passed the following resolutions which were at that time kept secret:

"We recognize our relations to the United States government, the supremacy of the constitution."

The aims of the organization were set forth as follows:

"1. To protect the weak, the innocent and the defenceless from the indignities, wrongs and outrages of the lawless, the violent and the brutal; to relieve the injured and oppressed; to succor the suffering and unfortunate and especially the widows and orphans of the Confederate soldiers.

"2. To protect and defend the constitution of the United States and all laws passed in conformity thereto and to protect the states from all invasion from any source whatever.

"3. To aid and assist in the execution of all constitutional laws and from trial except by their peers in conformity to the laws of the land."

The Empire, as the Klan was known, was ruled by the Grand Wizard, General Nathan Bedford Forrest, the gallant and dashing Confederate cavalry leader. Each state was known as a Realm and the ruler was the Grand Dragon. He was assisted by eight Hydras. A group of counties was called a Dominion, ruled by a Grand Titan and six Furies.

Each county was a Province, under a Grand Giant and four Goblins. The unit of the organization was the Den and the members were known as Ghouls. The membership at one time numbered over 500,000. Their mysteries and ritual were never written until after the Grand Wizard dissolved the order in March, 1869.

A similar order was started in Louisiana knewn as the Knights of the White Camelia. The shibboleth of both organizations was "The Supremacy of the White Race," and that has survived in the South to this very day. At first the Ku Klux Klan devoted their efforts to putting down disorder among the bad negroes. Generally all that was necessary was to play upon the credulity and superstition of that race. They would ride up to a negro's cabin in the dead of night and one of the riders would call for a bucket of water, which he would drain to the bottom by using a concealed leather bag. He would then say that was the first drink he had had since he was killed at the Battle of Shiloh. This is very effectively shown in "The Birth of a Nation."

Another would wear a skeleton hand and another would take off his skull and ask a negro to hold it while he adjusted his backbone. These things always had the desired effect. Later on they went after the vicious carpetbaggers and scalawags. It was the brave deeds of the Ku Klux Klan that saved the South from a worse fate than had ever before been the aftermath of war.

"The Birth of a Nation" comes to the Academy of Music for three nights, beginning Monday, April 3, matinees Tuesday and Wednesday.

SCHENECTADY GAZETTE.

PROCTOR'S.

A trio of contrasting feminine charm, talent and temperament is featured in "The Birth of a Nation," which is being shown at Proctor's all this week in the persons of Mae Marsh, Lillian Gish and Miriam Cooper. To these three attractive young women fall roles so important in sentiment, in love, humor and romance that any actress, no matter what her ability or reputation in the world of mimic art, would gladly welcome the opportunity to interpret.

Mae Marsh, for instance, is a veritable wonder of changing personalities. She has been seen as a tomboy, a young miss just home from boarding school, a biddy at the wash tub, a sweet girl graduate, a young woman of fashion, a romantic heroine, a grisette and a slavey, a soubrette cut-up and as she is seen at Proctor's, an everyday freckle-faced, rather homely and always roughish kid. A roguish kid, by the way, expresses Miss Marsh herself. Due to her youthful love of adventure and without any experience in acting whatever, she asked Director D. W. Griffith for an opportunity to act, and got it. She has proved one of Mr. Griffith's greatest "finds" of filmland.

Lillian Gish is of the adorable blonde type. She has a style of beauty that lends itself to every representation of daintiness. The life of a blonde before the camera is hardly one of peaches and cream for a poor light or an indifferent pose substitutes age for youth in the most distressing fashion. Miss Gish, however, is camera proof and for this season she enjoys the reputation of being the one blonde among many whom the photographic machine cannot play tricks with. Away from picture land Miss Gish is a well groomed, fashionably garbed, delightfully slim young woman whom one would never suspect ever posed, at least before a movie camera.

Miriam Cooper, the southern belle, Margaret Cameron, is the antithesis of Misses Marsh and Gish. She is a distinct brunette with a wealth of raven hair, classic features and big expressive eyes. A southerner by birth and breeding, Miss Cooper was admirably equipped in every wal to play her present part.

DO ANYTHING BUT MISS SEEING "THE BIRTH OF A NATION" AT LYRIC

Patrons who are waiting for Saturday afternoon to see "The Birth of a Nation" are going to be disappointed. The entire balcony is sold out and the first floor nearly so. Many good seats may be had for either Thursday or Friday.

It is brought here in exact reproduction of the greatest attraction ever in New York where it broke every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leads to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

NY Telegraph 3/30

"Birth of a Nation" in Australia.

Cable messages were received yesterday at D. W. Griffith's offices from George Bowles, who is representing "The Birth of a Nation" in Australia, and from Guy C. Smith, representing it in South America, announcing the opening dates in those distant countries.

"The Birth of a Nation" will begin its Australian engagement in the Royal, Sydney, on April 22. The South America season will begin in the Opera House at Buenos Aires on April 24.

The next presentations will be in Rome and Petrograd. Arrangements for these engagements are now under way.

NY Journal of Commerce Commercial
MARCH 30, 1916.

"The Birth of a Nation" will begin an engagement in Sydney, Australia, on April 22, and on April 24 at Buenos Ayres. The great spectacle is now running in London and Manchester, England, and the next presentations will be in Paris, Rome and Petrograd.

3/30
NEW YORK TIMES

According to cablegrams received at D. W. Griffith's New York offices, "The Birth of a Nation" will be shown for the first time in Australia at Sydney, April 22, and in South America at Buenos Aires, April 22.

Pickets' Activities for Enterta

3/30
NEW YORK PRESS.

"The Birth of a Nation" will open in Sydney, Australia, April 2 and in Buenos Ayres April 24.

3/30
NEW YORK COMMERCIAL.

"The Birth of a Nation" will begin its Australian engagement at the Royal, Sydney, on April 22. On April 24 the South American season begins in the Opera House at Buenos Aires. The Griffith spectacle is now running at Drury Lane, London and the Queen's Theatre Manchester, England. The next presentations will be in Paris, Rome and Petrograd.

Republican Name Pa 3/30

Departure of the Troops, a Big Scene in "The Birth of a Nation," at the Temple Theatre, Monday and Tuesday, April 3 and 4. Matinee Tuesday.

Ny Dy. Trib

MARCH 30 1916

A World-Circling Film.

"The Birth of a Nation" will begin its Australian engagement with an indefinite run in the Theatre Royal, Sydney, New South Wales, on Saturday night, April 12, and on Monday night, April 24, the South American season begins with a run in the Opera House at Buenos Ayres, Argentine Republic. The Griffith spectacle is now running at Drury Lane Theatre, London, and the Queen's Theatre, Manchester, England. The next presentations will be in Paris, Rome and Petrograd. Arrangements for these engagements are now under way.

Allentown Pa Leader 3/30

Patrons who are waiting for Saturday afternoon to see "The Birth of a Nation," are going to be disappointed. The entire balcony is sold out and the first floor nearly so. Many good seats may be had for either Thursday or Friday.

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. Petersburg and Atlanta, Appomattox and Ford's Theatre, the foot-hills of South Carolina and the wild rides of the Ku Klux Klan, live again in Mr. Griffith's 12,000 feet of superb motion pictures, which took eight months to produce, cost $500,000, employed 18,000 people and 3000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own, which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles, has been repeated in all the towns of the route, and the prospects are that it will crowd the local theatre for the remaining performances.

Ny Dy. World

March 30.

"The Birth of a Nation" will open in Sydney, New South Wales, April 12, and at Buenos Ayres, Argentine Republic, April 24.

Allentown Pa Ger. Item 3/30

GO ANYTHING BUT MISS SEEING "THE BIRTH OF A NATION" AT LYRIC

Patrons who are waiting for Saturday afternoon to see "The Birth of a Nation" are going to be disappointed. The entire balcony is sold out and the first floor nearly so. Many good seats may be had for either Thursday or Friday.

It is brought here in exact reproduction of the greatest attraction ever in New York, where it broke every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" tends to sounds extravagant because there is no other film in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 15,000 yards of cloth were worked into the costumes worn by the women while 15,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

Ny Globe Commercial Advertiser

MARCH 30, 1916.

National Board Changes Name.

The national board has eliminated the word "censorship" from its title. It will hereafter be known as the National Board of Review of Motion Pictures. The new name is a more accurate indication of the nature of the board's work because the word "censorship" implies a type of official control and supervision that is repugnant to the American ideal of free speech. The National Board believes in the free expression of ideas in the press, the theatre, and the motion picture. It has come to the point where it would rather go out of existence than seem to stand for the kind of bureaucratic blue pencil that works in secret and enforces its decisions on the public without ever giving the public a chance to decide for itself.

3/30 Day

FORT WORTH RECORD

"BIRTH OF A NATION" TO BE AT BYERS

Wonderful Screen Drama to Be Shown Here for a Week, Starting Monday.

D. W. Griffith, producer of "The Birth of a Nation," returning to Byers opera house next week, has authorized the announcement over his signature that the spectacle will never be exhibited in any other than a first-class theater, at first-class prices. When it has outlived its usefulness in such playhouses, it will not be let out to the cheaper houses, after the manner of many other theatrical attractions, but will be withdrawn entirely. Consequently, all who wish to see the spectacle must see it in the larger theaters.

Mr. Griffith is in the business permanently of producing great spectacles, and it is his intention to keep his name associated with the present high standard of excellence. He is a young man of 35, and has a long career before him. He is now at work on another huge production entitled "The Mother and the Law," and has started the preliminary research work for a mighty spectacle on the theme of "The Holy Grail." These, and the ones to follow, like "The Birth of a Nation," will be shown in the first-class theaters at first-class prices.

Mr. Griffith will never consent to cheapen his productions to the point of making them profitable in second or third-rate theaters. For example, his big symphony orchestra of thirty pieces, coming to the Byers opera house, could not be taken into a cheaper house, and his expert mechanicians and electricians could not be paid their present salaries with the price of admission lowered. The Birth of a Nation" in its present state of excellence could not be transferred to a cheaper theater any more than could "Ben-Hur," and Mr. Griffith is determined that not one jot of excellence shall ever be sacrificed. He intends to make his name on the screen as sure a guarantee of excellence as Charles Frohman's was as sponsor for a star in drama.

For 3/30

OIL CITY DERRICK

BIG PICTURE COMING BACK.

Even greater crowds than those that saw the first engagement of "The Birth of a Nation" in Oil City are expected when the big motion picture triumph is brought back here on April 14 and 15.

Manager Pease states that the same splendid orchestra which added so much to the enjoyment of the Griffith masterpiece early in the winter will be here again and the production will be identical in every way.

Seats may be guaranteed now by mail order.

3/30 New Orleans

TIMES-PICAYUNE.

Tulane Theater.

"History by lightning flash" is the description applied to "The Birth of a Nation," now playing at the Tulane Theater, by a certain eminent man for whom a private exhibition was given in Washington some months ago. Ethics forbid the use of the speaker's name, which is a household word throughout the civilized world. The 50,000 or more Orleanians who have witnessed the Griffith spectacle during its phenomenal run at the Tulane will agree that it is history revived and shown in its making. Some of the greatest names that have been written large upon our country's scroll of fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies, and with this framework they make these wonderful characters live again.

INCOLN PORTRAYED IN "THE BIRTH OF A NATION."

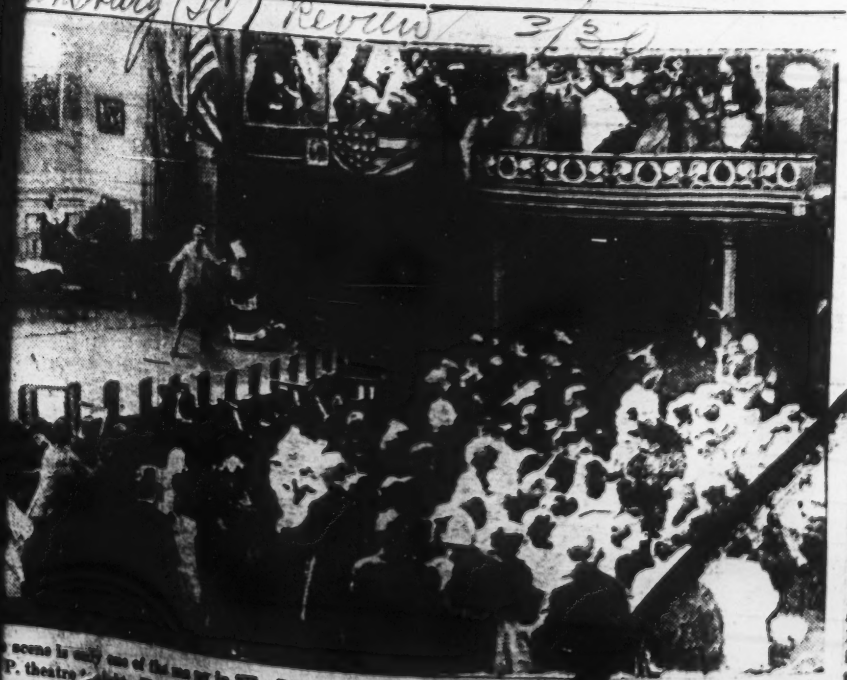
"THE BIRTH OF A NATION."

Manager Dunn urges every one in the city who can and is intending to attend "The Birth of a Nation to Purchase his tickets for tonight or Friday, owing to the great demand for seats from out of town for Friday and Saturday and in that way we can accommodate all our patrons.

This is the most important engagement in the history of the K. of P. theatre, and every one who can should take advantage of it. Do not fail to secure your seats if laid away before 7 o'clock night of engagement, or they will be resold. But don't miss seeing this musical spectacle.

y Walthall as "Little Colonal" in The Birth of A Nation, Academy usic, Three Nights Begin ng Apr l 3. Matinee Tues. and Wed

SCENE SHOWING ASSASSINATION OF PRESIDENT LINCOLN



scene is only one of the many in "The Birth of a Nation" which begi three-day engagement at P. theatre tonight. The scene shows the Ford theatre in Washingt on advance notices say the theaproduced in every detail.

"Birth of a Nation"

Manager Dunn urges everyone who can and are going to the "Birth of a Nation" to attend tonight or Friday owing to the great demand for tickets from out of town patrons for Friday and Saturday. This is the greatest engagement of any attraction ever playing this city and will meet with packed houses.' It is so well advertised and every one who has ever seen "The Birth of a Nation" cannot say enough in praise of it, and advise every one to see it during the engagement in this city, which opens tonight at the K. of P. theatre at 8 p. m.

CALLS MOVIE CENSORSHIP A STEP TO END OF FREE SPEECH AND FREE PRESS

From an address by John R. Freuler, president of the Mutual Film Corporation and vice president of the Motion Picture Board of Trade of America.

The "reformer" loves a shining mark.

There is no need for me to define my meaning of "reformer" for the public is amply aware of the difference between those persons who are sincerely striving for the public good and those who assume the same guise for the purposes of personal gratification, publicity or private gain.

The "reformer" loves the new like he loves the calicum.

It used to be fashionable to assail the novel as a device of Satan. Then a few years ago editorials rang with denunciation of the so-called sensational press. Mr. Yellowly rather found he could break into the newspapers by assailing them. Yet, according to my own observation, the principal difference between the sensational newspaper and the conservative paper is in the size of type and the number of pictures per page.

Then the "yellow back" dime novel came in for general assault. It was an easy and popular byword of condemnation. It became a stock property with the joke smiths and the headline writers. The messenger boy with his "dime novel" was a rubber stamp in the hands of the humorists, cartoonists and the reporter hunting for a "feature" with which to enliven the story of a small boy gone wrong.

Now the motion picture being new and popular is the mark.

A NEW RUBBER STAMP.

"I learned it at the movies" is the new rubber stamp for the small-boy-gone-wrong story. It makes a headline just a little newer than the timeworn "dime novel" angle.

So the newspapers have been in a degree themselves responsible for this public impression of the terrible influence of the motion picture on the young.

But let me point out that because of all this agitation and the decrying of the "dime novel" for example no one dared seriously to seek to establish a censorship of all publication. No one got any serious consideration for the idea that everybody who printed novels and newspapers and magazines and books should submit them to a board of censors.

Why?

Because the institution of a free press had been so firmly established.

The publishers of bad books have been discouraged.

The publishers of immoral books have been punished.

But the publishing business is subject to no censorship save public taste.

The present widespread agitation for censorship of the motion picture is possible only because the true nature of the motion picture as a form of publication has not been recognized intelligently by the public.

ALWAYS EXCEPTIONS.

Let me refer back to the "I learned it at the movies" line again. Investigation of should such stories in the press, conducted by the Motion Picture Board of Trade of America, revealed the fact that in only one isolated instance was there the slightest suggestion of anything to support the accusation.

It is true that there are motion pictures made and produced for the screen which are not intended for the child mind. So too there are books, magazines, public libraries and gardens which are not calculated for the child mind. The daily newspapers are full of often crimes with stories not intended for the child mind.

But all that does not mean that these books and stories do not serve a purpose, that their publication should be censored or suppressed.

The spirit of censorship is perfectly illustrated in an instance of the operations of the Kansas censors some months ago when they refused to permit the motion picture theaters of the state to screen a film which discussed the question and presented the consideration of the people. It is could only be paralleled in absurdity by a ruling which would forbid the newspapers to discuss the postal rates or the publicity law, or any other matter which involved their existence.

In investigation of the origin of a very large number of the various local censor boards we find the fact that they are boards created to create jobs. The rapid rise of the motion picture industry and its prosperity has attracted the attention of the parasites on the political of the politicians controlling political powers. Censors have been put on the job for a lot of reasons, but on the job for a lot of reasons, because they needed the money, because they wanted jobs, because they were they wanted a title and because they wanted to do because some mayor wanted to "play in the grandstand." But who ever heard of a censor being appointed because he knew something or because he was supposed to be especially fitted for his work?

Politicians have learned to fear the newspapers.

Will it be necessary to make them fear the motion pictures? The motion picture has all the powers of publication. It can lampoon, it can caricature, it can editorialize and it can expose. It can necessarily may increase its powers.

A just fight will give the motion picture strength.

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BRADFORD PA.

HE BRADFORD THEATRE

Surrender of Lee at Appomattox.

Among all the film actors playing historical characters in "The Birth of Nation" spectacle to be seen at the radford' theatre Wednesday and hursday, April 5 and 6, Howard Gaye d Donald Crisp have received the ost compliments on the faithfulness Their work, the one as General Rob- t E Lee and the other as General S. Grant.

It is well known that many sup- orters of the defeated Confederacy ished to prolong the struggle by eans of a guerilla warfare similar to hat used by the Boers towards the lose of the Anglo-Boer war. In fact ohn Wilkes Booth supposed that in illing President Lincoln he would ave the support of the South in a ew struggle. But General Lee was f a different temper. He realized hat the South had been beaten in a air struggle on the fields of battle nd that prolonging the fighting would merely add to the horrors and miseries ndured by his people. Therefore, af- ter the Battle of Five Forks, he open- ed negotiations with General Grant and on the morning of April 9th un- der the budding apples trees of an Appomattox orchard were determined the terms of peace which were for- mally written down at the Wilmer- McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and in- dict Lee for treason but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event. Seat sale opens Monday morning, April 3d.

3/31

W YORK COMMERCIAL

MOVIE CENSOR BILL APPROVED

Albany Measure Reported to Senate by Education Committee.

Albany, Mar. 30.—The Cristman-Wheeler bill providing for a state board of motion picture censors under the supervision of the state board of regents, was favorably reported to the Senate today by the educa- tion committee. The supporters of the measure believe it will pass the Senate at least, and possibly the Assembly also. The measure provides for a board of three members to be appointed by the regents, and to serve for annual salaries of $4,000. A fee of $5 for each 500 feet of film examined would be exacted from the producers, with an additional fee of $50 for duplicates. Approved films must exhibit at their conclusion the words: "Ap- proved by the board of regents of the uni- versity of the state of New York," for at least six seconds. Producers would have the right to appeal to the board of regents.

Chas. Mar 31
Am. Star
3/31

LAST TIMES TODAY AND TOMORROW, "BIRTH OF A NATION" AT LYRIC

The run of "The Birth of a Nation," at the Lyric is rapidly drawing to a close. The engagement has been a most successful one with the Lyric being well filled at each performance. This time, like the previous one, many are not going to see the great spec- tacle for the reason that they have been lax in securing reservations in advance. Many are waiting for to- morrow matinee. These should re- member that the Lyric, spacious as it is, will not be able to hold all who will want to crowd in. A little forethought on the part of these people will sug- gest that they try and go this after- noon or this evening. Many choice seats are available for both perform- ances. "The Birth of a Nation" is one of the rare spectacles that comes but once in a life time. That time is at hand and if you neglect to enjoy it you are going to be among the very few who will do so.

Allentown Call 3/31

BIRTH OF A NATION AT LYRIC LAST TIMES TODAY AND TOMORROW

The run of "Birth of a Nation" at the Lyric is rapidly drawing to a close. The engagement has been a most successful one with the Lyric being well filled at each performance. This time, like the previous one, many are not going to see the great spectacle for the reason that they have been lax in securing reservations in advance. Many are waiting for to-morrow matinee. They should remember that the Lyric, spacious as it is, will not be able to hold all who will want to crowd in. A little forethought on the part of these people will suggest that they try and go this afternoon or this evening. Many choice seats are available for both performances. "The Birth of a Nation" is one of the rare spectacles that comes but once in a life time. That time is at hand and if you neglect to enjoy it yo [illegible] going to be among the very f [illegible] will do so.

3/31

ALLENTOWN DEMOCRAT

LAST TIMES TODAY AND TOMORROW, "BIRTH OF A NATION" AT LYRIC

The run of "The Birth of a Nation," at the Lyric is rapidly drawing to a close. The engagement has been a most successful one with the Lyric being well filled at each performance. This time, like the previous one, many are not going to see the great spec- tacle for the reason that they have been lax in securing reservations in advance. Many are waiting for to- morrow matinee. These should re- member that the Lyric, spacious as it is, will not be able to hold all who will want to crowd in. A little forethought on the part of these people will sug- gest that they try and go this after- noon or this evening. Many choice seats are available for both perform- ances. "The Birth of a Nation" is one of the rare spectacles that comes but once in a life time. That time is at hand and if you neglect to enjoy it you are going to be among the very few who will do so.

Mar 31

SCHENECTADY GAZETTE.

PROCTOR'S.

Quite the most wonderful of the many remarkable scenes pictured in "The Birth of a Nation" which is being shown at Proctor's all this week, is the one showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated. Now and then a puff of smoke indicates return fire upon snippers in farm buildings. Now and then a barn is fired in evident retaliation of a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal, the sea.

Atlanta is reached and sacrificed to the flames and the conflagration is very realistically pictured in "The Birth of a Nation." Another move had been made in the big war game to end at Appomattox Court House with the surrender of Lee. The surrender took place in the Wilmer-McLean Mansion at Appomattox Court House, Va., April 9, 1865. As the scene unfolds, Grant, played by Donald Crisp, is seated at a plain table reading the draft of the terms of surrender. Lee, played by Howard Gaye, is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

Allentown Leader 3/31

The run of "The Birth of A Nation" at the Lyric is rapidly drawing to a close. The engagement has been a most successful one with the Lyric being well filled at each performance. This time, like the previous one, many are not going to see the great spectacle for the reason that they have been lax in securing reservations in advance. Many are waiting for tomorrow matinee. These should remember that the Lyric, spacious as it is, will not be able to hold all who will want to crowd in. A little forethought on the part of these people will suggest that they try and go this afternoon or this evening. Many choice seats are available for both performances. "The Birth of A Nation" is one of the rare spectacles that comes but once in a life time. That time is at hand and if you neglect to enjoy it you are going to be among the very few who will do so.

3/31

TIMES-PICAYUNE, N

Tulane Theater.

In "The Birth of a Nation," now in its third week at the Tulane Theater, one sees a new form of theatric art which has enabled D. W. Griffith, its originator, to surpass by far any stage spectacle produced heretofore. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such offerings, but they sink into insignificance beside this epic of American history with its 5000 scenes, 18,000 characters, 300 riders and 200,000 separate and distinct details, the result of eight months of tireless labor and an expenditure of half a million dollars. Aside from its magnificence in a theatrical sense, the Griffith masterpiece holds a strong patriotic appeal and during its record-smashing run at the Tulane it has attracted thousands of elderly people whose days of theater going are almost done.

El Paso Herald
3/31

SUNSHINE IN THE HOSPITAL.

One of the most effective minor scenes in "The Birth of a Nation," which closes its two weeks' engagement at the Texas Grand tomorrow night, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital.

"I haven't known you long," says the little Confederate Colonel, Ben Campbell, "but I have carried you about with me for years and years." He displays a half-faded diguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second southern uprising. To portray the fine flower of northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in in or outdoor scenes. The eyes, before the camera are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation," does most of his work. It took eight months to stage the Civil War reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war time to the end of reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

Orangeburg (SC) 3/31

FILM PLAY THE GREATEST OF PHOTOPLAYS

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with evening's performance opens an engagement of three nights at the Academy of Music, Orangeburg, beginning Monday, April 3d. Matinees Tuesday and Wednesday. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentments," of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery as President Lincoln, Donald Crisp and Howard Gaye as Generals Grant and Lee, Mae March as Flora Cameron, Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers, Ralph Lewis as Congressman Stoneman, Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

Orangeburg (SC) 3/31

Big scene in "The Birth of a Nation" Academy of Music, Orangeburg, 3 nights, beginning Monday, April 3d.

Daily News 3/31

Greensburg, Ind.,

STUPENDOUS FASCINATING HISTORICAL

"THE BIRTH OF A NATION" UNQUESTIONABLY THE MOST POWERFUL PHOTOGRAPHIC FEATURE EVER PRODUCED

HERE ALL WEEK

When David Wark Griffith, the master creator of emotional photoplays conceived and caused to be materialized "The Birth of a Nation," he gave to the world a work of genius that will live through the ages and which can be truly said to be immortal.

Widely advertised before it came to this city last night for a three nights' engagement the stupendous, fascinating and wonderfully constructed photoplay masterpiece was welcomed by a large and appreciative audience.

Picturing that period of the civil war near its crisis, the dark days of the reconstruction of states laid waste by the ravages of the war, and the vicissitudes and problems that confronted a defeated yet heroic people, Griffith not only has interwoven realism and sentiment into this choice fabric, but he has builded most skillfull around actual historic events as are today a prominent factor in our civic life.

The depictions of Sherman's march to the sea, desperate conflict of brother against brother, destruction of cities and the laying waste virgin lands and wooded hillsides, the evolution of a people, chronicle of the conflict of statesmen and the eventual ending of a race problem, are but a few of the multitude of soul stirring events that with perfect realism are brought into vision.

As all know the dramatization is from Thomas Dixon's story of "The Clansman," and Griffith's poetic imagination takes one across dreamy dales, through swaying trees and back to distant mountains. In a flash the scene will change and one sees nations grappling and battling for military supremacy. An unscrupulous radical, a lame statesman, is shown in his failure to persuade the immortal Lincoln to put to death the Southern leaders, and in the next scene comes the assassination of President Lincoln in the historic Ford theatre in the Nation's capital. The terrorizing reign of the armed negro, the "carpet bagger" and the tramping down into the dust of a proud southern people, comes in turn, and the climax is reached with the organization and operation of the Ku Klux Klan. It was through a period of four years of war and eight years of mortal agony known as the reconstruction time of the south, that a Nation was really born, and none today have so conscientiously, so splendidly and superbly documented this in photoplay as has Mr. Griffith. The music in connection with this great feature is one of the pleasing incidents of the presentation. Turned exactly to meet every climax throughout the several thousand feet of pictures, it alone is worth the price of admission.

"The Birth of a Nation" shows again tonight, Saturday matinee and Saturday night, and despite the fact many people are coming from surrounding towns, there will be plenty of seats at each performance for the country people. No one can afford to miss this great production, as a few terse facts as follows will convince:

There are over 5,000 distinct scenes and 18,000 people and 3,000 superbly trained horses were utilized in making this narrative.

The approximate cost of the production was $500.000. The women's dresses of the period of 1860 used up 12,000 yards of cloth.

Over 25,000 yards of white material were sewed into the costumes of the Ku Klux Klan. Every piece of ordinance and musketry used in battle is an exact reproduction of the artillery and arms used on both sides during the civil war. and to depict the ravages of Sherman's march to the sea a city was specially built, only to be destroyed. $10,000 was spent in a single day in a county to permit the Ku Klux Klan to ride over it, and special shells prepared for the artillery duels cost $80 each. Nearly 200,000 feet of film was originally taken, 12,000 is now used in the condensed form and Mr. Griffith worked eight months to complete the picture.

3/31

FORT WORTH RECORD,

"The Birth of a Nation" to Be at Byers One Week Starting Monday

Lee and Grant at Appomattox, scene From "Birth of a Nation"

The painstaking accuracy with which D. W. Griffith staged "The Birth of a Nation," which returns to Byers opera house Monday night for a week, is illustrated in the meeting of Generals Lee and Grant at Appomattox. Careful observers will note the slovenly appearance of Grant as contrasted with the immaculate appearance of Lee. It also will be noted that Grant and several of his generals are in their private uniforms — their "everyday clothes," as it were—instead of their uniforms of state befitting such an occasion as the surrender of one great army to another.

The explanation of the appearance of Grant and his staff is that the great Federal leader was not expecting the final culmination of the negotiations for peace at Appomattox. There had been strong intimation and even practical assurance that Lee was unwilling to prolong the struggle, but that the end was so near was not guessed. Grant and his staff were in their "business clothes," and had just come in from a hard ride, with their uniforms and their boots all splashed with mud.

Grant, who had all the instincts of a gentleman and who never wilfully violated the "proprieties" of good society, was very much ashamed of his own appearance when he saw Lee in the full military regalia of his rank, carefully pressed and even his boots polished to the last finish of perfection. In the losing struggle, half-starved along with his men, and with his mighty heart broken, General Lee had yet found time and means to prepare himself properly for the last bitter moment of the Confederacy. Grant never quite forgave himself for his appearance on that memorable day.

3/31

OIL CITY DERRICK,

GRIFFITH FAVORS OIL CITY.

Producer Breaks Long-Standing Rule to Show Pictures Here Again.

It was only after the most strenuous efforts that Manager Pease was able to book "The Birth of a Nation" for a return engagement at the Opera house this year. When the Oil City manager sought to bring back the big picture he ran into a list of prohibitions and rules longer than the ordinary reel. Griffith is opposed to playing two engagements of "The Birth of a Nation" in the same town in the same season. The business done here at the first five performances was so good, however, and there were so many scores of requests at the box office that it be brought back that the local management was able to overcome the producer's law in this case. The same production, with its big orchestra, will be shown here again on April 14 and 15.

"BIRTH OF NATION" IS OVERWHELMING

GRIFFITH'S MIGHTY SPECTACLE THRILLS LARGE AUDIENCE AT OPENING PERFORMANCE

WORTH ANY PRICE YOU PAY

Bigness of Production Makes You Talk—Perfect Cast, Wonderful Scenic Effects, Fine Music

"The Birth of a Nation," D. W. Griffith's masterpiece, is overwhelming. It is impossible to see this historical spectacle without wanting to say something about it. What that something will be depends upon your viewpoint. At any rate one can not see this wonderful picture without wanting to tell everyone he meets of the bigness of it. If you haven't seen "The Birth of a Nation" you've missed something. The show is worth any price you pay to see it.

The production thrilled a large audience at the K. of P. theatre last night at the opening performance. The public is fortunate in having an opportunity of witnessing the mightiest spectacle ever filmed. Manager Dunn is to be commended upon his efforts to give the public the best.

In this historical spectacle, dealing as it does with American history with which most of us are familiar, D. W. Griffith shows his ability to faithfully portray events of the past, and without a doubt his work can be placed at the top of the ladder of motion picture accomplishments.

A perfect cast, scenic effects beyond description, flawless photography and wonderful music combine to make the production the biggest and best ever filmed. When one sees the picture through he then begins to understand the advance notices wherein it was stated that the picture required eight months in the making, and cost $500,000. To one unfamiliar with the cost of moving pictures it would seem that there must have been millions of dollars spent to accomplish the desired results.

The characters in this wonderful drama are made to live. The fact that there are two special operators in a booth manipulating the machinery which makes it possible to show motion pictures, is forgotten and the audience becomes absorbed in the characters on the screen, feeling all the while that a "regular" play is being enacted.

The civil war period and the reconstruction are shown with consideration for every detail. The great battles of the war are vividly portrayed and there is no doubt, but that Griffith exceeded all expectations from outsiders in his great work. Following the civil war, began the building up of the south, but the radical views of one man, a leader, came near meaning the overthrow of the remnant of the Confederacy. This man tried to put the negro on an equal footing with the white man, and the result was disaster. Eight years of horrible reconstruction was the result and it finally culminated in the organization of the Ku Klux Klan. This powerful band overthrew the radical rule of the negroes and restored the south to its rightful position.

Sherman's march to the sea, the surrender of Gen. Lee to Gen. Grant, the assassination of President Lincoln in Ford's theatre, reproduced in detail are three of the big features from the artistic standpoint.

Speaking of the criticism regarding the negro in the picture, Rev. Charles H. Parkhurst, D. D., of New York, had the following to say:

"The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity, is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him, and when he was rioting in the deliciousness of a liberty, so new and untried, that he had not yet learned to understand it, and was ignorant as a baby of the way to use it. It is in this respect exactly true to history and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time."

There is a beautiful love story running through the entire production.

"The Birth of a Nation" will be shown tonight, tomorrow afternoon and tomorrow night at the K. of P. theatre.

To appreciate the picture you must see it. To see it is to appreciate the efforts made to bring motion pictures up to their present high standard.

Last night's attendance was up to expectations, a large crowd being present. The seat sale is heavy for tonight. Many out of town people are attending.

Mrs. Wolfg[illegible] and Miss Frances Harrison, of [illegible], will attend "The Birth of a N[illegible]" on Saturday.

Edgar Spill[illegible] and wife, Mr. and Mrs. James [illegible]an, and Mr. and Mrs. Edgar T[illegible]s, of Milroy, were in this city las[illegible]ning and witnessed "The Birth of [illegible]tion."

Dr. and Mrs. John [illegible], of Lotto, are here to attend "[illegible] Birth of a Nation" at the K. of P[illegible]atre.

El Paso (Texas) Herald

Friday, March 31, 1916.

HISTORY SHOWN UPON A SCREEN

Accuracy of "The Birth of Nation" Makes it a Real Educator.

Recognizing the value of "The Birth of a Nation" as an educational picture, The El Paso Herald arranged Thursday to have its carrier boys attend the performance at the Texas Grand theater. All Herald carriers are pupils in the public schools—most of them in the high school—and students of history. The boys were greatly interested in the picture, and The Herald feels confident that they have profited a great deal as a result of their visit.

Great attention to detail and historical accuracy was given in the making of the picture. For instance, in the scene at Appomattox Courthouse, Gen. Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst Gen. Lee is shown in the complete panoply of military dress.

Extreme Accuracy Shown.

This fact illustrates the extreme accuracy of D. W. Griffith, producer of the photodrama, in the matter of historical detail. A stage director of less genius would have represented the two generals in showy regalia, striking theatrical military attitudes. But the simplicity of Grant and Lee in the scene as depicted by Griffith makes it strike truer to the heart of the spectator than any other conception would have done. When Grant walks over to Lee and unaffectedly extends his hand in token of the warm friendship that is to bind up the wounds of the north and the south, the audience rises to the highest pitch of enthusiasm. The scene was made from a historical drawing of the incident.

Assassination of Lincoln.

The care exercised by Mr. Griffith in staging the assassination of Lincoln, which is a five-minutes incident in this great spectacle of three hours, is another illustration of his methods that give his production such extraordinary weight and authority.

The exact manner of the assassination of Lincoln can never be definitely determined. Mr. Griffith, in his researches, found 18 distinct accounts, all of them differing in small but important details.

Professors Approve Play.

From these accounts, he selected what he considered the most probable chain of events, and every movement made by the actors in the scene as he visualized it, is found by the student of history to be authenticated by one or another of the accounts. University professors who have seen the Griffith production have given it as their opinion that Mr. Griffith has admirably performed a difficult feat, and it is probable that his interpretation will be the one that will live in history.

Date Less

Huntington (Ind) Herald Date?

K. OF P. THEATRE.

"The Birth of a Nation" will conclude a very satisfactory three nights' engagement here this evening. This great spectacle has been witnessed by thousands and all who have seen it, pronounce it not only amazing from every point of view, but as educating as it is stupendous. Many seat reservations were made early today by persons living out-of-town.

Huntington (Ind) Herald Date?

BIG MOTION PICTURE FEATURE STARTS TONIGHT

Don't let any previous engagement cause you to miss seeing "The Birth of a Nation," which opens a three day's engagement at the K. of P. Theatre tonight with matinees on Friday and Saturday. There is an unusual demand for seats, and as this is the only place in southern Indiana where the films will be shown, many people from out-of-town are coming for it. Admittedly, this is the greatest moving picture of the age and it teaches a moral that all should be familiar with.

Huntington (Ind) Herald

THE BIRTH OF A NATION

To see Sherman's memorable march, the battle of Petersburg, Lee's surrender to Grant, the awful tragedy of Lincoln's death at Ford's Theatre, all of these and many others, see "The Birth of a Nation" for three nights, Thursday, Friday and Saturday at the Pythian Theatre. There are fully 5,000 wonderful scenes in this great spectacle, so different from anything yet ever attempted. This wonderful photoplay narrative is filled with tears and smiles, and it grips the hearts of the audience in a fashion that will never be forgotten. So eager has been the public to see this drama that standing room in all the larger theatres of the country has been sold at a premium several weeks in advance. Remember Thursday, Friday and Saturday.

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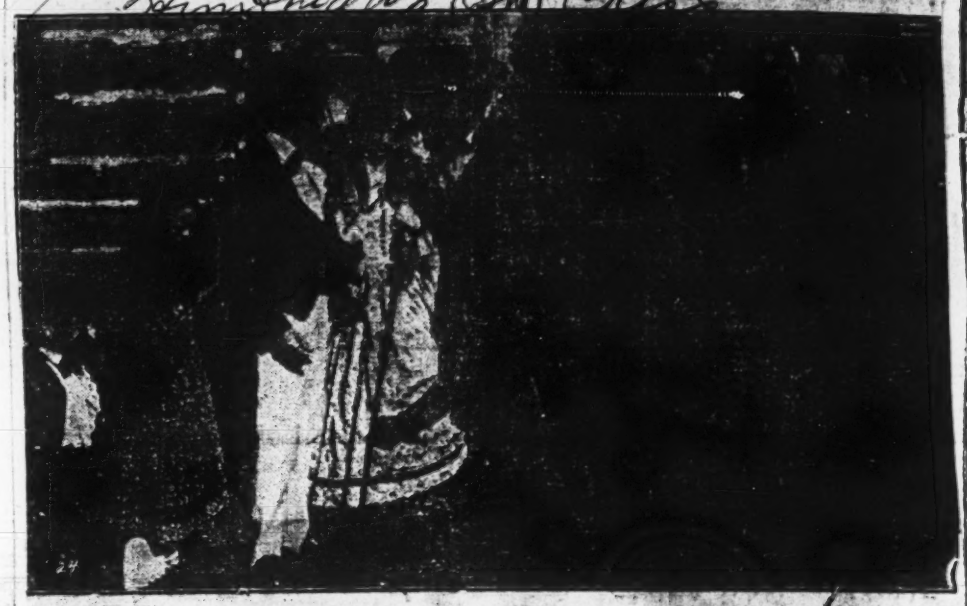
Huntington (Ind) Press



Scene from D. W. Griffith's "The Birth of a Nation" which will come to the Huntington theater April 2, 4,

Huntington (Ind) Herald

Lillian Gish in "The Birth of a Nation" at the Huntington theater.

HUNTINGTON HERALD

"BIRTH OF A NATION."

[illegible] extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a three-days engagement Monday evening at the Huntington theater. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of fifty people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 510 years of history and pictorializes the greatest events of the war between the states as well as those of Reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the president in Ford's theater and the succeeding orgy in the south—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered states. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of southern and northern sweethearts.

"BIRTH OF A NATION"

One of the [illegible] scenes in "The Birth of a Nation" coming to the Huntington theater shows Miss Elsie [illegible] ter of the "Great Commoner" [illegible] congress in Lincoln's [illegible] guitar to solace a wounded [illegible] cer in the Patents' Office [illegible]

"I haven't known you [illegible] the little confederate [illegible] Camerون' "but I have carried [illegible] about with me for years and [illegible] He displays a half-faded [illegible] type of the girl, a picture [illegible] given her brother and which [illegible] len into Ben's hands.

Soothed by her kindness, Ben [illegible] a rapid recovery. In the second [illegible] of the story, the scene of which [illegible] to South Carolina they are swept [illegible] in the dread time of the second [illegible] ern uprising. To portray the [illegible] er of northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as [illegible] Stoneman in this play.

Miss Gish is of the "golden [illegible] blonde type which makes for [illegible] graphic beauty. She is singularly [illegible] ful, and her features never lose [illegible] piquancy in in or outdoor scenes. [illegible] acting conveys sincerity as well [illegible] true feminine charm—at least [illegible] New York critics thought.

Both Lillian and Dorothy Gish [illegible] two being sisters) are the [illegible] actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. [illegible] took eight months to stage the [illegible] War and Reconstruction epic. [illegible] the Stoneman Reeve [illegible] scenes from the early war-time [illegible] the end of Reconstruction [illegible] marriage to Ben, Lillian Gish [illegible] hardly an idle moment.

Huntington (Ind) Herald

"BIRTH OF A NATION"

D. W. Griffith's mighty [illegible]

"The Birth of a Nation" will be [illegible] at the Huntington Theater, April [illegible] and 5, exactly as it is being [illegible] New York and several other [illegible] where it has made record [illegible] runs.

This new force in the art of entertainment is perhaps the [illegible] widely discussed production [illegible] made in America. It is shown [illegible] the greatest thing that has been achieved by one producer. [illegible] condensing the living events of [illegible] most strenuous periods of [illegible] history into an evening's entertainment of less than three hours [illegible] are not told about it, nor is your imagination tested by rhetorical [illegible] tions of what took place. Instead [illegible] see it by lightning flashes. [illegible] tory revived and shown in its [illegible] Some of the greatest names that [illegible] written large no the scroll of [illegible] country's fame appear on the [illegible] The players who enact the [illegible] studied the minute descriptions [illegible] these men both from photographs [illegible] intimate life studies and with [illegible] frame work they make these [illegible] ful characters live again.

Huntington (Ind) Press

Scenes from the Birth of a Nation. Huntington Theatre, April 2, [illegible]

A PPIL

April 1

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work In "The Birth of a Nation" Has Placed Him So High Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the trottery. The director enjoyed the compliment, but he did not tell the Boniface why he couldn't afford to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is chubby when off duty. He has written several short stories, but he is committed absolutely to the silent drama. He looks upon it as the youngest sister of the fine arts, and he hates censorship.

His Sense of Tone Colors.

The director has a fine appreciation of the tone and color of good music. He sees dramatic situations in blending of tone and color. It was this attribute which supplied the musical score to "The Birth of a Nation." In the tedious and torturing months when he was putting the finishing touches to this great production he correlated tone to every action and unconsciously hummed the several tunes and chords which now form a part of the wonderful score which Breil has synchronized so well to this stirring action. These notes were caught on the fly, as it were, by Breil while Griffith was working like a Trojan to finish his work and then blended into the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an [illegible] crack [illegible] has an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the foreglance was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in heredity, "The Escape," and made a virile thing of punch and power. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

April 1 — Greensburg Tribune

BIRTH OF NATION TO CLOSE TONIGHT

MIGHTY SPECTACLE WILL BE PRESENTED AT K. OF P. THEATRE FOR LAST TIME

"The Birth of a Nation" has been a big drawing card in Greensburg. There was a large attendance at the matinee at the K. of P. theatre this afternoon and a larger crowd is expected tonight.

It is not often that the people of a town of this size are given the opportunity of witnessing such a mighty spectacle as "The Birth of a Nation," and Manager Dunn has been receiving many compliments for bringing the monster production here. The music with the picture is alone worth the price of admission. The cast is one of the best ever assembled and the scenic effects are the most wonderful ever thrown upon the screen.

It will pay you to see "The Birth of a Nation." Here tonight at the K. of P. theatre for the last time.

The rapid strides of the motion pictures industry in comparison with the stage where the spoken drama flourishes is astonishing when you study the figures. Take the case of Griffith, the man who created "The Birth of a Nation." He draws a salary of $100,000 a year. There are few big combinations/of business in this extravagant age which can boast of more than one $100,000 per year man. The spoken stage is considerably over a one hundred years old in America. The "movie" has flourished about ten years. Yet there is a $100,000 man in the motion picture business. Who ever heard of a director in stageland who earned a salary of $100,000 or what is more important who ever drew that much regular money from any of the big producing firms?

April 1

TROY TIMES, TROY, N. Y

—Commencing to-morrow evening Proctor's New Theatre will once again have for its attraction D. W. Griffith's famous spectacle, "The Birth of a Nation." The engagement is for one week of twice daily performances. This historical drama has proved the greatest theatrical success of the present century. Over six million people have already seen it. As in New York, so in Boston, Chicago, Philadelphia and other large cities, its popularity is measured by months of continuous performances. The story, which commences with the coming of African slaves to America, pictures the Civil War with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historic scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world. There are more than 5,000 scenes and 200,000 historical details. The picture took eight months in the making and gave employment to 18,000 actors and 3,000 horses. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lew, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Jones, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, John McGlynn, Ernest Campbell, John French and J. A. Berlinger. A symphony orchestra of thirty will interpret the score.

April 1

SCHENECTADY GAZETTE.

PROCTOR'S.

With the two performances today, the return engagement of the D. W. Griffith famous war spectacle, "The Birth of a Nation," will be brought to a close. This will be the last opportunity the people of this city will have to witness this gorgeous production, which has already delighted millions of persons throughout the country. The elaborate presentation of this great masterpiece of motion pictures gives it the foremost place in screen productions, and to have missed seeing it means to have missed one of the biggest photoplays ever produced. The famous battles of the Civil war, the assassination of President Lincoln, the reconstruction period in the south following the great war, and the wild rides of the celebrated Ku Klux Klan, all are vividly portrayed, and at the same time, two pretty love themes are interwoven into this wonderful drama.

OPERA HOUSE.

Keep in mind the return engagement of that wonderful picture, "The Birth of a Nation," which Manager Pease has secured for April 14 and 15 at the opera house. This photoplay which startled the world made a great impression on the host of residents of this city and vicinity who saw it at the opera house three months ago and no doubt the attendance on the return date will be very large.

SUMTER DAILY ITEM, APRIL 1, 1916.

A Mother's Appeal to the President of the United States. Scene in "The Birth of a Nation, Academy of Music, 3 Nights Beginning Thursday, April 6th. Matinees Friday and Saturday.

THE SURRENDER OF GENERAL LEE AT APPAMATOX.

Scene from D. W. Griffith's spectacular production, "The Birth of a Nation," which will be seen for the last time at the Bradford theatre—April 5-6th. Matinee daily.

April 1

THE BRADFORD ERA.

THE BRADFORD THEATRE

Greatest Spectacle of Age, "The Birth of a Nation," Next Week.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Bradford theatre April 5-6th. There will be two performances daily, at 8:15 and 2:15 p. m.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York city where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eye witness of the actual occurrence.

Seat sale opens Monday.

OIL CITY PERRY.

SHOWS LINCOLN'S DEATH

Scene in Ford's Theatre One of Best Triumph of "The Birth of a Nation"

A play within a play is a bit of dramatic construction which has often been utilized by dramatists since the play became an institution. Perhaps the earliest and most prominent illustration of this constructive detail, as far as the English-speaking stage is concerned, is the player scene in "Hamlet" which Shakespeare uses as an effective part of the earlier development of his tragic plot.

Nothing of this sort has ever been revealed upon so pretentious a plan as is shown in David W. Griffith's mammoth picture drama, "The Birth of a Nation," which will return to Oil City, April 14 and 15. Griffith's scene is the representation in historic and dramatic detail of Ford's theatre, Washington, D. C., on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil war.

This scene is one of the most dramatic moments in a story full of astonishing for its thrilling action. The drama is a complete story within itself and yet is a vital part of the larger story which is covered in the larger plan of the spectacle. From a technical viewpoint is is one of the most remarkable achievements in the annals of the American stage.

In the language of motion picture production it is known as "a studio set." This means that it was built indoors and had to be specially constructed to give the desired effect. It is the largest interior set ever built for a motion picture story. The scene is, in minute detail, an exact reproduction of Ford's theatre as it appeared upon this historic occasion. Numerous authentic works upon the subject were studied to get the exact measurements and dimensions of the theatre. In this research the fundamentals were furnished by John Hay's "Abraham Lincoln, a History." It will be recalled that the writers were as secretaries to President Lincoln and were in close touch with the events of that period. A detail showing the thoroughness of the work is the picture of Booth's leap from the presidential box after he had fired the shot. The distance covered in this was 12 feet. This actor performed had to be carefully rehearsed in the scene and to get in the proper detail of his spur catching in the flag draped the box. This accounted for the fall which resulted in Booth breaking his leg. The leap takes just a second in the picture, but it had to be rehearsed time and time again and Raymond who played Booth before the picture was caught just as Booth did in his jump to the stage and rushed across the theatre, via way of the footlights. Walsh wore out three pairs of trousers at the knees before the right picture was caught. This will give one an idea of the difficulties of the leaps he made.

April 1

FORT WORTH RECORD.

"The Birth of a Nation" to Run a Week at Byers Opera House

Critics of art and music find as much in "The Birth of a Nation," returning to Byers opera house next week, to excite their sensibilities as do critics of the drama. The dramatic appeal, indeed, is reduced to a mathematical demonstration by the Griffith spectacle. No one who sees the frenzies of excitement that pass through the audience wave after wave can question for a moment the power of the production from the dramatic standpoint.

From the standpoint of the art of the landscape painter, Griffith must be accredited with achievements new in the world of the motion picture. It cannot be the camera alone that gives to the creation of Sherman's march to the sea an atmosphere, as the art critics term it, that differentiates the work of a painter from the work of a photographer. It is a power of selection and grouping that seems instinctive with Griffith and that no other producer possesses. Sherman's march is a work of genius as surely as are the vast military canvases of David.

The musical critic finds in the score of "The Birth of a Nation" the same qualities that make the Wagnerian operas so remarkable. His ear is delighted with the constantly recurring themes and motives so truly interpretive of the actions and passions of the personages involved.

And yet, with all the marvelous correctness and technical perfection, the art and the music are as simple and direct and stirring as are the dramatic qualities. Like all works of true genius, "The Birth of a Nation" is universally comprehensible. The "Iliad" of Homer is as easy to read as "Gulliver's Travels" and vice versa, Gulliver is as sure a stroke of genius as

"OF A NATION"

D. W. Griffith's master production, "The Birth of a Nation" will be the attraction at the O'Dowd Theatre, commencing an engagement of three nights on Monday, Tuesday and Wednesday, April 10th, 11th and 12th.

its sweep and power, it covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed

Gastonia (SC) Daily Times April 1

h matinees on Tuesday and Wed-day, 11th and 12th.

will be brought here in exact re-duction of the greatest attraction ch is now in New York where it broken every record of the Ameri stage. These achievements alone e aroused more comment upon the ject of this great story than was r devoted to a theatrical enter-e before.

he merest statement regarding e Birth of a Nation", leaps to su-latives before because there is no er form in which it can be written. ple facts in relationship to its elopments sound extravagant until have seen the production and by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.—Adv.

PERU DAILY CHRONICLE

eru, Indiana, [redacted] 1, 1916.

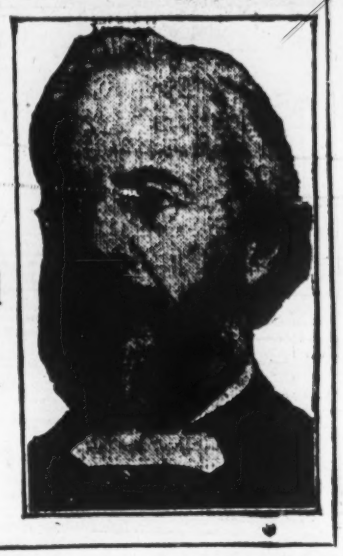
HE BIRTH OF A NATION.

new theatric art invented by W. Griffith in producing The of a Nation, coming to the Wal-heatre, April 6, 7, and 8, has d him to surpass by far any spectacle. Ben Hur and The Bird were supposed to be the vater mark of such productions. sink into insignificance beside pic of American history with 00 scenes, 18,000 characters, 3,-ers and 200,000 details, the re-eight months of tireless la-d the expenditure of half a dollars. The war plays of the uch Shenandoah, Held by the and Barbara Frietchie seem after seeing the splendors of rth of a Nation. In the Grif-ecatacle the scenes of sheer and strength are of Homeric r. The night riding of the x Klan looks like a company ging spectres sweeping along ulit roads. There is a pictor-sh in every scene.

realistic picture of history in ing is of untold value to both young. Besides the histori-th of this great spectacle the emotional throb of the re-story thrills the hearts of all. e supreme achievement of au-trionism in its new guise un-ed by the limitations of the

THE PERU JOURNAL

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

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SENTINEL, AMSTERDAM, N.Y., APRIL 2, 1916.

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ddin's Lamp Not In It With the Camera

s a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run U to Considerably Over $100,000 a Year and None Is Out of Her Teens.

EFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is a reporter's notebook sketch of events, and there is a sordid of money in it.

nk of three girls still in their who are piling up annual in- s of over $100,000 in the aggre- The girls are Lillian Gish, Mae n and Miriam Cooper, who play eminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

HERALD

BRADFORD THEATRE

"THE BIRTH OF A NATION."

David W. Griffith's epoch-making spectacle, "The Birth of a Nation" following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Bradford Theatre Wed. and Thursday. This work, partly from nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the price cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assissination of the Federal President; the harsh Radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendship between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again and in the role of romaneic hero; the piquant Northern girl Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where Nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's Theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina Legislature of 1870, are exact fac-smiles of the originals. Altogether, it is the first time in art-production that History in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the diapason of War, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the master's hall,"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitles the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the Clansman; Lilian Griggs as Elsie Stoneman, Miss Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gayle and Donald Crisp as Lincoln, Lee and Grant respectively, George Seigmann as the mulatto Lieutenant-Colonel of South Carolina; Walter Long as the renegrade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Ernest Camphell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture-machine operators, together with optical experts to readjust the theatre projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25 cents to $2 at the evening performances and 25 cents to $1 at the matinees.

Seat Sale Opens Tomorrow at 9 a. m. Adv.

FOR SALE—Baby chicks. Phone 8034 Rural. 277-3tc

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Yesterday was an important anniversary at Electra, marking the end of the fifth year since Clayco No. 1 Putnam, the well which in a way really opened up things at Electra, was drilled in. It was the first well north of the tracks and was also the first in the 1500 foot sand and after it came in, things began to boom vigorously at Electra.

The first well to be drilled in at Electra was No. 1 Waggoner, a Producers' venture, which was completed early in November, 1909. It became known that oil had been found there, but all details were closely guarded; several additional wells were started by the Producers on the Waggoner, and at the time of the drilling in of the Clayco well, there had been six completions on the Waggoner and one on the Bywaters.

Up to that time Electra had been a fairly prosperous rural community with a population of several hundred; so small a town that when Fowlkes, Texas appeared on the map with a

Bank of England.

The gold reserve in the Bank of England at the present time is estimated at about $225,000,000. There are other gold reserves of course, in the hands of other joint stock banks. One of the aims of the government is to prevent sovereigns going out of the country to keep up the reserve gold supply and to prevent the gold from reaching the enemy.

For the past six months, or even since the munition workers began to work night and day and draw great increased wages they have been melting gold coins melted for jewelry. This practice is said to have become especially noticeable in Birmingham, where many of the large jewelry manufacturers are located. There is no law against the practice of melting government moneys.

Hume Williams, a member of Parliament from Nottingham, who thinks the government ought to make it a punishable crime to melt sovereigns down to make jewelry, said:

"As the law now stands, a man c

ONE MAY BE FORGIVEN

every form of negligence save one, that of neglecting to assist in the beautifying of our local CEMETERY, by failure to erect a suitable stone.

All other cases of human forgetfulness may be forgiven and overlooked, but what can one say when we mark a grave for $5.00.

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SHERMAN'S MARCH TO THE SEA. A THRILLING EPISODE IN D.W. GRIFFITH'S "BIRTH OF A NATION", WHICH WILL BE SEEN AT THE BRADFORD THEATRE, APRIL 5-6—WITH MATINEES DAILY

e Birth of a Nation," Gigantic Spectacle of Civil War and Reconstruction Days, at Byers One Week Starting Monday Night

On its final tour of Texas this sea-n, "The Birth of a Nation" returns Byers opera house tomorrow night. e engagement this time will continue roughout the entire week. When W. Griffith's gigantic spectacle of i war and reconstruction days yed the Byers last November it yed for only three days. The rush seats was so great that two morn-g matinees in addition to the regu-afternoon matinees had to be yed, and still the theater was unable to accommodate the great throngs of amusement seekers. On the final night of the engagement the street in front of the opera house looked like political headquarters on the night of election and fully 2,000 people had to be turned away disappointed. It was because of this rush that "The Birth of a Nation" was booked this time for ay entire week.

The company presenting "The Birth o' a Nation" is identically the same in every respect that appeared here in lovember. No so much as a musician in the large symphony orchestra that travels with the organization has been changed. The engagement this time will, therefore, be of the nature of an extension of the former engagement.

This will be the last opportunity of people living in and near Fort Worth to see "The Birth of a Nation" this season. For, with the advent of warm weather, the organization is on its way back North. From Texas it goes to Oklahoma for a few weeks and then into Missouri.

War and hate are skillfully blended with love and romance in the telling of the story of "The Birth of a Nation." The gigantic spectacle is in 5,000 scenes that flit before the eyes of the spectator during the course of two and three-quarter hours, accompanied by a grand operatic score, fitted in a Wagnerian fashion to every incident of the drama.

Among the truly magnificent scenes of "The Birth of a Nation," whose like were never before exhibited in a theater in any form, are the battle of Petersburg, staged on a field five miles in extent, and involving 18,000 men in a startlingly realistic conflict; Sherman's march to the sea, culminating in the storming of Atlanta; an exact reproduction of Ford's theater, on the night of the assassination of President Lincoln, showing the crowded auditorium, the stage and the President's box and detailing every move of the saddest tragedy in American history; the session of the first South Carolina legislature elected under the influences of the carpet-baggers; and the thrilling rides of the Kuklux Klans, who rescued the South from terrors of degradation worse than death.

The romance of the "Little Confederate Colonel," Ben Cameron, with the northern girl, Elsie Stoneman, and that of unionist, Captain Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout "The Birth of a Nation." Never, in the most terrific scenes of the spectacle, is the romance based upon Thomas Dixon's "The Clansman," quite forgotten. In the battle of Petersburg, for example, the "little colonel" leads a thrilling charge against the command of his old school friend, Captain Stoneman, one of the brothers of Margaret Cameron falls a victim to war in Sherman's storming of Atlanta. Elsie Stoneman and her brother Phil are present in Ford's theater the night of the assassination of Lincoln. It is to save the honor of his sweetheart, Elsie Stoneman, that the "little colonel" leads the Kuklux Klansmen in the most sensational ride ever staged.

The spectacle is in two parts. The first half exhibits the salient events of the civil war, which came to a close at Appomattox fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy in Ford's theater live before the eyes of the spectator as vividly as did the actual events in the era depicted.

In the second half is shown the second uprising of the South. This time against the carpet-bagging regime. Horrors worse than those of war are enacted, and there springs up the "invisible empire" with its vast hordes of 100,000 men. The Aryan race is restored to its rights after a secret and terrible combat. It is in this half of the spectacle that Griffith tells for the first time accurately and vividly the true story of the Kuklux Klan.

In "The Birth of a Nation" Griffith utilized a full operatic score for the first time in its true relationship to the enlargement of his varied themes. It is the Wagnerian idea fitted to the screen drama, and the synchronization was so perfectly adapted to this story that it becomes a very important part of the epical form of the narrative. The score was arranged by Joseph Carl Breil, who will be remembered for his beautiful songs introduced into "The Climax." Mr. Breil spent months with Griffith while he was making the picture and caught his thematic ideas in snatches of tunes that Griffith would hum while he was working out his big dramatic ideas. Griffith, who had thoroughly saturated his mind with the history and traditions of the period of civil war and reconstruction, had not neglected the music, and his mind, which is perhaps the most poetical in the moving picture world today, found the old tunes of love and romance and war telling their part of the story. The finished score, as it came finally from the pen of Mr. Breil, is one of the most unusual ever devised. Persons around the theater who have seen the picture two or three times can readily follow the screen drama while in the lobby by listening to the music. Some enthusiastic music lovers have even expressed the opinion that the score is half the production.

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New Orleans (La.) 3/12

PICTURE IN FOURTH WEEK

"The Birth of a Nation" in Last Week of Its Record Breaking Engagement in New Orleans.

Owing to the insistent demands of the public and the tremendous business done in New Orleans by the great spectacle, "The Birth of a Nation," Manager Campbell has decided to keep the tremendous picture at the Tulane Theater another week. The Griffith masterpiece came here originally for two weeks, but Mr. Campbell had an option for two weeks more, and so many persons were turned away from the Tulane, unable to get seats, that he determined to exercise his option. But this will be the last week of the spectacle.

The Orpheum Theater promises another fine vaudeville bill this week, with a grand opera singer and a dramatic star sharing the place of honor. The singer is Mme. de Cisneros, late prima donna of the Chicago Opera Company. The dramatic star is Miss Julia Dean, best remembered for her work in "Paid in Full."

Tulane Theater.

Fourteen more performances of "The Birth of a Nation" will be given at the Tulane Theater this week, beginning with the matinee and night performances today, and the engagement of the spectacle that has swayed New Orleans from tears to laughter will be brought to a close Saturday night. Except on Monday and Tuesday, hundreds were turned away at each performance last week, and three weeks of capacity business seems to have served merely as an introduction to the big film-and-music offering.

Upwards of 70,000 persons have witnessed "The Birth of a Nation" at the Tulane to date, and at the close of its four weeks' run next Saturday night the total attendance will not be far below 100,000. Never before has a theatrical offering exacted such heavy tribute from New Orleans, and never up to this time has an attraction commanding $2 for the best seats at night been presented for longer than two weeks. The Griffith masterpiece already has piled up a record that towers high above anything recorded in local theatrical annals, and the extension of its engagement for another week will widen the gap that separates it from the plays that have made up the Crescent City's regular theatrical fare.

Several special features calculated to bring the mighty historical epic within the reach of certain classes for whom it holds a strong patriotic and sentimental appeal will be introduced during the last week. Tickets entitling all Civil and Spanish war veterans, Sons and Daughters of the Confederacy, and teachers and students of the New Orleans schools, to a special price concession, have been issued, and can be had upon application at the box office. These tickets are good at the Sunday, Monday and Tuesday performances only.

Confederate veterans will be admitted free at the Monday matinee as guests of the New Orleans Rotary Club, and it is expected that hundreds of sons and daughters of the veterans will avail themselves of the special Monday prices mentioned above by accompanying the venerable warriors to the performance. Arrangements have been made by the Rotarians to have the best seats on the lower floor reserved for the veterans. A delegation of residents at the Soldiers' Home will be guests of honor, but a committee of Rotarians will be on hand to see that all wearers of the gray presenting themselves at the theater will be admitted free. Their bronze crosses of honor or any part of the Confederate uniform will serve as their identification.

The advance sale of seats for the remaining performances was begun Saturday, and the rush was the heaviest recorded since the opening of the first advance sale Thursday morning, March 9. But there still is a good selection for all performances, and early comers will experience no difficulty in obtaining seats of any particular price or location. It is well understood now that "The Birth of a Nation" is not a mere motion picture show, but a vast spectacle depicting the salient events of two stormy periods of American history. It is the South's own story of the war and reconstruction, picturized in 12,000 feet of film, and synchronized to a symphony score of rare beauty. The musical accompaniment is played by an orchestra of thirty, and, altogether, the services of fifty persons are employed in each presentation. Among the historical characters shown are President Lincoln, General Robert E. Lee and General U. S. Grant, and in the reproduction of the battle of Petersburg 18,000 men and 3000 horses are seen in action.

BIRTH OF A NATION
FOURTH WEEK at the TULANE

FROM "THE BIRTH OF A NATION"—SHERMAN'S MARCH TO THE SEA—TO BE SHOWN AT WICHITA THEATRE APRIL 10, 11, and 12

April 3 1916

THE BRADFORD ERA,

THE BRADFORD THEATRE

"The Birth of a Nation" Wednesday and Thursday with Daily Matinee.

The official biographer of David W. Griffith, the great motion picture producer, asked for some data and got the answer that "he was born in Kentucky, that he grew up in a house like most boys; started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat."

Strangely reticent about his personal affairs, the creator of "The Birth of a Nation" (when you know him) has one of the most interesting personalities in the world.

Few men owe more to their parents than the famous director does to Brigadier General Jacob W. Griffith and Mrs. Mary Perkins Griffith. The father held distinguished command in the Southern army. He died when D. W. Griffith was but a lad, nevertheless the sixth sense of military strategy that the boy inherited and the vivid depiction of Civil War campaigns that General Griffith used to tell have remained ever with the son. Mrs. Griffith, the mother, was David's best friend. She gave him a good education, schooled him in the old-fashioned chivalry of Kentucky, and watched his welfare and progress with a whole-hearted love and devotion. Mrs. Griffith lived long enough to see her son achieve fame.

He wanted to be an actor or a dramatist, but he did not quite know which. A stock company director named Oscar Eagle gave him his first job at Macauley's theatre, Louisville, from which post he drifted to New York and alternated between playing parts and writing plays. The row of a new playright is hard to hoe, so after one of the early partly successful attempts young Griffith attached himself as utility actor at $5.00 a day to the Biograph studio. Soon they were taking small scenarios from him, and when one of the directors got sick they allowed Griffith to make a one reel picture. His new ideas of the "close up," "fade out," "switch back," and "parallel action," revolutionized the technical side of photographic acting. His choice of talent in this field was likewise almost uncanny, so that in five years time he developed a majority of the motion picture actors and actresses who are justly eminent today. Furthermore, he had the literary sense and beside using the stock dramatic material of the routine motion picture director, he invaded poetry, fiction and standard literature for his subjects. The union of these three diverse talents, together with marvellous executive ability, made him the greatest motion picture director in the world

Bradford Era April 3

D. W. GRIFFITH,
Producer of "The Birth of a Nation" to be seen at Bradford Theatre Wednesday and Thursday, April 5-6.

THE ILLINOIS STATE JOURNAL SPRINGFIELD APRIL 3

"BIRTH OF A NATION" AGAIN DRAWS CROWDS

GRIFFITH SPECTACLE TO SHOW IN CITY THREE MORE DAYS.

Griffith stupendous film spectacle, "Birth of a Nation" at his opening performance yesterday at the Chatterton theatre on its return engagement was welcomed by large crowds both at the matinee and night performances. It is believed that the production will duplicate the great record made when it was shown in Springfield the first time, when crowds were turned away from each performance.

Special inducements to students have been made by the management of the Chatterton during the engagement of the "Birth of a Nation." One price of fifty cents will be made to students, so that every school pupil in Springfield can have an opportunity of witnessing this great feature.

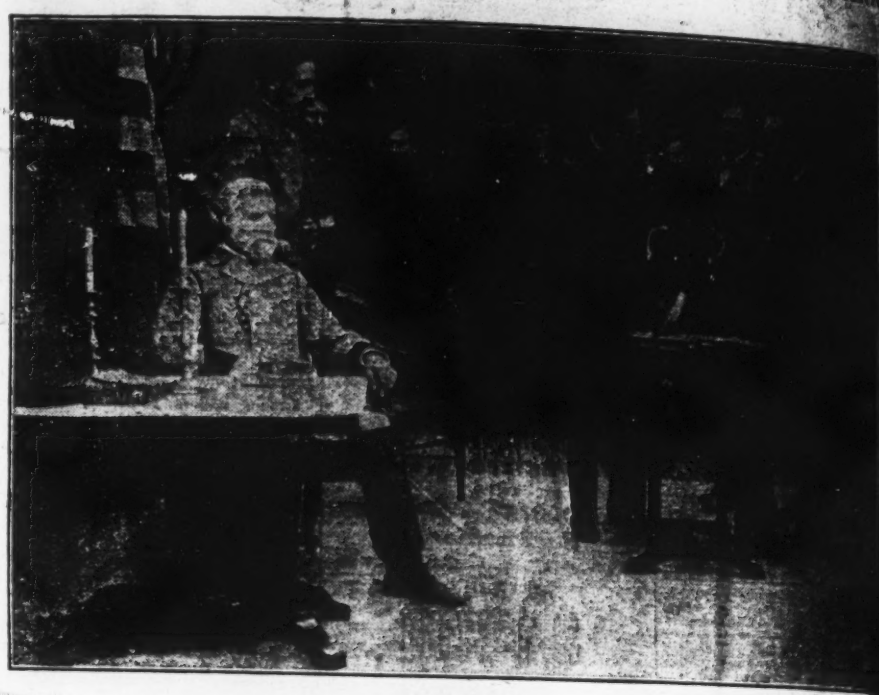
The same company and the same orchestra, which is the original New York orchestra for the production are again with this picture.

The story of the film is known by almost everyone in Springfield. It is based on the Civil war for most of the first part culminating in a victory for the north. The assassination of Abraham Lincoln is shown at the close of the first part. The second part deals with reconstruction days in the south and based on Thomas Dixon story, "The Clansman."

The musiv for the picture alone is well worth the price of admission. A twenty piece orchestra ably handles the music written for the picture by Carl Joseph Briele. Many of the different selections played have been hummed and whistled since the production was here the first time.

The "Birth of a Nation" will be presented today, tomorrow and Wednesday. Two performances will be given daily. One matinee and one night performance. Those wishing desirable seats are urged to make their reservations early, as large crowds are expected from out of the city during the local engagement.

THE SURRENDER OF GENERAL LEE AS SHOWN IN "THE BIRTH OF A NATION" AT CHATTERTON



"TURN OF THE ROAD" IS LYRIC OFFERING

VIRGINIA PEARSON, BOBBY CONNELLY AND OTHERS ARE STARS.

BARRYMORE FINE IN "LOST BRIDEGROOM"

SHOWED TO CROWDED HOUSES AT EACH PERFORMANCE YESTERDAY.

H. B. WARNER AT CHAT IN "THE BAIDE

GRIFFITH PRODUCTION ST WHO MADE "JIMMY ENTINE" FAMOU

APR 3 1916

FORT WORTH RECORD

THE PET SISTER IN "THE BIRTH OF A NATION"

Miss Mae Marsh.

Mae Marsh, who plays the little pet sister, Flora Cameron, in "The Birth of a Nation," lives near Los Angeles, Cal. One day she went with her older sister, Marguerite, who is also a film actress, to the studio of D. W. Griffith. Mr. Griffith glanced carelessly at the little, ugly, freckled-faced child, and saw something in the wistful, pathetic face that arrested his attention. The little girl smiled, and Griffith saw there were tears back of the smile. He took a fancy to the girl instantly and gave her a small part in a picture he then had under way. Under his guidance, the little girl has developed into the most appealing actress in the entire length and breadth of the phantom stage. She can put more feeling into a smile or a little twitch of the lips than a novelist can in a whole chapter of feminine psychology. In "The Birth of a Nation," little Miss Marsh, without any apparent effort, brings the handkerchiefs from the pockets to the eyes of the strongest man. There seems to be no effort to act—just a little bit of feminine woe that nobody can withstand.

SPRINGFIELD NEWS-RECORD

LARGE CROWDS SEE "BIRTH OF NATION"

D. W. GRIFFITH'S MASTERPIECE IS AGAIN SHOWING AT CHATTERTON

In plays of the modern drama, it has often been proved that the representations of historical events always were the most popular in the opinion of theater-goers. This is emphasized in "The Birth of a Nation," one great spectacle of the new dramatic art.

The picture showed to great audiences at the Chatterton theater Sunday, when it started its return engagement of four days at the theater. It will also be shown matinee and night, today, tomorrow, and Wednesday.

D. W. Griffith, author of "The Birth of A Nation," brought forth the most impressive drama that has ever been seen by the American public. All critics concede that. That he exhibited great wisdom in selecting for his subject the history of the Civil war has never been questioned. It is the most grossing page in the history of this country, and the picture clearly shows to be.

When the production was seen here at its previous visit to the Chatterton theater, many persons who witnessed it were suprised at the stupendous spectacles which were staged. It is being shown here this time identically the same as before, with the same big New York orchestra. In fact, the same organization in every detail is handling the picture on its return visit.

ILLINOIS STATE REGISTER

FAMOUS FILM IS CROWD MAGNET

"THE BIRTH OF A NATION" DRAWS CAPACITY HOUSES

Sunday Appearances Are Greeted By Throng—Returns Engagement Offers Same Orchestra and Accompaniments as First.

"The Birth of a Nation," which early in January played an engagement of fifteen performances at the Chatterton theatre, returned to the North Sixth street playhouse yesterday and was greeted with a capacity audience in the afternoon and a heavy attendance in the evening.

The film, orchestra and other things is just the same as during the previous engagement. After hearing the opinions of the spectators who attended the matinee and night performances it is safe to say Griffith's masterpiece brings more pleasure and amusement the second time than when seen for the first time.

This gigantic photo-spectacle will remain at the Chatterton theatre until Wednesday night, with daily matinees. The advance seat sale is large. Special excursions will be operated on several roads. The C., P. & St. L. has a special train from Havana tonight, while the B. & O. offers special rates from Pana and intermediate stations Tuesday night. The other roads and the traction system will handle the delegations with special equipment.

"The Birth of a Nation" was produced by David Griffith, and some of the points of the story follow:

Poet-Leader Dreams.

Among our fathers lived a poet-leader who dreamed a new vision of humanity—that out of the conflicting interests and characters of the thirteen American states, stretching their territories from the frosts of the north to the tropic jungles of Florida, there could be built one mighty people. For eighty years this vision remained a dream—sectionalism and disunity the grimest realities of our life.

Lord Cornwallis, the British commander, had surrendered at Yorktown, Va., to the allied armies of the kingdom of France and the original thirteen states, by name—New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Virginia, Maryland, North Carolina, South Carolina and Georgia. Through seventy-five years of growth and conflict these states clung to their individual sovereignty, feeling with jealous alarm the slow but resistless growth of a national spirit within the body of the Federal Union. This new being was stirred at last into conscious life by Daniel Webster's immortal words—"Liberty and Union, one and inseparable, now and forever!"

A Nation is Born.

The issue, which our fathers had not dared to face—whether the State or the Union should ultimately have supreme rule—was joined in 1861 over the problem of the negro.

The South held with passionate conviction that we were a republic of republics, each state free and sovereign. The North, under the leadership of Abraham Lincoln, held that the Union was indestructible and its sovereignty supreme.

Until Lincoln's day the right of each state to peaceful secession was scarcely disputed, north or south. New England had more than once threatened to withdraw long before South Carolina in her blind rage led the way.

And yet unconsciously the new being within had grown into a living soul, in the mortal agony of four years of civil war and eight years or more horrible reconstruction, a nation was born.

The Play's Message of Peace.

If this graphic presentment serves no other purpose its message for universal peace marks it of great importance. Morally and educationally it establishes the futility of armed conflict. A member of the senate of the United States expressed the following sentiment:

"Anyone contemplating war should see this picture," added the senator. "I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years."

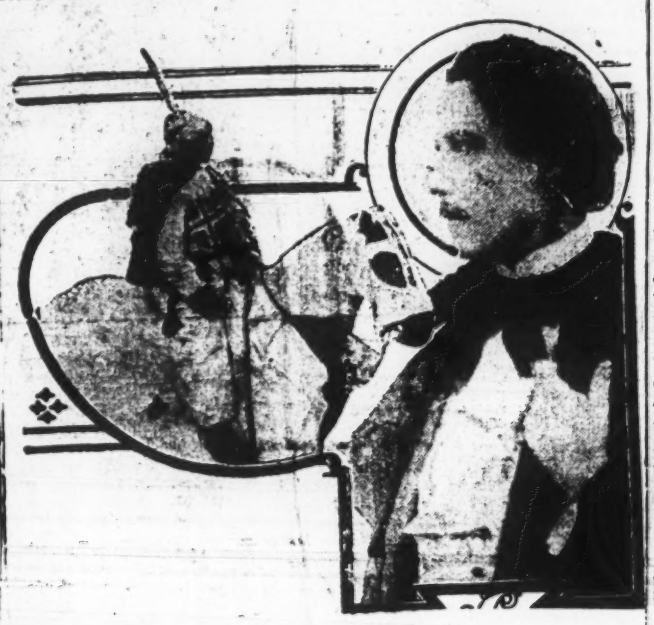
Great care has been taken not to glorify battle. Even the music stops in its motif of glorification to sound the note of terror and desolation which is the real truth of war.

Armies seldom settle disputed questions of state. But where they accomplish this much, in the wake of conflict, arises newer and more terrible questions. But for the hatred engendered in the civil war, the suffering of the reconstruction period never would have been known.

DAILY TIME, FLORENCE, S. C.,

"THE BIRTH OF A NATION"

A great deal of a film comedy is horse-play, but David W. Griffith in "The Birth of a Nation" which comes to the O'Dowd Theatre, Florence, for three nights beginning Monday, April 10th., with matinees Tuesday and Wednesday, proves that refined comedy is a big laugh-maker and pleases people better than the old style crude methods.



One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure re" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkardly moving about in habiliments to which they are unaslustomed.

ORANGEBURG, S. C.,

GREAT PLAY OF FILMDOM HERE TONIGHT

No other industry in the same given time ever grew as rapidly in America as the business enterprises that are commonly classified as motion picture industries. In capital invested and financial returns from those inventions the moving picture is now the fifth greatest combination in America.

The thing began as a five cent enterprise. In ten years' time it has steadily grown until today great institutions all over the land are devoted to the manufacture of moving pictures. Millions are invested in some of the finest theatres in the world. Hundreds of thousands find employment in the different branches of the work. Even high finance has taken notice of the once lowly "movie" and films are now a common stock for dealings on the great exchanges of the country. The one man who has done more than all others to dignify the new form of art is David Wark Griffith, whose tireless energy and art are responsible for the first $2 moving picture "The Birth of a Nation." It is estimated that before this great production has exhausted its earning capacity it will be seen by ten million people in America. Later on it will exceed these figures in the other countries of the world. It is conservatively estimated the big attraction will ultimately earn over eight million dollars. Not a bad income on an original investment of $500,000. This prospect stamps "The Birth of a Nation" the greatest piece of theatrical property the current century has brought forth if not the greatest winner of all ages.

This wonderful photoplay will be presented at the Academy of Music this evening, and again tomorrow and Wednesday. The advance sale has been greater than for any attraction ever booked at the Academy and the audience will be made up of, not only of local theatregoers, but visitors from the cities and towns in this section of the state.

TIMES-PICAYUNE, MONDAY, APRIL 3,

"THE BIRTH OF A NATION" BEGINS ITS FOURTH AND LAST WEEK HERE

With two hundred or more Confederate veterans in attendance as guests of the New Orleans Rotary Club, the Monday matinee performance of "The Birth of a Nation" should establish a new record for enthusiasm at the Tulane. The veterans will attend in full uniform, assembling in the arcade at 1:30 p. m. to obtain their tickets from a committee of Rotarians who will be on hand to receive them. Each will be admitted on his Cross of Honor.

It was a happy thought on the part of Benjamin C. Brown, the president, and other active members of the club, in arranging the theater party for the wearers of the gray. Only they can appreciate the realism of the scenes shown in the Griffith masterpiece in which they themselves were actors more than fifty years ago. As many of the veterans at the Soldiers' Home who are physically able will be brought to the Tulane this afternoon in a special car. Special rates have been arranged for the wives and daughters of the veterans, and, in fact, everything has been done to give the Monday matinee the aspect of a real Confederate reunion.

Seats are selling fast for the fourth and last week of the record-breaking run of "The Birth of a Nation" in New Orleans.

Gathering of the Ku Klux Klan, "The Birth of a Nation," Opera House, Monday and Tuesday, April 10-11. Matinee Tuesday.

When David W. Griffith started the outdoor staging of the Civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at the Grand, April 10-11, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen.

Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State.

The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all its cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

April 3

THE SUMTER DAILY ITEM

Big Battle at Petersburg. Big Scene in D. W. rGiffith's "The Birth of a Nation," Academy of Music, 3 Nights Beginning Thursday, April 6th. Matinees Friday and Saturday.

April 3

HISTORICAL ACCURACY [illegible] "THE BIRTH OF A [illegible]

Among all the film actors [illegible] historical characters in "The [illegible] of a Nation" spectacle to be [illegible] the Wichita Theatre, April [illegible] and 12 Howard Gaye and [illegible] Crisp have received the most [illegible] ments on the faithfulness of [illegible] work, the one as General [illegible] Lee and the other as General [illegible] Grant.

The picture shows Gen[illegible] surrendering to General Grant [illegible] Wilmer-McLean mansion at [illegible] ttox Court House, Va., April [illegible] It is a most faithful reproduc[illegible] all of the personages in the [illegible] historic scene and of the minute [illegible] tails of the action.

It is well known that many [illegible] porters of the defeated Confe[illegible] wished to prolong the struggle [illegible] means of a guerilla warfare [illegible] to that used by the Boers towards [illegible] close of the Anglo-Boer war [illegible] fact John Wilkes Booth supposed [illegible] in killing President Lincoln [illegible] would have the support of the [illegible] on a new struggle. But Grant [illegible] was of a digerent temper. He [illegible] fied that the South had been [illegible] in a fair struggle on the [illegible] battle and that prolonging the [illegible] ing would merely add to the [illegible] and miseries endured by its [illegible] Therefore after the Battle of [illegible] Forks, he opened negotiations [illegible] Grant and on the morning of [illegible] 9th under the building [illegible] of an Appomattox orchard [illegible] termined the terms of peace [illegible] were formally written down [illegible] Wilmer-McLean house in the [illegible] noon.

Lee had dressed for his [illegible] the occasion with great care [illegible] on the contrary jacked his [illegible] dress and appeared in the [illegible] and dusty jack boots of the [illegible] campaign. Strangely enough Gen[illegible] al Lee had no pencil to write [illegible] A pocket ink stand and pen [illegible] lent by an officer of the general [illegible] and it was with these that the [illegible] toric document of surrender [illegible] written. Afterwards an effort [illegible] made to arrest and indict Lee [illegible] treason, but Grant, who had [illegible] nobility of character and be[illegible] had fulfilled to the letter [illegible] surrender obligations, [illegible] any such disgraceful [illegible] great event.

Southern Plantation Scene in D. W. Griffith's The Birth of a Nation, which comes to the Wallace, April 6, 7 and 8th.

THE BIRTH OF A NATION

D. W. Griffith's The Birth of a Nation is decidedly the most remarkable spectacle ever presented in America. It will be seen at the Wallace theatre next Thursday, Friday and Saturday. Petersburg and Atlanta, Appomattox and Ford's Theatre, the foot hills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's The Clansman and The Leopard Spots, it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the local theatre at every performance.

TIMES, AMSTERDAM, N. Y.

April 13, 14 and 15.

e new theatric art invented by
d W. Griffith in producing "The
h of a Nation," coming to the
terdam Theater for three days,
l 13, 14 and 15, with matinees
Friday and Saturday has enabled
to surpass by far any spectacle.
n Hur" and "The Blue Bird"
e supposed to be the high-water
k of such proportions. They sink
insignificance beside this epic
American history with its 5,000
es, 18,000 characters, 3,000 rid-
and 200,000 details, the result
ight months of tireless labor and
expenditure of half a million
lars.

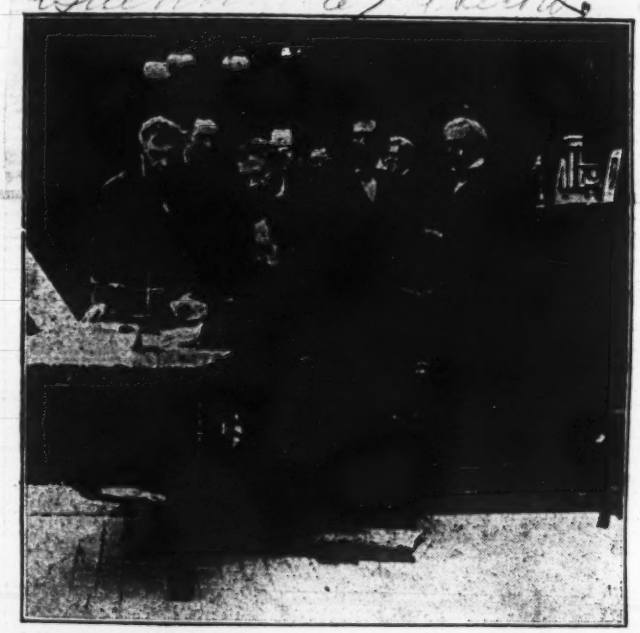
The war plays of the stage such as
henandoah," "Held by the enemy"
d "Barbara Freitchie" seems tame
er seeing the splendors of "The
rth of a Nation." In the Griffith
ctacle the scenes of sheer beauty
d strength are of Homeric grand-
r. The night riding of the Ku
ux Klan looks like a company of
nging spectres sweeping along
moonlit roads. There is a pic-
al punch in every scene.

This realistic picture of history
the making is of untold value to
th young and old. Besides the
torical worth of this great specta-
the constant emotional throb of
romantic story thrills the hearts
all. It is the supreme achieve-
of modern histrionism in its
w guise untrammelled by the lim-
tions of the theater.

The sale of seats will open at the
eater box office on Monday, April
th, and the prices will be 25c to
.00 for the evening performances.
ail orders will be received if ac-
mpanied by check.

Bradford (Pa) Era 4/4

In "The Birth of a Nation," Bradford Theater Monday and Tuesday, April 13-14.



President Lincoln signing the call for 75,000 volunteers. A dramatic scene in "The Birth of a Nation," Laird opera house Wednesday and Thursday, April 13. Matinee Thursday at 2:15.

Dallasville (Pa) Herald 4/14

Joseph Henabery as Lincoln in "The Birth of a Nation," Opera House, Monday and Tuesday, April 10-11. Matinee Tuesday.

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectable, "The Birth of a Nation," was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small, but interesting detail of the president reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington, April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation," showing the war president, is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious states. After the deed was done and the attending company departed, he slowly buried his face in his hands as in prayer.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tried to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the leader of congress calls with a proposal to deal harshly with the south for its rebellion. "I shall treat them as if they had never been away," is Lincoln's gentle answer. Then, two or three days later comes the awful tradegdy in Ford's theatre, Washington, when southern hopes of clemency are blasted by the Assassin Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.

Dunkirk N.Y. Evening Star 4/4

"The Birth of a Nation,"
great deal of film comedy is
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habiliments to which they are
omed.—Advt.

OIL CITY BLIZZARD,

Bradford (Pa) Era 4/4

"MOVIES" AND THEATER.

OPERA HOUSE.

"The Birth of a Nation."

Manager Pease has secured for his patrons a return engagement of this wonderful picture for Friday and Saturday of next week, April 14 and 15. It is the largest and most important production of a decade, yet not a word is spoken throughout the two hours and 45 minutes' performance. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the Southland. Some faint idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor drama" cost half a million dollars.

SENTINEL, AMSTERDAM, N. Y.

"The Birth of a Nation."

An early attraction at the Amsterdam Theater will be D. W. Griffith's wonderful production "The Birth of a Nation," which begins its engagement on Thursday, April 13. This mighty spectacle has turned the theater records of America topsy-turvy. It holds the long distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not so much history as it is drama and romance in a new form of expression with an operatic accompaniment, in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothing like it was ever seen before. Nothing its equal is likely to be accomplished again until D. W. Griffith has time to select another theme for his genius of expression.

The sale of seats opens at the theater box office on Monday, April 10. Matinee prices 25c to $1.00; evening prices 25c to $2.00.

Hazelton (Pa) Plain Spy

"The Birth of a Nation."

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a two days' engagement next Wednesday evening at the Laird opera house. The first-class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "armies" of the theatric boards. He shows 5,000 scenes in place of four or five far-flung battle lines of many many miles, and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 200,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process, the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of out-door nature, his marvelous quiet yet effective playing the entire gamut of romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art-form of drama-spectacle with music.

New Orleans La. 4/4

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"

MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

THIS HISTORICAL PHOTOPLAY OF RECONSTRUCTION IN THE SOUTH IS NOW BEING SHOWN AT THE ACADEMY OF MUSIC

Orangeburg Paper

Film Play At Academy Great One

The initial presentation of D. W. Griffith's wonderful film play, "The Birth Of A Nation," was seen at the Academy of Music last evening by a crowded house. For about three hours the audience sat spellbound with the wonderful spectacular photoplay the scenes of which were so true to the days of reconstruction so well remembered by many who sat in the audience. The production was the most stupendous ever offered the theatregoing public of this city and the words of praise which were heard in connection with the play were loud and numerous. From a time prior to the civil war, on through the four years of that terrible struggle, and though the horrible days of reconstruction which followed, the picture true to the facts of history portrayed the leading events which went to make up the true historical facts of that time.

The picture was loudly applauded from time to time. In fact the applause was more vigorous at times than has ever been heard at the Academy at a production of any kind.

The orchestra of fifteen pieces plays music which synchronized with the picture.

The play is one which should be seen by all. It is a masterly production well worth the praise which has been given by the press and public throughout the nation.

Wichita Times
Wichita Falls Texas 4/4

"BIRTH OF A NATION" GIVES STRIKING CONTRA

A well known artist visiting D. W. Griffith's Los Angeles studio recently remarked on the film director's most uncanny gift of contrast. "Griffith," he said, "groups his figures like an artist in color rather than like a stage director. I don't know whether he studied perspective, composition, harmony or not, but anyhow his pictures to my mind have the quality as those of the great artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scene of war and peace in "The Birth of a Nation." The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by contrasting two stages with rising ground near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the first stage, then comes the hollow and finally the more remote features of the background. The second or more remote distance is the ultimate distance fading into blackness, contrasting with the gaudy robes and uniforms of many nations are used, but the effect is light and gossamer like the joy of a fiesta in the Land of Flowers.

In striking contrast is the treatment in "The Birth of a Nation" of the contrasting theme of misery of war. Wan children and figures are selected. That from of many lands and nations are suggestive of grime and squalor. Some of the lean emaciated are bare to the waist. Many women are strewed about the piled up victims of the war. Arms are raised in entreaty to heaven. Bodies, legs and arms are were shreds of human flesh inextricably used. Utter despair itself upon that picture and radiates from the other methods of making it a clever artist to nickname it "human salad." But that is what impresses the spectator with the mighty thought the emotional appeals in the wonderful bizarre effects.

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Riches and Fame First, Then She'll Get Married

arsh, Young, Beautiful, Beloved of Film Fandom, Says he'll Wait Till She's Thirty, Anyway, Before She Acires a Husband.

W do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and do it till you are middle aged, ry and rear a family, releas- from your grasp and finding quiet, secluded country home? bad, you say, for some book- dual who isn't attractive any- hasn't a chance at the sweets But utterly preposterous for the gods have favored with and talents, vivacity and

ell. Now I give you three s to who has laid out this am for herself. No, it's not professor of mathematics; ter on "The Parallelism Be- orphology and Characterol- even a suffragette; but a y young person by the name arsh, idol of 2,000,000 screen girl who figures so thrilling- Birth of a Nation," running e through the landscape and ff the cliff to escape her pur-

Busy For Love Affairs.

Little Mae Marsh, the blue golden haired, the adored, ed, the pursued. The girl id Griffith calls the Bern- e movies because she puts rical temperament into ten than lots of 'em do in ten The girl who has no "up mer, no airs, no egotism, no boots, no lip rouge. time old question of per- d the stage is still up for those of the opposing side not to see Miss Marsh if ent on keeping up their argument, for at the first after a minute's conver- one must recognize that om California is the rep- loving, lovable, earnest, e sister immortalized in s great civil war play. In ce, she is scarcely older even now, when she is ng distance of her twen-

he same dignity that just g prinness and that same and vivacity, that same repression and expression that make the girl of the dorable and that go so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Expects Wisdom Later.

"In order to be successful in any money earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Jimmie would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been, "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now the very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

She is still frail looking and still slender, but graceful as a fawn and with some of that pretty creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets she is being interviewed, when she is not constantly reminded by the whispers and stares of passersby that she is a heroine of the films, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she finds herself acting.

"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the picture work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But"—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though my work is really nothing more than play to me, because I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is"—hastily—"provided I can continue to live in California.

"I wrote Mr. Griffith that Rockefeller has nothing on me."

Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago, when I was sixteen. The first work that won recognition for me was Appleple Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Toleerance.' It is not quite certain what it will be called. I am a mother of the same age I am now, twenty, and it is being taken over again after we worked on it a year. Mr. Griffith wasn't satisfied with it. He is the most wonderful man, a genius. We players call him father. He calls us children."

The conversation shifted, [illegible] faith, finally to faith in prayer.

"When I have prayed for anything I have always gotten it," again Mae Marsh was seriousness itself—"provided I was good."

Florence (SC) 4/8

"THE BIRTH OF A NATION"

The general character of "The Birth of a Nation," which comes to the O'Dowd Theatre, Florence, for three nights beginning April 10th, with matinees Tuesday and Wednesday, is of necessity sober and sombre. It represents a critical period in the history of the States. It pictures the times that "tried men's souls" and is not to be approached with levity. It is not a comedy, unless the word comedy be used as it was by Dante and Balac. It is simply a truthful picture of the times it portrays, and there was little of a comic nature in those days. Yet there is comedy in D. W. Griffith's filmed spectacle, comedy of the most delicate sort, but comedy nevertheless.

A typical Southern home is shown where all is of good cheer. War's alarms have not yet disturbed its serenity. A young Northern lad is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds there is pure comedy. A few months later they are destined to die on the field of battle, enemies, but clasped in each others arms.

Then there is shown the young daughter of the old Southern family: almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Later is seen her tragic end, when to save herself from a fate worse than death, she jumps to her death from a high cliff. Comedy that ends in tragedy, but comedy nevertheless.

Again there is a scene in "the negro quarters" where the negroes are "showing off" for amusement of the Northern visitors. They dance the music, buck and wing, and other steps to the tune of "Turkey in the Straw."

When the Cameron's are besieged by a mob frenzied negro soldiers, in the cabin of two Union soldiers a time when tragedy looms over the scene like a dread spectre, the audience goes into convulsions of laughter when the faithful old negro mamy hits a negro soldier on the head with a billet of wood. And so through it all there are bits of the lighter shades of life in striking contrast to the more sombre scenes. And that is what makes "The Birth of a Nation" such a truthful picture of the times, for tragedy follows comedy ever.—Adv.

Lillian Gish as Elsie Stoneman in "The Birth of a Nation," Opera House, Monday and Tuesday, April 10 and 11. Matinee Tuesday.

One of the most effective minor scenes in "The Birth of a Nation," coming to the Grand opera house Monday and Tuesday, April 10 and 11, shows Miss Elsie Stoneman, daughter of the "Great Commoner," who led congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole [illegible] era is the task of Miss Lillian [illegible] Elsie Stoneman in this play.

Miss Gish is of the "golden [illegible] blond type which makes for [illegible] graphic beauty. She is [illegible] graceful and her features [illegible] their piquancy in in [illegible] scenes. The eyes before the [illegible] are most expressive. The [illegible] veys sincerity as well as true [illegible] charm—at least so the New [illegible] thought.

Both Lillian and Dorothy Gish (two being sisters) are [illegible] actresses of the studio where [illegible] Griffith, director of "The Birth of a Nation," does most of his work. It took eight months to stage the war and reconstruction epic. [illegible] Stoneman figures in [illegible] scenes from the early war [illegible] end of reconstruction and [illegible] riage to Ben, Lillian Gish had [illegible] an idle moment.

Bradford (Pa) Era — 4/5

A BIG BATTLE SCENE IN "THE BIRTH OF A NATION," BRADFORD THEATRE, APRIL 8-9-10. MATINEE DAILY.

R 4/5

OIL CITY BLIZZARD,

"The Birth of a Nation."

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen on return engagement next Friday and Saturday, April 14 and 15.

Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil war and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly ideal quality of its own which stamps it as a masterpiece of genius. Its enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the state, and the prospects are that it will crowd the local theater at every performance.

New Orleans (La) Times Picayune 4/5

Tulane Theater.

Teachers and students have been conspicuous in the audiences at the Tulane Theater since the opening of the record-breaking engagement of "The Birth of a Nation." The line of waiting patrons has been virtually unbroken since the first week, and while it has included playgoers of all ages and types, there has been an unusually large number who are not classed as regular theater patrons. Many students have come with textbooks under their arms. It is this strong appeal to all classes that has made "The Birth of a Nation" a wildfire success everywhere.

FORT WORTH RECORD. APRIL 5, 1917

Wizards of Silent Drama

MAE MARSH—
As Flora Cameron, in "The Birth of a Nation," at the Grand Theatre, April 12, 13, and 14th.

...ed in "The Birth of a Na...
...tion."

...Marsh, who plays the role of ...meron in "The Birth of a ...which comes to the Academy ...for three nights, matinees ...y, April 6th, matinees Fri...Saturday, is known all over ...try as the girl with a thou...es. Her remarkable rise ...tion in the motion picture ...Maude Adams holds in the ...drama is due to the marvelous ...in which D. W. Griffith, the ...producer, has stalled her ge...and brought out every latent ...

Miss Marsh has only been in ...two years but she has already ...the top of the ladder. A few ...ago she came to the Griffith ...watch her older sister work. ...raw and undeveloped but ...keen eye saw great possibili...eath the surface of her anx...and mobile countenance. He...a half-grown girl for a work ...finishing and he adapted her ...has the most likable role in ...thousands of characters that ...the Griffith masterpiece. The ...oyous note of youth in the ...markable drama the film has ...dded.

...lenced actors always have a ...praise, sincere and emphatic, ...little lass who plays the young ...this appealing story. This ...a girl can express almost any ...the feminine mind can group ...played tombys and heroines, ...ptive girls and athletic girls. ...t frightens her when Griffith ...ting. Today her face is better ...than any actress in the world ...is the pet of movie fans in ...arter of the globe.—Adv.

...TH OF A NATION"

...Can be Used Only for the Performance For Which They ...Sold.

...ets for "Birth of a Nation" can ...d only for performance and ...old. Do not make a mistake ...umber on tickets now on sale.

...34—Thursday night.
...35—Friday matinee.
...36—Friday night.
...37—Saturday matinee.
...38—Saturday night.
...ormance at matinee starts at ...m.; night performance 8:15 p. ...atrons are requested to be in ...seats on time, so as to get ...and not disturb others.

...chita Falls
...Times
...4-

...AN'S MARCH TO SEE ...IN "BIRTH OF A NATION"

...the most wonderful of the ...wonderful scenes pictured in ...Birth of a Nation" is that ...erman's march in the ...rning of the city of Atlanta ...if you can a view of a ...valley extending for miles ...y between the hills. ...this valley in struggling ...or lack of formation, is the ...of General Sherman. The ...extensive that the soldiers ...t little larger than ants. ...otograph is so clear that ...each man is perfectly ...

...and then a puff of smoke ...return fire ...ildings. Now and then ...in evident retaliation ...bullet from its ...f human ants ...wriggling its way ...towards its goal ...ta is reached. Whether ...of the city was ...y or whether the ...s of accidental arson ...f the time fall to ...was sacrificed to the ...conflagaration ...ctured in "The Birth of a ...at one can almost ...and hear the cries of the ...people as they flee ...

...r lives. Few ...to save household ...their haste ...and the hated Yankees ...s they rush ...hildren, an endless ...fear and ...

...nan's army has ...through the ...Another link ...chain that shall ...y to the stake. ...n made in the ...to end at ...with the surrender ...a wonderful ...Nothing like it ...on the screen ...ount of ...to stage such a ...

OIL CITY BLIZZARD,

"The Birth of a Nation."

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OIL CITY DERRICK

"THE BIRTH OF A NATION."

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation" is almost appalling—at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil war and the horrors of reconstruction are made to live again and the nation reborn is apothesized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of 50 years ago. 1t

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"

MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

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Miss Gish, when a mere child, [illegible] fame on the stage as a dancer and [illegible] came a member of the ballet in [illegible] Sarah Bernhardt's production [illegible] was introduced to D. W. Griffith [illegible] ducer of "The Birth of a Nation," [illegible] Mary Pickford. Mr. Griffith [illegible] recognized her talent and [illegible] moted her in picture after picture [illegible] til he finally cast her in her present [illegible] of the Northern heroine in "The Birth of a Nation."

eat Scenic Production Will Appear at Wallace, April 6, 7 and 8th.

Many of the critics who have been rnest in their exactions of Ameri- dramatists announce their belief t D. W. Griffith has "put over" the at American play at last. Mr. ffith's wonderful spectacle drama, he Birth of a Nation," referred to unique offering at the Wallace ater, April 6, 7 and 8th, with mati- s Friday and Saturday.

For many years American drama- s wrote able plays of particular

ene from "The Birth of a Nation" at the Wallace Theater, April 6, 7, 8.

es, cities or localities, ranging "Alabama" to "The Henrietta" from "Way Down East" to "The t Divide." But no one man ed to grasp the whole spirit and s of America until David Wark ith picked a suggestion for his e out of Dixon's "The Leopard's " and the "Clansman" and start- develop it.

remarkable thing about Mr. th's plan is that words (except eaders and titles) did not enter it. Perhaps words had cramped r than aided previous fictionists dramatists. At any rate, he re- d speech by music, and the old- oned stage action and scenery by ictorialized action of thousands ayers in the great Out-of-Doors. ef, he staged the great battles, gles and critical events of 1861-70 under natural conditions as nearly as possible similar to the original.

The results of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music and mechanical effects in to a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting 2 hours and 45 minutes, it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh,, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton, and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

Mail orders will be received now if accompanied by money order and self-addressed stamped envelope.

The regular box office sale will start Monday, April 3rd.

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run U to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is st a reporter's notebook sketch of tual events, and there is a sorth end of money in it.

Think of three girls still in their ens who are piling up annual in ses of over $[illegible] in the [illegible] ne. The girls are Lillian Gish, Ma arsh and Miriam Cooper, who play e feminine leads in D. W. Griffith's [illegible] etch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his sole direction. Mae Marsh is that rare and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and lovely far beyond the reach of her eighteen years.

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Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the sullen blonde of Lillian Gish.

AMSTERDAM EVENING RECORDER 4/6

"The Birth of a Nation."

The next attraction at the Amsterdam theatre will be D. W. Griffith's mighty spectacle, "The Birthday of a Nation." The engagement begins on Thursday, April 13 and is for three nights and two matinees, Friday and Saturday.

This is the great production which is still making a record run of over 600 performances in New York city where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of a half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of forty travels with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.

The sale of seats opens at the theatre box office on Monday morning and the prices for the matinees are 25c to $1.00; evening prices 25c to $2.

SUMTER DAILY ITEM 4/6

"The Birth of a Nation."

Optical experts responsible for the perfect results of "The Birth of a Nation" projection at the Liberty Theatre, New York, have arrived in Sumter and started work at Academy of Music. The same scientific methods will be used in "The Birth of a Nation" engagement here. To the rear of the orchestra stalls, masons have laid a concrete base, above which steel workers have built a steel framework for the picture booth, thus assuring the picture machines' perfect rigidity and steadiness. The experts have measured to fractions of an inch the exact distance required for perfect focusing. They have likewise selected by means of eye-tests those locations in the house which will afford an optometrically perfect view of the film spectacle. Such seats are in the centre and rear of the ground floor and command $2 prices. Never before in the history of the theatre has minute scientific adjustment of this sort been attempted. Its complete success in New York shows the marvelous progress of picturized drama from the status of a toy to the eminence of an art. "The Birth of a Nation" will be seen at the Academy of Music for three nights beginning Thursday, April 6th. Matinees Friday and Saturday.—Advt.

Greenville (S.C.) Piedm. 4/6

Miriam Cooper as Margaret Cameron in D. W. Griffith's "The Birth of a Nation" coming to Laird opera house Wednesday and Thursday, April 12-13. Matinee Thursday at 2:15 p. m.

ry Walthall as Leader of the Ku Klux Clansman in "The Birth of a Nation," Academy of Music, Three Nights, beginning Thursday, April th. Matinees Friday and Saturday.

"THE BIRTH OF A NATION"

EYES THAT REGISTER ON THE SCREEN.—THE PICTURE SENSATION OF THE TIMES.

"Three little maids from school," eighteen, nineteen and twenty—are the heroines of "The Birth of a Nation" because their eyes register on that elusve strip of celluloid known as film, Mae Marsh, Lillian Gish and Miriam Cooper are the "Three Little Maids." It was David W. Griffith who discovered this talented trio. He first gave them a searching eye examination as carefully as an optician might do. After he had assured himself that their eyes would register he took up for him the easy task of teaching them to act. That part was more easy, for after all he did not want them to act but to be natural.

The important thing is that they got heir big chance because their eyes registered. Why it is that some people's eyes "take" better than others cannot be explained. It s an elusive thing that the cinema camera requires of its objects. Poets might rhapsodize over the most beautiful eyes in the world and yet those very eyes might not register on the screen Many a prominent stage star has been a failure in pictures for this very reason. The camera is merciless. It has no respect for histrionic reputations. It has been said that for an actress to acquire the technique to play Juliet she must be so old that it is difficult for her to look the part. To be Juliet on the screen one must have youth. The camera will not stand for shams.

That is why Griffith makes his own stars. In three principal feminine roles in "The Birth of a Nation" he had to have youth. That is why he took Mae March and Lillian Gish and Miriam Cooper. They had youth and beauty and soul. Griffith did the rest, and so today the "Three Little Maids" are drawing salaries that sound fabulous—more than $100,000 in the aggregate.

This picture appears at the O'Dowd Theatre for three nights, beginning Monday, April 10th., with matinees Tuesday and Wednesday.

Indianapolis News 2 Tribune 4/6

"THE BIRTH OF A NATION."

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," to be at the Wichita Theatre April 10, 11 and 12, was coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a Spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the war President, is of Lincoln's signing the call for 75,000 volunteers. Around him are his Cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious States. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

After the Appomattox surrender the is exhibited in his granting of a pardon. As this scene opens, the gorgeosuly uniformed diplomatic representatives are being received by the President. They then depart and he turns to a plain middle-aged woman dressed in sombre black, who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appotomax surrender the leader of Congress calls with a proposal to deal harshly with the South for its rebellion. "I shall treat them as if they had never been away!" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theatre, Washington, when Southern hopes of clemency are blasted by the assassin Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

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DARLINGTON THEATRE

3 Nights, beginning Thursday, April 13

Matinees Friday and Saturday

Seats now selling at Witcover's Store **Phone**

PERU DAILY CHRONICLE

Peru, Indiana, April 6, 1916.

The Birth Of A Nation.

Great Moving Drama Starting at the Wallace Tonight and Running Three Nights.

A play within a play is a bit of dramatic construction which has often been utilized by dramatists since the play became an institution. Perhaps the earliest and most prominent utilization of this constructive detail as far as the English speaking stage is concerned is the player scene in Hamlet which Shakespeare uses as an effective part of the earlier development of his tragic plot.

Nothing of this sort has ever been revealed upon so pretentious a plan as is shown in David W. Griffith's motion picture drama The Birth of a Nation, which comes to the Wallace theatre for three days starting tonight. Griffith's scene is the reproduction in historic and dramatic detail of Ford's theatre, Washington, D. C., on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil War.

This scene is one of the tense dramatic moments in a story that is astonishing for its thrilling action. The drama is a complete story within itself and yet is a vital part of the entire story which is covered in the larger plan of the spectacle. From a technical viewpoint it is one of the most interesting achievements in the annals of the American stage.

In this research the fundamentals were furnished by Nicoloy and Hay's "Abraham Lincoln, a History." It will be recalled that the writers served as secretaries to President Lincoln and were in close touch with the stirring events of that period. A detail showing the thoroughness of the work is the picture of Booth's leap from the presidential box after he had fired the fatal shot. The distance covered in this leap was 12 feet. The actor playing Booth had to be carefully rehearsed in this scene and to get in the important detail of his spur catching in the flag that draped the box. This accounts for the fall which resulted in Booth fracturing his leg.

This entire scene of Ford's Theatre was the most difficult of all to take except the big battle scenes immediately preceding it. These being in the open the camera men were not hampered by demands of accuracy to the minute extent that they were in taking this important interior. As stated the night was a gala one to celebrate peace. Everybody of note was on hand and the women were dressed in the height of fashion. The men in the audience included famous generals and statesmen who had just written their names into history. The play was "Our American Cousin" with Laura Keene playing her farewell engagement in Washington. * * When it came time to take the pictures many in the audience remarked upon the wonderfully realistic effect. They said the actress simulated Mrs. Lincoln's dress and appearance so wonderfully that she seemed to be living again over the scenes of that night.

Joseph Henabery, who portrayed President Lincoln was selected from 20 different players who were coached and prepared for the part before he was voted the one. Mr. Lincoln's appearance and mannerisms were carefully counterfeited even to the small, but interesting, detail of the president reach back for his cloak just a few minutes before Booth attacked him.

The entire scene was laid out upon a carefully arranged ground plan down to a copy of the decorations of the house. This explains the clean cut manner in which it is all reproduced. The scene also fixes the time accurately and contradicts the general impression that the fatal shot was [illegible] stage. As near as [illegible] allies by any [illegible] such an inhuman method of war- [illegible] d continue to assert its right to [illegible] ation, and added that Germany [illegible] many never could be starved into submission.

The chancellor declared that Germany has amply shown her power, and that the allies were deceiving themselves when they believe that Germany is weakening.

THE PERRY JOURNAL.

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Amsterdam Th.
Pictured - 4/7

That Register on the Screen.

"Three little maids from school," sixteen, nineteen and twenty are the heroines of "The Birth of a Nation" which will commence an engagement at the Amsterdam Theatre, April 13-14-15th, because their eyes register on that elusive strip of celluloid known as a film. Mae Marsh, Lillian Gish and Miriam Cooper are the "Three Little Maids." It was Davis W. Griffith who discovered this talented trio. He first gave them a searching eye examination as carefully as an optician might do. After he had assured himself that their eyes would register he took upon for him, easy task of teaching them to act. That part was easy for after all he did not want them to act but to be natural.

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The mother's appeal to Lincoln, a tense moment in "The Birth of a Nation," coming to the Laird opera house Wednesday and Thursday, April 12-13. Matinee Thursday at 2:15 p. m.

PEORIA STAR, FRIDAY, APRIL 7

MAJESTIC.

"The Birth of a Nation."

The Majestic theatre was again filled to the doors yesterday afternoon and evening with audiences eager to see and applaud the wonders of D. W. Griffith's wondrous spectacle, "The Birth of a Nation" and the return engagement of the play promises to be quite as brilliantly successful as the original performances.

The tremendous war scenes in the first act lose none of their impressiveness with a second seeing of their glories. The scene showing Sherman's march to the sea, with its thousands of men pouring down through the valley between the peaceful green hills, is one that once seen can never be forgotton. Somehow it seems more overwhelming today than when the writer first glimpsed its splendid, solemn beauty.

The same is true of he second part with its tragic drama of the reconstruction period. Not only do the climaxes gain in emotional appeal at a second view, but many minor portions overlooked at first, stand out vividly against the background of the narrative.

Pictorial Review 4/7

Seats

March to the Sea, an Episode in "The Birth of a Nation," Opera House, Monday and Tuesday, April 10-11. Matinee Tuesday.

no one would have a few years ago is of D. W. Griffith's tion," as a regular a playing to absoa $2 scale. "The is indeed more ly 100 persons are echanical effects the nureeling of its 12,000 feet of celluloid; yet not a word is spoken from the stage during the two hours and three quarters' performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil war history and of Ku Klux Klan days with a love story based on Thomas Dixon's "The Clansman." The battle scenes, engaging thousands of combatants drilled with the well-known Griffith, clan and realism, are particularly effective. After seeing it some optimists are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences. Certainly the "indoor drama" cannot henceforth hope to cope with the photoplay, so far as spectacular features are concerned.

Dr. Parkhurst On "The Birth of a Nation"

By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the delirium of liberty so new and [illegible] that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it [illegible] upon the negro as he was then it is a compliment to the [illegible] of to-day. An exhibition of [illegible] might not have been [illegible] forty years ago. But [illegible] change with the passing of time.

The battle scenes which [illegible] has depicted are of surpassing power and realism. Every [illegible] must experience a certain [illegible] ification that just at the time [illegible] ghastly horrors of carnage [illegible] brought so closely home to us. It is one thing to read about the [illegible] the killing and the corpses. It is another thing to have them [illegible] pressed before the eye, [illegible] demoniac fury that [illegible] close range. A well written [illegible] tion of a battlefield allows the [illegible] and the occasion to be [illegible] features of magnificence, [illegible] ism of the contestants and [illegible] the victors. On Griffith's [illegible] see the real thing. There [illegible] nificence, no glory, but [illegible] ity and stark butchery [illegible] with the sense of man's [illegible] man. It makes war [illegible] devilish. It covers an [illegible] son to all who have been [illegible] by those who have decl[illegible] naked hideousness of war [illegible] drapery.

There are also scenes of [illegible] dignity and beauty done [illegible] artist's hand—the signing [illegible] ident of the proclamation [illegible] teers which marked the end of [illegible] regime, the surrender of Lee to [illegible] and the assassination of the [illegible] in Ford's theater.

The tender affection in which Lincoln is held was manifested [illegible] way the great audience received [illegible] scene of a heartbroken southern [illegible] er pleading with him for her [illegible] tenced to death as a guerilla [illegible] eye was dim with tears in the [illegible] gling hush that fell on the [illegible] What might not our country have [illegible] saved had the problem of reconstruction been left to the great heart [illegible] one man who compassed within himself the resources of the [illegible] experience, breadth and sympathy [illegible] Abraham Lincoln!

"The Birth of a Nation" has [illegible] qualified approval.

April 9 1916

THE HUNTINGTON HERALD

Huntington (Ind.) Press

Aladdin's Lamp Not In It With the Camera

A Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

Scene from D. W. Griffith's "The Birth of a Nation" which comes to the Huntington for three days starting Monday evening, April 3.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is a reporter's notebook sketch of events, and there is a sordid of money in it.

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"THE BIRTH OF A NATION."

D. W. Griffith's master production, "The Birth of a Nation" will be the attraction at the Huntington commencing an engagement of three days on Monday, April 3, with a matinee Tuesday and Wednesday.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 27,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

Mail orders will be received now if accompanied by money order and self addressed stamped envelope.

The presentation in this city will be exact in every way as shown at the Majestic theatre, Fort Wayne, including a symphony orchestra of twenty and all incidental scenic effects.

The regular box office sale will open at the theatre at 9 o'clock Saturday, April 1.

"THE BIRTH OF A NATION."

There has been appearing in this city, at the Tulane Theater, for over a week a moving picture production —"The Birth of a Nation"—which has attracted attention throughout the country, and which has been the subject of long and animated discussion and criticism in the press. It seems somewhat strange that this picture should have been shown first in the North, whereas its scenes are laid almost exclusively in the South and tell of the events that left indelible marks on this section and so greatly influenced and directed its developments ever since. It is probably best that the North should first see the Southern side of the Civil war and of reconstruction, in the most striking manner in which it can be presented. The written word can tell much; the picture is often even more impressive and appealing to many; but nothing can tell of the past better than moving pictures, which enable the looker-on to see events just as they occurred. They will always be accepted as one of the best teachers of history.

"The Birth of a Nation" tells the story of the Civil war—the heroic struggle the South made, and the sufferings it endured—and tells of its recovery from the ruin and desolation that the war left behind, when bitterness sought to destroy its civilization. It was, perhaps, best, in the results accomplished, that these pictures should have been shown first in the North, as they produced a profound effect in that section and corrected many false ideas that prevailed there. There was much opposition at first to this production, on sectional and other grounds, and various efforts made to prevent the production or to require the cutting out of many scenes; but it was soon made evident to all that the pictures were valuable, interesting and instructive and they were generally shown throughout the country.

They have now come to New Orleans, the capital of the South, and are showing at the Tulane. They have been seen by thousands already, and will probably be seen by thousands more, as they will remain as long as the public is interested in them. The scenes they depict—dating back forty or fifty years—have not been witnessed by many persons. No history of that time has been written—certainly none for Louisiana—and of those incidents that occurred away from the South, no one can, of course, know anything. Yet these incidents are a part of American history, which we all want to know—the destruction of the old regime, the building up of a nation on new lines. While there is the vein of a love story running through the scenes, they are mainly historical, telling the conditions in the South during the decade following the secession of South Carolina. President Lincoln and his cabinet, the assassination of Lincoln, the surrender at Appomattox, the first session of the Reconstruction Legislature of South Carolina, carry stories we should all see and fully understand. The story of the South, its defeat and revival, could not be better presented than in this series of pictures, and in no better way can the lessons of history be taught or public interest better aroused in its study.

New Orleans Times-Picayune 4/9

Tulane Theater.

Children from the McDonogh Schools Nos. 15 and 31, numbering upwards of 300, witnessed "The Birth of a Nation" at the Wednesday matinee. In addition to the public school students, there was a group of tots from Kingsley House and when the small enthusiasts joined forces, they set up a mighty din. It was one of the noisiest audiences that has witnessed the Griffith masterpiece during its record-breaking engagement at the Tulane. The demand for seats shows no slackening, as the spectacle nears the end of its fourth week, and the management of both the theater and the film are in a quandary as to how long the engagement should be continued. When it was announced a week ago that this week would be the last it was thought that four weeks would give New Orleans its fill of "The Birth of a Nation" but it has become evident that there are still many thousands who either have not seen the spectacle or who wish to see it again.

4/2

EVENING RECORD, GREENVILLE, PA

Ku Klux Klan.

The Ku Klux Klan which forms such an interesting part of D. W. Griffith's great production "The Birth of a Nation" was organized as a secret and social band in the state of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third word Klan was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. In subsequent years when the Klans went forth to put down the desperadoes who swarmed down from the north to grab everything in sight in the south the riders adopted the emblem of the fiery cross which the Scotch Highlanders had long used as a call to battle in the early days of wars in their native land. "The Birth of a Nation" comes to the opera house Wednesday and Thursday, April 12 and 13, with a matinee Thursday at 2:15 p m.

Florence (SC) Times 4/7

"THE BIRTH OF A NATION"

One of the most effective minor scenes in "The Birth of a Nation" coming to the O'Dowd Theatre, Florence, for three nights commencing Monday, April 10th., with matinees Tuesday and Wednesday, shows Miss Elsie Stoneman, daughter of the "Great Comoner," who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office Hospital.

"I haven't known you long," says the little Confederate Colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in in or outdoor scenes. The eyes, before the camera are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the [redacted] actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. It took eight months to stage the civil war and reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

"BIRTH OF A NATION" DRAWS LARGE CROWD AT WALLACE THEATRE

"The Birth of a Nation" which was shown on the screen at the Wallace Theatre Thursday night was beautiful. The theatre was packed from one end to the other by persons who have been waiting for months to see what is termed the most wonderful photo-play production ever produced.

"The Birth of a Nation" will be at the Wallace Friday and also Saturday and the attendance Friday night is expected to reach the capacity of the house. Many persons from out of town attended Thursday night's show.

(True Vigil Florence Sty)

MAJESTIC.

"The Birth of a Nation."

The Birth of a Nation, D. W. Griffith's historical drama opened a four day return engagement at the Majestic theatre yesterday afternoon. A large crowd patronized the first day's pictures of the civil war time. With the Birth of a Nation is the huge, thirty piece orchestra, the largest that has ever been sent out with any picture.

The issue, depicted in the drama, whether a state or the union should be supreme, is the nucelus around which the play is built. The south held that they were a Republic of Republics, each state being free and soverign. The north, under the leadership of the Great Emancipator, Abraham Lincoln, held that the union was indestructible, and its soverignty supreme.

Henry Walthall, as Colonel Ben Cameron of the southern army, takes the leading part and opposite him is Elsie Stoneman, which role is taken by Lillian Gish. In the secondary roles are, Hon. Austin Stoneman, played by Ralph Lewis and Dr. Cameron, played by Spottiswoode Aiken. The Stoneman family of the north and the Cameron family of the south are close friends, until the great civil war takes place in 1861.

Ben Cameron, with his two brothers enlist in the southern cause while Phil Stoneman, played by Elmer Clifton, with his brother enlist in that of the north. Ben and Phil are the only members of the family to remain after the war. Col. Cameron, is injured in the war and Phil Stoneman, who recognizes his old friend of the north, saves him from death and removes him to the northern hospital where he is cared for by Elsie, his sister. A love springs up between the pair, that is culminated in the final reckoning.

Then follows the death of President Lincoln, at the Ford theatre. Austin Stoneman, a great leader in the senate, comes into power, following the death and seeks to place the negro on equal footing with the whites of the south.

Negroes are given vote and are elected to power, headed by Silas Lynch, a mulatto as lieutenant governor. Then comes the persecution of the whites, which causes the death of "Little Colonel" Cameron's sister.

A feeling of animosity is aroused, at which Col. Cameron is at the head. Through his leadership, the Ku Klux Klan is brought about, which attempts to down the negro in the south. Their forces are increased to 400,000, and by repeated attacks they are victorious, only after taking the life of Silas Lynch, who is at the head of the negroes.

Much applause was given as reward to the great scenic productions of the most prominent battles during the war, and the works of the Ku Klux Klan. The play will continue four days, ending Sunday night.

...n Cooper as "Margaret Cameron," in The Birth of a Nation Sumter, ... Nights, Beginning Thursday, April 6th. Matinees Friday ... Saturday.

SENECA KICKER, "THE CRANBERRY PAPER,"

Coming Next W...

D. W. Griffith's master production "The Birth of a Nation" will be the attraction at the Old City Opera House April 14 and 15, Matinee and Evening at 2:15 and 8:30.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict, 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansman. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

THE BIRTH OF A NATION.

THE EPIC OF SOUTH'S REGENERATION AND THE RE-ESTABLISHMENT OF CIVILIZATION.

A Graphic Picture of the Darkest Day in the South's History and the Heroic Assertion of Anglo-Saxon Love for Law, Order and the Safety of Home and Family—It is a Triumph of Moving Picture Making, But its Real Greatness is its Fidelity to the Verities of History.

The Birth of a Nation, the greatest historic moving picture drama ever produced, was presented in the Opera House last night to an audience that filled it almost to its seating capacity. Every reserved seat was sold, but, strange to relate, there were a number of vacant seats in the general admission section. The fact that these seats were not taken must have been due to some misunderstanding, for there are hundreds of people who wanted to witness the performance last night but did not make the attempt to gain admission, the report having gone abroad that the house was sold out. The reserved seats for the matinee this afternoon and for tonight are practically sold out at this writing, only a few scattered seats remaining unsold, but the general admission for both performances today is unsold. Reserved seats for matinee and evening tomorrow can still be obtained, and the usual section for general admission remains unsold. As a matter of fact, the general admission seats give as good view of the picture as any in the house and those who have been unable to obtain reserved seats should take advantage of the general admission to see this great picture.

The Birth of a Nation is not a romantic drama, nor a historical novel picturized, but the history of the most momentous period of the South, reproduced with all the vividness of reality and an accuracy of detail that brings back to the men and women of the older generation, who lived through those trying and desperate days, the heart throbs and the heartaches of the bloody years of war and the darker and more hopeless years of reconstruction.

The years that have passed so swiftly in the rebuilding of the South on the ruins of a proud and opulent industrial system that had been the labor of the hearts, hands and brains of a proud and cultured people from colonial days to the great war, have to a great measure healed the wounds and calloused the scars left by the weapons of honorable enemies on the field of battle, and by the talons of the horde of harpies that over-ran this section after Appomattox. But the tale of those days is history and the wrongs the South endured, the oppressions its people suffered and the outrages inflicted upon them by those who were temporarily in power and who used that power with a vindictiveness and a malicious cruelty unexampled in the history of the English speaking people, can never be forgotten, though it may be the Christian and patriotic duty of Southerners to forgive the oppressors of the South. The Birth of a Nation is so true to history that it is an epic of the regeneration of a down-trodden people and the re-establishment of a racial civilization, when all but pride of race and the unbreakable courage of the Anglo-Saxon had been lost—even when hope of better days in the future had all but been abandoned. To the North and its people the Birth of a Nation may be a revelation, or some of the historically ignorant may even regard it as an exaggerated romance, but to the South it is a wonderfully impressive and deeply touching recital of a story that is the proudest heritage of the race. The Birth of a Nation shows how a people and a country lifted themselves from darkness into light by their own exertions and by their fearless and desperate disregard of every personal danger in the defense of their women, their homes and their civilization.

The older people know the story from sad personal experience, those of middle age, have faint childhood recollections of the dark days that tried men's souls, and have heard from the lips of their parents what reconstruction and its terrors meant. But the children of today know nothing and have heard little of the details of that darkest page in the history of their State—our people have turned their faces toward the light and since Wade Hampton's day and the strenuous times of 1876 and 1878 have tried to forget and forgive the many wrongs they suffered and have not impressed upon their children the fact that their fathers and grandfathers paid a great price for the peace and safety that this State now enjoys. Therefore it is well that such a delineation of the story, as is presented in Griffith's great film should be seen by all the younger generation of the South. The picture will refresh the memories and recall old dangers braved, perilous adventures undertaken and worthy achievements to the minds of the Confederate veterans and the survivors of the Ku Klux Klan and they will be inspired to recite the tale to their grand children. The picture rightly interpreted will be an inspiration and those who neglect the opportunity of seeing it will regret it.

Parade of Ku-Klux in Photo-Play "Birth of a Nation."

Wichita (Falls Tex.) Times 4/7

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving picture came the Aladdin lamps took a fairy story. As present it is less a reporter's notebook sketch of actual events, and there is a good deal of magic in it.

Think of three girls still in their teens who are adding up annual incomes of over $100,000 a year. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his ideas carried out triumphantly by girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive charm which her Irish ancestry bestowed upon her. Griffith brings it out to striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the most type of ideal on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a little schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

Those two girls between them earn over $1,500 a week and have contracts with the big producing firms in film land, which means they earn these salaries for fifty two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the bewitching shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

MAE MARSH IS "FLORA" IN "BIRTH OF A NATION"

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation" at the Wichita Theatre beginning Monday is a prodigy of filmdom. In fact it would sound extravagant to quote the praises of her by the film experts who declare her to be the best find of the last thirty months in this wonderfully advancing art.

The young girl who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear holding with the merry, merry was at last promised her. While awaiting this, she decided one day to sneak behind big sister to the motion picture studio where the latter was employed. The tall director, Mr. Griffith saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for slavey parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a biddy in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit with the possible exception of Henry Walthall, playing the hero, had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field, the chances are ten to one that he will mention her name. The ugly duckling is at last a swan.

Columbia (Penna) Herald 4/7

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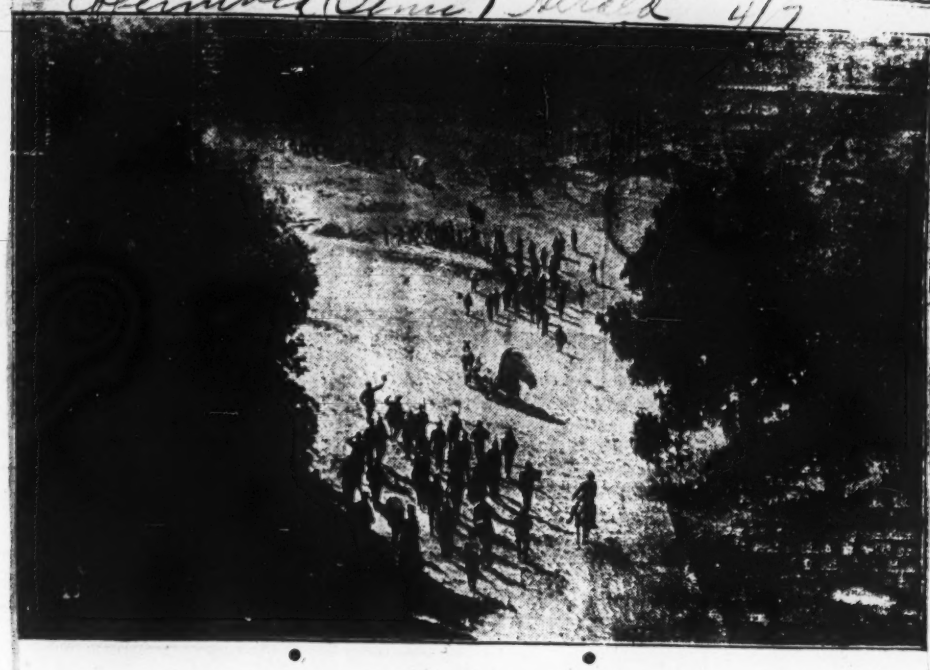

Scene from 'The Birth of a Nation" at the Grand Thursday, Friday and Saturday

"Birth Of a Nation."

One of the most effective mu... scenes in "The Birth of a Nation" coming to the Grand Theatre, April 13, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln' time, playing a guitar to solace a wounded rebel officer in the Patent Office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

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Both Lillian and Dorothy Gish (the two being sisters), are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. It took eight months to stage the Civil War and Reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of the reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

Kittanning (Pa) Times 4/8

Scene in ":The Birth of a Nation"—Wick Opera House three nights beginning Monday, April 17. Matinee Tuesday and Wednesday

Franklin (Pa) News 4/8

"BIRTH OF A NATION" SUNDAY

Owing to the large demand of Peru and Miami county people who have not witnessed Henry W. Griffith's great spectacle, "The Birth of a Nation," which has been appearing at the Wallace Theatre for the past three days, Messrs. Scott and Loomis have prevailed on the management to extend their engagement one day, consequently this great production may be witnessed again Sunday evening.

Peru is particularly fortunate in getting this production for Sunday, for in Logansport, Marion, Muncie, Kokomo and other towns near this size the engagement has been limited to three days.

The company carries with them stage managers, carpenters, electricians, and a large orchestra, the company numbering about thirty people.

The company will go from here to Kokomo for a three days' engagement.

Greenville (Pa) Record 4/8

"The Birth of a Nation."

In his great, spectacle "The Birth of a Nation" D. W. Griffith utilized a run operatic score for the first time in its true relationship to the enlargement of his varied themes. It is the Wagnerian idea fitted to the screen drama and the synchronization was so perfectly adapted to this story that it becomes a very important part of the epical form of narrative. The score was arranged by Joseph Carl Breil who spent months with Mr. Griffith while he was making the picture and caught his thematic ideas in snatches of tune that Griffith would hum while he was working out his big dramatic ideas. It is perhaps the most unusual score ever devised but is a wonderful feature in the production. "The Birth of a Nation" comes to the opera house on Wednesday and Thursday, April 12 and 13, with a matinee on Thursday at 2:15 p. m.

Oil City (Pa) Blizzard 4/8

Birth of a Nation.

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," making a return visit to the opera house April 14 and 15, has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance besides this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 cavalry, 200,000 details the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his monumental effort in motion picture spectacle by "capacity" business at first-class prices in the principal theaters of the country.

4/8 Oil City (Pa)

VENANGO DAILY HERALD

"BIRTH OF A NATION'S" RETURN.

"The Birth of a Nation" will play a return engagement at the Oil City opera house Friday and Saturday, April 14 and 15. Packed houses greeted every performance of the play at its previous appearance here last fall and here and all over the country generally the play created a sensation. It established a new art in the realm of the theatre, the art of pantomimic screen spectacle with an orchestral score written especially for it. It is beyond question one of the most magnificent historical spectacles ever presented and Oil City is fortunate in securing its return engagement at this time.

Oil City Times 4/8

"THE BIRTH OF A NATION"

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the O'Dowd Theatre, Florence, for three nights commencing Monday, April 10th., matinees Tuesday and Wednesday, Howard Gaye and Donald Crisp have received the most complimentary on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean Mansion at Appomattox Court House, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But General Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the Battle of Five Forks, he opened negotiations with Grant and on the morning of April 9th., under the budding apple trees of an Appomattox orchard were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Attempts in Congress was made to arrest and indict Lee for treason but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

7/8 Oil City Derrick

THE OIL CITY DERRICK

"BIRTH OF A NATION"

A kind of artistic achievement up for the film but impossible for the "floor drama" is illustrated by the Ford theatre scene in "The Birth of a Nation" at the Opera house April 14 and 15.

The old-fashioned drama has been attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln one sees not only the complete stage of Ford's theater in April, 1865, but also the auditorium of the theater, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a sort of panic to gaze at the great statesman, whose head has fallen back in the state box, and at the assassin, Booth who is leaping from the box to the stage and whose spur catches in the box draperies as he jumps, causing him to break his leg. This sort of historical realism has never been achieved before. It is part of whot is meant by the so-called "new art" for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.

Motion Spectacle Only a Start

n Who Made "The Birth of a Nation" Says That One y We Will Pay $5---It's Answering the Law of Natural lection.

By D. W. GRIFFITH.

HILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me ere really is no occasion for that a picture should be prohich vies with the best offerthe dramatic stage. After all thing but the old first law of the survival of the fittest. The ler is purely a question of seand execution.

it was first announced that we d to present "The Birth of a in a regular Broadway Theich had never played a picture on before, the wiseacres of the world said it would not suc-You see, they knew nothing of . Most people had looked motion picture drama as a ten oposition. They measured evg by the standard of price. It t surprising that they overlookfundamental facts in the case re unprepared to pass judgment this undertaking. But in all here was nothing daring or venne in it. You see, we knew e had. That was an advantage the other fellow had never takconsideration.

ignificance of this is in the proof big picture being an undoubted s. There will be many two dolctures. The success will depend y upon how well they are done, verts back solely to a question it. It takes great care, time and ormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

Mae Marsh as Flora Cameron in "The Birth of a Nation," Opera House Monday and Tuesday, April 10 and 11. Matinee Tuesday.

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Grand theatre beginning Monday, is a prodigy of Filmdon. In fact it would sound extravagant to quote the praises of her by the film experts who declare her to be the best "find" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spearholding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

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Scene From D. W. Griffith's Mighty Spectacle, "The Birth of a Nation."

TODAY IS THE LAST CHANCE TO SEE "THE BIRTH OF A NATION"

D. W. Griffith in planning "The Birth of a Nation," featured the Ku Klux Klan as a band of heroes and not outlaws. The scenes are vivid, soul stirring and thrilling throughout.

That "The Birth of a Nation," which closes its final engagement of the season at Byers opera house tonight, gives the spectator $2 worth of entertainment is evident from the comment in the lobby of the theater as the crowds pass out.

The question naturally arises, how much entertainment should be given for $2? Take the average drama of the spoken word or the average musical comedy. Which of them stirs the spectator to such heights of frenzy or delight as does "The Birth of a Nation?" or which leaves recollections so powerful and so pleasant?

Or take the popular novel at $1.18. How many of these can give the reader a tenth of the number of thrills or a tenth of the pleasure he can draw from sitting through "The Birth of a Nation?" For the Griffith spectacle not only tells as interesting a story, but it tells it a thousand times more vividly, picturing a thousand delightful details that could not be told in words without making the lightest novel unbearably cumbersome. Taking the price of the popular novel as the standard, the price of admission to "The Birth of a Nation" could be scarcely less than $10 or $15.

Or, how does the delight drawn from "The Birth of a Nation" compare with that derived from a sirloin steak at $1.25, or a three-hour ride in an automobile at $3 an hour?

The matinee at 2:15 and the night show at 8:15 will mark the final engagement of the wonderful spectacle this season in Fort Worth.

Fort Worth Record

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Lillian Gish, who has principal role in "The Birth of a
on," at the Amsterdam Theatre, April 13, 14, 15.

SENTINEL, AMSTERDAM, N. Y.

Why Women Go to the Theatre.

In the opinion of Lillian Gish, whose charm and sincerity of interpretation adds so much to the personal appeal of "The Birth of a Nation," which commences an engagement of three days at the Amsterdam Theatre, commencing on Thursday, April 13th.

Women are the main support of the theatre. In other words, if femininity withdrew all interest in playgoing, play production would cease to be a profitable business.

"It is the women," says Miss Gish, "who keep tabs on theatrical doings, on whose who, and what's what. Men don't—at least most men."

"In the olden days it was possible to satiate for romance or adventure, but modern individuals, most them, obey the dictates of civilization and satisfy the wild blood in heir veins by changing their personalities in an orchestra seat. And after all, how gratifying it must be to would-be heroines or heroes to so easily and comfortably riot at will in the illusive and of make believe."

The sale of seats will open at the theatre box office tomorrow morning and the prices for the matinees will be 25c to $1.00, the evening prices 25c to $2.00.

Baltimore (Md) 4/9

THE SUN

ADDEUS STEVENS' PART IN "THE BIRTH OF A NATION"

there ever such a man as tin Stoneman in American a question asked by nearly "The Birth of a Nation." It alled that Stoneman is pic- he leader of the House of tives in Washington and the figure in political life after nation of President Lincoln. open secret that Thomas thor of "The Clansman," "The Birth of a Nation" is cled the character of Stone- Thaddeus Stevens, who was most powerful parliamentary American history. There is f the fact that Stevens came when Lincoln was killed. born in Vermont, but later Lancaster, Pa. He was a' remist and a radical of radi- leader of the House of Rep- he was the prime factor e Reconstruction bills which much misery in the South. sident Johnson decided to Reconstruction ideas of Ab- n. Stevens turned against afterward managed the im- trial of the President. His ard the South was exceed- and naturally he was looked section as its worst enemy. the Union League of Ameri- as first founded in Ohio by Stevens hoped to bring cation of the property of This league did everything to prevent the second elec- oln. Nicolay and Hay, in aphy of Lincoln, say that his friends made no con- their joy at the death of t. This made Stevens prac- tator of the nation. anted to confiscate the prop- Southern whites and then negro 40 acres and a mule. a streng advocate of mis- This was undoubtedly due ence of his mulatto house- Smith thrown in "The Nation" as Lydia Brown. ecunder in his book of remi- cades an article on the Ku- aken from a popular maga- contains the following:

beyond any doubt, was the ful parliamentary leader in A fanatic, a misanthrope, y physical deformity, a born endowed with the audacity he became in a moment unscrupulous master of a n. Mr. Stevens determined South from the map, con- roperty of its citizens, give groes, deprive the whites of end their leaders into beg- enfranchise the negro and aster of every state from the Rio Grande. eeded in enfranchising the nfranchising enough whites a majority. He organized in oath-bound societies, men Leagues,' and promised nation. He promised bay- force the intermarriage of blacks.'

Secoil, a Northern man friend and admirer of Stevens, in his biography of him says: "During the last 30 years of his life its unwritten romance was the affectionate and tender devotion with which Stevens was attended by Lydia Smith, a mulatto, who in youth had great beauty of person. Her fidelity to his interests ended only with his death. He left her a large sum of money in his will, with part of which she purchased the old Stevens homestead in Lancaster, Pa., a two-story brick house, much finer than the Thad Stevens home in Capitol Hill."

When Stevens introduced his reconstruction bills he included his plan of confiscation and miscegenation. Those sections were eliminated by the narrow margin of only five votes. This was his only failure.

Stevens was never married. In "The Birth of a Nation" he is represented for dramatic purposes as being the father of a boy and girl. This is the only divergence in the picture from the facts of his career except also that he never personally went South.

His hatred of the South knew no bounds. It dominated the closing years of his life and his influence retarded for a generation the bringing together of the North and South in bonds of friendship. No such baneful influence was ever known in American history.

Rizpa

ROBERT LEWIS AS STONEMAN

In "The Birth of a Nation."

New Orleans (La)
Times-Picayune
Apr 9

"The Birth of a Nation" Here Another Week

MAE MARSH, WHO PLAYS THE PART OF FLORA CAMERON IN "THE BIRTH OF A NATION," BEGINNING ITS FIFTH WEEK AT THE TULANE TONIGHT.

That "Aunt" ... personality that ... Birth of a Nation ... club foot and his ... whites, is a ... makeup of a certain ... coln's time, has been ... the hundreds of tenders ... history who have ... spectacle during his ... the Tulane Theater ... ously recognizable by ... organizer of the Union ...

ya, and instigator of the ... that was turned loose ... South at the close of the ...

To better suit the ... story, "The Clansman," ... gave "Stoneman" a ... ter, while, as a matter of ... was a bachelor. Phil and ... man, the children, contribu... ness to the story that ... their parent, to say the ... out them there would be ... ten the poriraiture of Stev... ter.

The story of Stevens' ... dusky servant, Lydia Smith ... Brown," as she is ... fith spectacle, is true ... vill, a Northern man ... and admirer of Stevens ... phy of him says: "During ... thirty years of his life his ... mance was the affectionate ... devotion with which Stevens ... tended by Lydia Smith, a ... in youth had great beauty ... Her fidelity to his interests ... with his death. His will ... sum of money in his ... which she purc... ... homestead in Lancaster ... story brick house ... Thad Stevens home on ...

Lydia always spoke ... Stevens' death as "the ... living there with her children ... Lancaster began that ...

Scoville calls it which ... thirty years.

Scovill again says: "Stevens ... never married, but his housekeeper ... at Lancaster (and here Lydia ... honors) was the endeavor ... bright spirits around. He was ... averse to a game of pool ... neighbors complained of the ... lingering long over the wine ... was red at Thad's house."

When Stevens grew to ... his party he made his home ... Hill, and here also Lydia ... After Lincoln's death this street ... on the hill became the White ... as the ... now in power ... Andrew Johnson because he ... the Lincoln policy of reconstruction ... not Thad's carpetbag idea of ... tion. The mulatto woman ... Stevens and Stevens death ... gress.

The character of "Stoneman" ... Birth of a Nation" is played by ... Lewis, a prominent actor, who ... guished himself on the speaking ... in Shakespearian and tragic roles.

D.W. GRIFFITH

W. Griffith's epoch-making e, "The Birth of a Nation," g its record-breaking runs in rk, Chicago, Boston, San Fran- d Los Angeles, will be seen Palace theatre Monday, Tues- Wednesday, April 17, 18 and

work, partly from the nature new art, partly from the oppo- aroused, has excited keener y than any other offering of rent season, and the extraor- demand for seats indicates e playhouse will not prove large enough to accommodate ger throngs.

Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox, the assassination of the federal president; the harsh radical

rising of the Ku Klux Klan, and the overthrow of the carpetbagger régime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact fac-similes of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay, now sounding the loud diapason of war ,again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites sorely oppressed by the "servants in the master's hall"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art, a new kind of grand opera, so to speak, that had not even been conceived before.

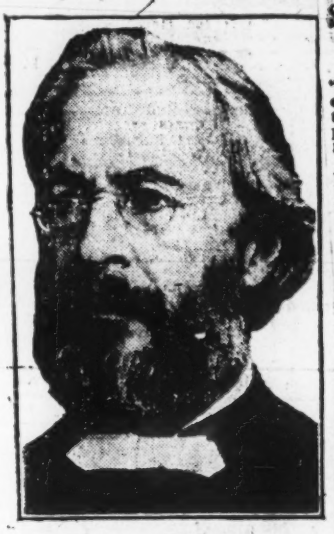
Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the Clansman; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Con-

gressman Stoneman; Joseph Henberry, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigman as the mulatto lieutenant-colonel of South Carolina; Walter Long as the renegade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture machine operators, together with optical experts to readjust the theatre projection and sittings to the latest scientific focal requirements.

Wichita Daily Times 1/9

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the considera- that it represents the negro, not is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

"BIRTH OF A NATION" WILL TELL GRAPHIC STORY OF CIVIL WAR AND DAYS OF RECONSTRUCTION—FIVE PERFORMANCES HERE

D. W. Griffith's mighty spectacle "The Birth of a Nation" begins its engagement at the Wichita Theatre tomorrow night. There will be two performances daily, Tuesday and Wednesday.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these planes and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurence. Holding the great effects there is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent as under by the dreams of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. One of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's miserere the chorus of brotherly love in a allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

Memphis Press

2 Motion Spectacle Only a Start

e Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

HILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me really is no occasion for se that a picture should be pro- which vies with the best offer- f the dramatic stage. After all nothing but the old first law of — the survival of the fittest. The nder is purely a question of se- n and execution.

en it was first announced that we ed to present "The Birth of a n" in a regular Broadway Thea- hich had never played a picture tion before, the wiseacres of the r world said it would not suc- You see, they knew nothing of s. Most people had looked a motion picture drama as a ten proposition. They measured ev- ng by the standard of price. It t surprising that they overlook- fundamental facts in the case ere unprepared to pass judgment this undertaking. But in all there was nothing daring or ven- me in it. You see, we knew we had. That was an advantage the other fellow had never tak- consideration.

significance of this is in the proof big picture being an undoubted s. There will be many two dol- tures. The success will depend y upon how well they are done, verts back solely to a question it. It takes great care, time and rmous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's trysting we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

Florence (S.C.) Times 4/10

"THE BIRTH OF A NATION"

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the O'Dowd Theatre, Florence, beginning Monday night, April 10th., is a prodigy of Filmdom. In fact it would sound extravagant to quote the praises of her by the film experts who declare her to be the best "lnd" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger, and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal felicity, could queen it in a palace or play a "biddy" in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field, the chances are ten to one, that he will mention her name. The ugly duckling is at last a swan!

AMSTERDAM EVENING RECORDER 4/10

"The Birth of a Nation."

The Ku-Klux Klan which forms such an interesting part of D. W. Griffith's great production "The Birth of a Nation" was organized as a secret and social band in the state of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third word Klan was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. In subsequent years when the Klans went forth to put down the desperadoes who swarmed down from the north to grab everything in sight in the south the riders adopted the emblem of the fiery cross which the Scotch highlanders had long used as a call to battle in the early days of wars in their native land. "The Birth of a Nation," returns to the Amsterdam theatre Thursday, the 13, for the balance of the week. The sale of seats opened at the theatre box office this morning and the prices are 25c to $1.00 for the matinees and 25c to $2.00 for evening performances.

Col. Record 4/10

"The Birth of a Nation"

David Wark Griffith who started the world with his wonderful combination of film and operatic drama called "The Birth of a Nation" is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied Grand opera and developed a splendid baritone voice. He became interested in pictures as a scenario writer, but the technical side of the work fascinated him. In less than three yars from his first entrance into a motion picture studio he was the promising figure of American directors. His numerous inventions and his wonderful judgment soon placed him at the forefront of the ranks. He is recognized as the greatest director of motion picture productions in the world today. He has gained this eminence in seven years and commands the largest salary ever paid a director of any amusement enterprise in this country. "The Birth of a Nation" comes to the Opera House on Wednesday and Thursday, April 12 and 13, with a matinee Thursday, at 2:15 o'clock p. m.

Decatur (Ala.) 4/10

DECATURS DAILY

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Masonic theatre April 17, 18 and 19, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a brigadier general of the Confederate army.

For every character, however small, Mr. Griffith's stage. Panorama after sonality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old-fashioned stage.

Mr. and Mrs. Samuel Spielberger gave a supper Sunday evening at the Lyons hotel in honor of Miss Edna Hefter, of Kankakee, Ill., whose engagement is announced to Mr. Harry Spielberger, of Sheffield, Ala. Plates were laid for fifteen.

Kittanning Pa Times 4/18

The Ball the Night Before Leaving for the Front. A Spectacle in "The Birth of a Nation" at The Wick next Monday, Tuesday and Wednesday

Washington Pa Daily 4/18

[illegible] of the great [illegible] in D. W. Griffith's mighty spectacle "The Birth of a Nation" [illegible] Theatre, April 17-18-19.

THE OIL CITY DERRICK
[illegible]

[illegible] "The Birth of a Nation" [illegible] greater feature in the last [illegible] have been taken in it. During the [illegible] the 12 or more years this attraction has been on tour. The contribution to made with Ben Hur because it is generally acknowledged to theatrical business as the high water mark of contemporaneous drama in America.

Kittanning Pa Times 4/18

GREATEST PICTURE EVER SHOWN

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The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting 2 hours and 45 minutes it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

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Ardmore Pa Daily
Ardmore, Monday, April 1[illegible]

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OIL CITY BLIZZARD
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Weekly
4/10

GAINESVILLE, TEXAS

ONDERFUL PICTURE TO BE SHOWN HERE

David W. Griffith's epoch-making tacle, "The Birth of a Nation," fol- ing its record-breaking runs in New k, Chicago, Boston, San Francisco Los Angeles, will be seen in one of original productions at the opera se next Thursday, Friday and Sat- ay, April 13, 14, 15. This work, tly from the nature of the new art, rtly from the opposition aroused, has ited keener curiosity than any other ering of the current season, and the traordinary advance sales in other ies indicates that the local opera se will not prove nearly large ough to accomodate the eager throngs "The Birth of a Nation" tells by film d music the story of a nation re-born rough the storm and stress of inter- ine strife. Instead of the four to scenes of the conventional play, its chnique permits of filming literally usands of scenes and covering a wide nge of history and characters. Slav- y, the price cause of the war; Lin- n's call for troops to subdue the uthern states; the ball on the eve of ll Run, and the fire triumph of Con- derate arms; the devastation wrought Sherman's march and the awful or- al of the siege off Petersburg; Lee's render to Grant at Appomatox; the assination of the federal president; harsh Radical policy to the stricken uth; the uprising of the Ku Klux an, and the overthrow of the carpet- gger regime—these great factors and ents pass in review before the thrill- spectator.

The love interest of the play is based the friendships between the Camer- s of South Caroline and the Stone- ans of Pennsylvania, two families in- lved in the struggle. Ben Cameron, e gallant clansman of the Dixon ories, appears again in the role of mantic hero; the piquant Northern rl Elsie Stoneman, as the heroine. Mr. riffith took most of the scenes in the eat out-of-doors, where Nature paint- the backgrounds and army men rected the battle campaigns. The not- ble indoor scenes, like Ford's theater the night of the Lincoln tragedy, e peace at Appomattox, and the uth Carolina legislature of 1870, are act fac-similes of the originals. Al- gether, it is the first time in art-pro- uction that history in the large has een presented in living pictures. To this, many times the amount of the me, energy and expense usually de- ted to amusement enterprises had to used. Eighteen thousand people and 000 horses appear in the picture, which st approximately $500,000 to produce.

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STATE—Losses from disease year 21 per cent: ten-year av per cent: losses from exp year 39 per cent: ten-year av

SHEEP.

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Kittanning (Pa) Times 4/10

The Ball the Night Before Leaving for the Front. A Spectacle in "The Birth of a Nation" at The Wick next Monday, Tuesday and Wednesday

New Castle (Pa) Herald 4/10

Mae Marsh, one of the great actresses in D. W. Griffith's mighty spectacle "The Birth of a Nation." Masonic Theatre, April 17-18-19.

THE OIL CITY DERRICK

"BIRTH OF A NATION."

D. W. Griffith's wonder spectacle "The Birth of a Nation," has started in on its second year of prosperity with the current month's booking. In the short space of twelve months this new form of entertainment has set a record which will likely stand for years to come. Within this limited lapse of time Griffith's mighty creation has been seen by more people in various parts of America than any other attraction ever presented on the stage. Its combined receipts in one year excel the box office takings of any theatdical attraction ever booked in this country. A concise comparison illustrating this unprecedented success is shown in the statements which reveal that "The Birth of a Nation" has played to greater receipts in its first year than have been taken in by "Ben Hur" during the 12 or more years this attraction has been on tour. The comparison is made with "Ben Hur" because it is generally recognized in theatrical business as the high water mark of contemporaneous drama in America.

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Ardmore (Okla) Ardmoreite

Ardmore, Monday, April 9, 1917

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Daily
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oth; Mary Alden as the octoroon
usekeeper Lydia; John McGlynn and
rnest Campbell as the good negroes,
else and Jake; Elmer Clifton and
obert Harron as the young soldiers;
ottiswoode Aitken and Josephine
rowell as Dr. and Mrs. Cameron, and
any others.

The production to be seen here is
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Y[illegible] Chicago. Two baggage
of equipment and a company of
are carried on tour. The
includes a large symphony or-
of expert musicians. Others in
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Kittanning (Pa.) Simpson's Leader 4/11

Jacksonville (Ill.) Courier 4/11

TH OF A NATION" IS GREATEST PICTURE

Thousand See It Monday Night in al Performance—Extra Run Anunced for Wednesday Morning.

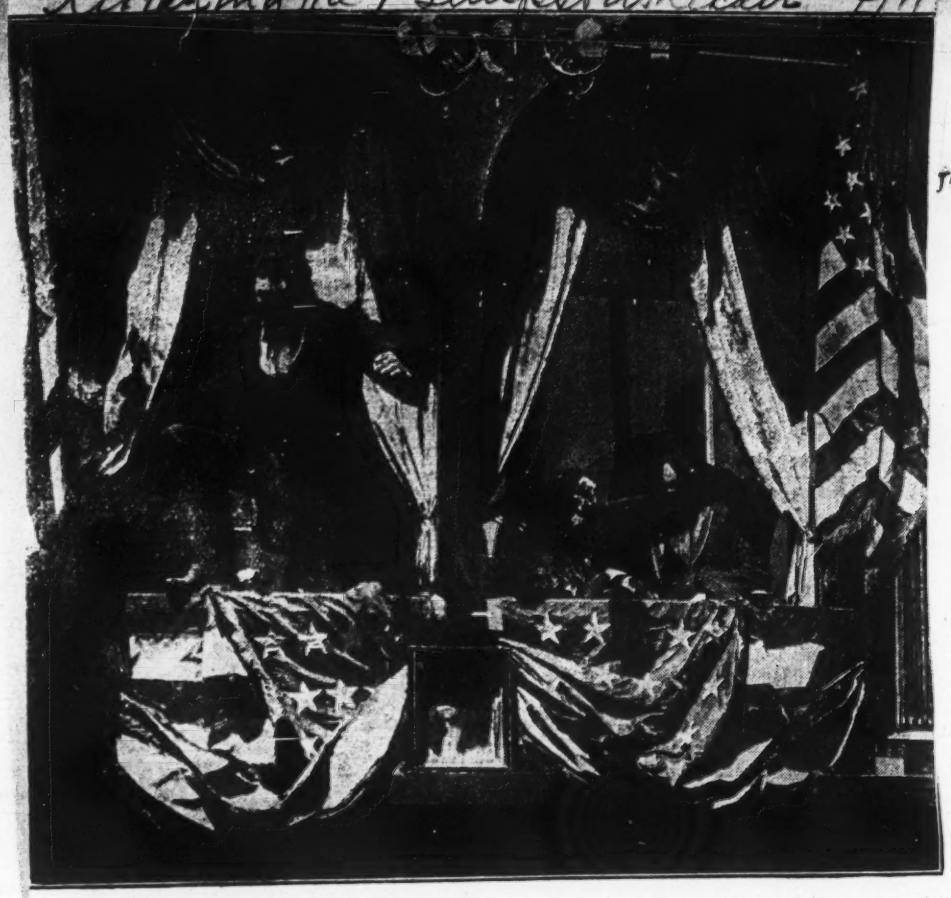
second and third generations in nville are seeing this week the of war as their fathers and athers experienced them in the Civil conflict of '60-65, and with equal vividness. They are seeso, the terrors of the carpetbag and the desperate drives of the ux clans, which the veterans in ho returned home in sixty-five did itness.

e than a thousand people saw "The of a Nation" in its initial pernce at the Grand opera house Monvening. They invariably pronounced greatest thing of its kind they had witnessed. Many of them exd a desire to see it a second time eclared they would welcome a reengagement. Seats are practically sted for the later runs of the three engagement here.

picture, three hours long, graphirepresenting the peaceful southern efore the war, the worst struggles he most blighting ravages of the in the south, the unscrupulous inations of the carpetbaggers misy the blind Republican radicalism e north and the brutal development e negros under false political doc instilled by the white politica s, is to be seen. No verbal descripan convey any adequate idea of its ness, its spectacular settings nor its rical worth.

ny who attended the Monday eve performance called the orchestral paniment the best of the program. out it, the picture would be flat. tonal effects of southern plantation f the roar of battle and the wierd call of the Ku-Klux clans thrill one e marrow.

ing to a demand for a morning perance and to accommodate the chil of some of the state institutions, ger Johnson announced Tuesday he would give an extra performance esday morning at 9 o'clock. Adon will be $1 for adults and 50 cents children, no seats reserved.



The assassination of President Lincoln, a big scene in The Birth of a Nation. Wick Opera House, three nights beginning Monday, April 17.

4/11

D. W. Griffith's master production "The Birth of a Nation" will be the attraction at the Masonic theatre, commencing an engagement of three days on April 17, 18 and 19.

It will be brought here in exact reproduction of the greatest attraction which is now in New York, where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict, 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000.

Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women, while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

Newhalem Ala. Advertiser Daily.

Ardmore (Okla.) Ardmoreite 4/11

Palace.

When David W. Griffith started the outdoor staging of the civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at the Palace, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen must be shown, in an historic ride of the North Carolina clans. Their run was to be over many, many miles of typical southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look southern. David Griffith handled this difficulty—with the authorities' permission—by re-making such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old north state. The race of the northern clansmen to rescue of their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons of his work.

4/11 Ill.

JACKSONVILLE DAILY JOURNAL

WONDERFUL FILM PRODUCTION STAGED AT GRAND FOR FIRST TIME

"Birth of Nation" as a Great Picture Fully Equalled Expectations of Great Audience Which Gathered Last Night.

A larger audience never assembled at the Grand opera house than that which witnessed the first performance of "The Birth of a Nation" Monday night. The picture had been heralded as the greatest film production of the times and everyone present last night expressed the view that their expectations were fully met.

David W. Griffith, producer and proprietor of "The Birth of a Nation," certainly has succeeded with a stupendous undertaking. To prepare for such a production required a vast amount of dramatic genius, unlimited capital and great business ability. Mr. Griffith seems to have had all three. An orchestra of more than twenty pieces is carried by the company, and the musical program is of such a character that it seems an inseparable part of the picture program and adds very materially to the interest and success of the whole.

People have the general idea that all that is needed to transport a picture attraction is a medium sized express box. That "The Birth of a Nation," with the company, scenery and accessories, requires two cars indicates the relative proportion between "The Birth of a Nation" and the average moving picture.

When Manager Johnson succeeded after a great deal of difficulty in booking "The Birth of a Nation" for five performances there were a great many people who doubted if there would be audience large enough to jutify the expenditure. But succeeding events have proved the good judgment of the manager, and practically all seats for the five entertainments were sold before Monday night. "The Birth of a Nation" is founded upon Rev. Thomas Dixon's novel, "The Clansman," and has much in it historically correct. The dramatist has, of course, taken certain liberties and made embellishments so that the finished product does not follow exactly the lines of the novel, any more than the novel reflects in every detail the exact conditions of the days following the War of the Rebellion.

To describe "The Birth of a Nation" in a few paragraphs is impossible. Such a story must be a summary of events which occupied years and must reflect the details of a narrative in which thousands of people have their part.

Matinee and night performances are to occur today and tomorrow and Manager Johnson last night announced a special performance for Wednesday morning at 9 o'clock.

199 Times (Sc) Times

APRIL 11, 1916

BIRTH OF A NATION DELIGHTS AUDIENCE

PACKED HOUSE GREETS FIRST PRESENTATION OF SPECTACLE.

"The Birth Of A Nation," the wonderfully sensational film spectacle, constructed by that master of movies, David W. Griffith, was given its first presentation in Florence at O'Dowd's last night to a capacity house. The audience was enthusiastic, and laughed and wept alternately as the story unfolded, and went away after three hours of intense entertainment feeling thoroughly satisfied that a miracle of modern build had been revealed to it. Without superlatives and adjectives words fail to do justice to this astounding entertainment. The music of the symphony orchestra timed to the picture with exactness added tremendously to the enjoyment of the audience. There will be four more performances of the spectacle today and tomorrow and there is no doubt that the house will be crowded each time. The matinees start at 2:45 and the evening performances at 8:15

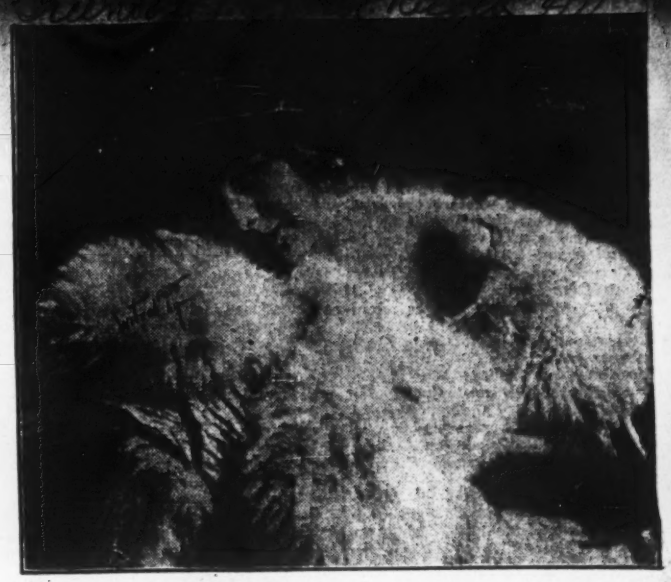
The tension of the performance is but a single feature of it—but it is that which one feels most poignantly after three straight hours. It begins in an easy way but commences soon to find its muscle and goes on to the end pounding upon one's senses with blows that come heavier and heavier more and more rapid.

The National Board of Censorship has approved "The Birth of a Nation" and when assault was made upon it, convened again and reaffirmed their approval. The popular endorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which Mr. David W. Griffith has shown with the events of the Reconstruction Period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of '60 to '70. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the class room.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience of certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the domoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark blutchery. It sicneus with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indellible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the President of the Proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the President in Ford's Theatre.



Lillian Gish who plays Elsie Stoneman in "The Birth of a Nation," coming to the Laird opera house Wednesday and Thursday, April 12-13. Matinee on Thursday at 2:15 p. m.

"Sherman's March to the Sea," in the "Birth of a Nation," opens April 1 and 15.

4/11 Titusville Herald

NEW VIEW OF AMERICAN HISTORY SHOWN BY FILM

"Birth of a Nation" Gives Clearer Idea of Civil War Period.

It may have cost half a million dollars to film the great picture "The Birth of a Nation." There may be 12,000 feet of film in the picture and there may be 5,000 people in the cast and 2,500 horses used. But these do not impress one as he sees this greatest of all pictures. Last evening a great audience sat in the Grand theatre and found that all the figures quoted above were of little account. They felt that before their eyes was passing an epoch of American history misunderstood by the north, untaught in our schools and touched upon only briefly by the most truthful of historians.

The picture begins with scenes before the Civil war and follows the leading characters through the dark days of the terrible struggle. Battlefields, hospitals, marching soldiers and sorrowing homes are shown, the full horror of war being painted with an agency far more truthful than the painter's brush.

The death of Lincoln and the despair of the south at this loss of its best friend closed the first half of the program of as wonderful pictures as ever were seen here.

Then came the bitter, awful reconstruction days, when the carpetbagger and the negro were in the ascendancy in the south. Here the film follows quite closely the story of Thomas Dixon's book, "The Clansman." The reason for the formation of the Ku Klux Klan was shown, together with the gathering of the horsemen who storm down into southern towns which are being dominated by the blacks.

The dramatic thread of the story is never broken from the first to the last and the interest of the audience is never lost. The picture will go down as a classic in picturedom, as being the greatest undertaking of its kind.

Among the famous characters who appear on the canvas during the picture are Lincoln, Grant, Lee, Sherman, Longstreet, Thaddeus Stevens and others. The scenes in the old Ford theatre and the old Steadman home at Appomattox were historically correct and the picture, as a contribution to history, is fully as great as a work of art.

Oil City (Pa) Blizzard 4/11

"The Birth of a Nation."

The offering of Manager Pease at the opera house Friday and Saturday, at 2:15 and 8:30 each day, will be a return engagement of that wonderful picture, "The Birth of a Nation."

The story of this picture, which has created such a furore, is taken from the novel, "The Clansman," written by Thomas Dixon. It covers that epoch of American history from 1860 to 1872. The most important part of the work deals with the siege of Petersburg, Va., and the work of the "Ku Klux Klan," which finally put an end to negro domination and carpet-bag rule. It took eight months to complete the 12,000 feet of film, in which 5,000 scenes are portrayed and which cost half a million dollars. It is a wonderful picture, showing the assassination of Lincoln and many stirring events. Its value to history is undoubted, for it deals with a period of our history which is not understood and which is passed over very lightly by every history usually seen in the public schools.

One of the special features is the orchestra which adds in a large measure to the effectiveness of the picture.

Oil City Daily Herald 4/11

VENANGO DAILY HERALD

"BIRTH OF A NATION"

The magnitude of D. W. Griffith's feat in staging "The Birth of a Nation" which returns to Oil City opera house Friday and Saturday, is almost appalling—at least to the devotees of the older theatre. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" is infinitesimal. For Griffith, in staging "The Birth of a Nation", used Nature for his background, 150 years of American history as his subject, 18,000 people as his actors, and no less than 3,000 mounts of cavalry in the celebrated "rides" of the Ku Klux Klan.

TIMES

ICTURE VIEWED Y LARGE CROWD

IRTH OF A NATION" IS PRE-ENTED AT WICHITA THEATER MONDAY NIGT.

HEERS AND TEARS

ectators Run Gamut of Emotions as Stirring Scenes of South's Or- deal Are Presented.

The images of the fathers of the uthland stalked at the Wichita eatre Monday night; by the agency a narrow strip of celluloid they ced the bitter ordeal of unsuccess- secession and the bitterer ordeal reconstruction; history was vis- lized before the eyes of a great rong, giving thrills that no printed ge or spoken word could ever give. ich in brief, was "The Birth of a ation" described as the greatest mov- picture ever completed and con- ded to be that by the Wichitans ho were literally swept from their et by it.

Never before, probably, has the ory of the struggle between the ates been brought home so surely d so directly to the younger gen- ation. There were those among spectators who needed no pic- ed reproduction of the scenes of at day to tell them the story; they re the handful of Confederate erans who both cheered and wept the stirring scenes, they were far m being alone in either the cheer- or the weeping. To the others o were not part of the picture it s a realistic, gripping, throbbing esentation of the stories they had d and heard.

The production is based upon omas Dixon's "The Clansman" that ry being made the vehicle for a torical picture of the secession and onstruction days. One saw Presi- t Lincoln signing the call for the 00 volunteers which the North lly believed would be enough; the volunteer legions gather for struggle and ride away amid tears cheers; saw the conflict at Peters- g, typical of so many gallant bat- of the war; saw the Confederacy and the ragged, tired soldiers re- to wrecked, battered homes; saw coln struck down by the assassin's d; saw the carpet baggers and r negro hirelings begin that reign terror that featured the days of onstruction; saw a negro legisla- in South Carolina's halls of e; saw the little girl fall victim he product of such a system; saw Clan, born of stern necessity, n and ride forth to restore su- macy to the Caucasian race.

he picture gripped the crowd at start, but the spectators sat com- ently until there was a scene wing celeberation of the victory Bull Run, then a cheer swept over house; a few minutes later were n the boys in gray marching y to the front and as "Dixie" was ed forth by the orchestra it was ned out in the cheers; but the rs were loudest and most frenz- of all when the Clan swept forth its mission, and thosew ho did cheer with their mouths gripped arms of their seats and cheered their hearts. There were scenes made it hard to sit still—it was asy to forget that after all, it only a strip of celluloid and so to think that one's own fore- ers were there on the stage in and blood instead of phantom. ering shadows on a canvas n.

storical accuracy is declared to feature of the picture and this is amply borne out, so that it a lesson in history as well as uthern ideals, that was present- No one after seeing "The Birth Nation" can fail to understand tremendous popularity that it chieved; before seeing it, one have doubted that a mere mov- icture could have been worthy that was said of it, but after it, its value could not be ques d.

re was an orchestra that add ch to the production, and much effectiveness would certainly been lost without the music pulsated through it. The show promptly at 8:30 and after half picture had been shown there brief intermission; spectators at their watches and were ed to find that it was ten . So gripping had been the t that time had been forgot- The production requires three to present, but it is three or never to be forgotten ex- ces.

imes the spectators cheered as had never cheered before; at they wept and at times they d cursed silently. It was no picture for most of them, but if a magic carpet had trans- them backwards half a century the years and set them down they might see the stirring events unfolded before their "The Birth of a Nation" is than a moving picture.

pacity house witnessed the pro- and there is assurance of apacity houses for the remaind- he five performances schedul- the second of which is being his afternoon. It is a notable ion, one fully worthy of the ity and suppose it has every- one which [illegible] re- [illegible]

THE MORNING SENTINEL, AMSTERDAM, N. Y.

"The Birth of a Nation" Here for 3 Days, Commencing Tomorrow.

No other industry in the same given time ever drew as rapidly in America as the business enterprises that are commonly classified as motion picture industries. In capital invested and financial returns from those inventions the moving picture is now the fifth greatest combination in America.

The thing began as a five cent enterprise. In ten years' time it has steadily grown until today great institutions all over the land are devoted to the manufacture of moving pictures. Millions are invested in some of the finest theaters in the world. Hundreds of thousands find employment in the different branches of the work. Even high finance has taken notice of the once lowly "movie" and films are now a common stock for dealings on the great exchanges of the country. The one man who has done more than all others to dignify the new form of art is David Wark Griffith, whose tireless energy and art are responsible for the first $2 moving picture, "The Birth of a Nation. It is estimated that before this great production has exhausted, its earning capacity it will be seen by ten million people in America. Later on it will exceed these figures in the other countries of the world. It is conservatively estimated the big attraction will ultimately earn over eight million dollars. Not a bad income on an original investment of $500,000. This prospect stamps "The Birth of a Nation" the greatest piece of theatrical property the current century has brought forth if not the greatest winner of all ages.

"The Birth of a Nation," will be seen at the Amsterdam Theater for three days, commencing tomorrow evening, matinees will be given daily starting Friday afternoon. Seats are now selling at the theater box office for the entire engagement.

AT AMSTERDAM THEATRE THIS THURSDAY, FRIDAY AND SATURDAY.

Noted film star Mae Marsh in "The Birth of a Nation."

PAGE FOUR, Amsterdam Evening Recorder 4/12

EVENING RECORDER And Daily Democrat.

"The Birth of a Nation."

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," which returns to the Amsterdam theatre tomorrow for the balance of the week, is almost appalling—at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theatre—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vast and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest forore of the last decade.

The great deeds of the Civil war and the horrors of reconstruction are made to live again and the nation reborn is apothesized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago.

"The Birth of a Nation" will be seen in this city for a three days' engagement commencing Thursday evening of this week, with matinees Friday and Saturday. Seats are now selling at the theatre box office for the entire engagement.

THE OIL CITY DERRICK.

"BIRTH OF A NATION."

Everybody interested in the possibilities of war finds in D. W. Griffith's spectacle, "The Birth of a Nation," which comes to the Opera House Friday and Saturday, a thrilling association with the issues of today. The great crisis of 1861-70 as pictured in the play, have their lesson for the Americans of today. The North and the South in intercecine struggle, the strategy of the Petersburg campaign and of Sherman's march to the sea; Lee's surrender to Grant, and the aftermath of war in the reconstruction period—all these form a serial of martial and political events that enchain the spectator's interest out of the terrible conflict a new nation, united in spiritual, as well as geographical, ties was born. The rise of American patriotism never burned brighter than it does today, and the play which shows the evolution from the past to the present will be gladly welcomed at its local presentation here.

OIL CITY [illegible]

"Birth of a Nation."

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen at the opera house, Friday and Saturday, matinee and evening, Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil war and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the theater at every performance.

FAYETTEVILLE OBSERVER

"THE BIRTH OF A NATION."

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," coming to the Lafayette Theatre, Fayetteville, for three nights, beginning Monday, April 17, matinees Tuesday and Wednesday, has enabled him to surpass for any stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of labor and the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

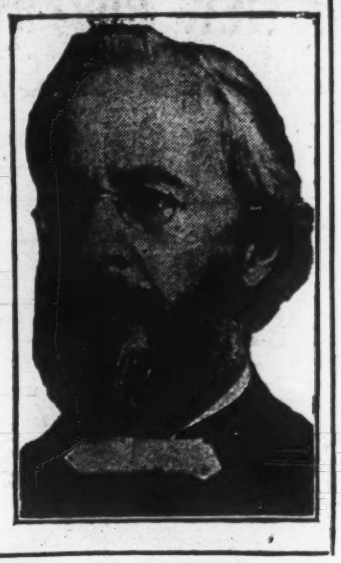
This realistic picture of history in the making is of untold value to both old and young. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern historianism in its new guise untrammelled by the limitations of the theatre. —Adv.

4/12

Birth of a Nation."

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen at the opera house, Friday and Saturday, matinee and evening, Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil war and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the theater at every performance.

Dr. Parkhurst On "The Birth of a Nation"



y REV. DR. CHARLES H. PARKHURST

t is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say some-g about it.

Every one who has seen it is saying ething about it. When one has n crowded upon, pressed down and over it is against nature not to ke some kind of an outcry.

hat is the way one feels when com-out of the Liberty Theater. The g is vast. It is overwhelming. thing like it has ever before been upon the stage.

he tension of the performance is a stagie feature of it, but it is that ich one feels most poignantly after ee straight hours. It begins in an y way, but commences soon to find muscle and goes on to the end, nding upon one's senses with blows t come heavier and heavier, more more rapid.

t is not apparent what are the unds of the objections urged against or what is the animus of those who scheming to have the exhibition hibited.

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his drama is a telling illustration of possibilities of motion pictures as instrument of instruction in his-y.

he criticism that it exhibits the ne-in an unfortunate light and that s calculated to engender racial ani-sity is fully met by the considera-n that it represents the negro, not he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

FINEST MOTION PICTURE COMING

One of the Famous D. W. Griffith Successes to be Seen Here Soon at Local Theatre.

D. W. Griffith and His Photographer at Work

D. W. Griffith's great photoplay success, "The Avenging Conscience," which will be seen here soon, has been enthusiastically praised by newspapers all over the country. The following is what the Philadelphia North American thinks of the production:—

It is difficult to spare superlatives in writing of "The Avenging Conscience," certainly the finest, if not the greatest, motion picture ever made, which had its local premiere at the Chestnut Street Opera House yesterday afternoon. It is the handiwork of D. W. Griffith, who "The Birth of a Nation," is running New York.

"The Avenging Conscience" has neither the vast economic effects nor the prodigal employment of supernumeraries of the other film, but in its way it is a more perfect accomplishment. For pure theatrical stimulus and dramatic tensity, coupled with a feeling for the poetic and grotesque, it has never been equaled.

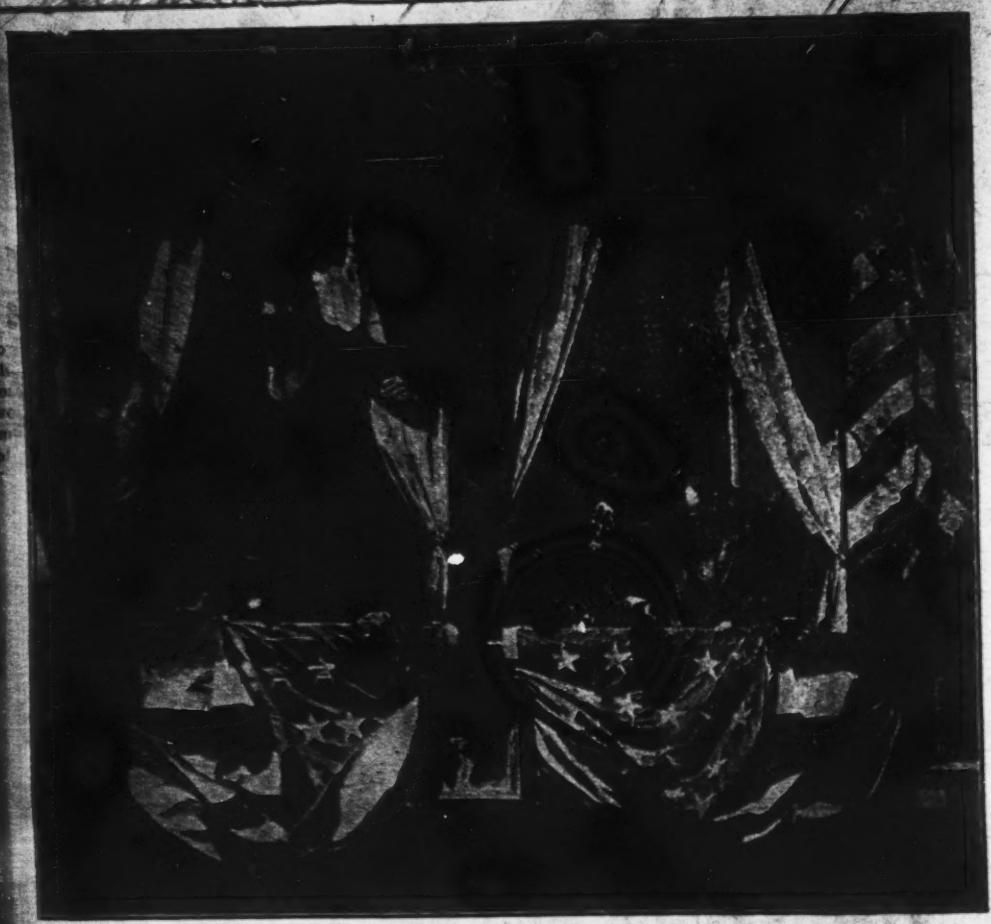
For the germ of the story, which occupies 6000 feet of celluloid, Mr. Griffith, essentially an American producer, has gone to an American author, Edgar Allan Poe. He has taken that wierd literary cameo, "The Tell-Tale Heart," and has developed from it a harrowing yet human and sympathetic narrative of idyllic love, murder, remorse and the tragic culmination of these things.

The tale concerns an uncle whose orphaned nephew is his only joy. When the latter neglects his studies for a girl with whom he is infatuated, the older man denounces her, incurring the hatred of his charge. The youth strangles him. Nothing apparently stands in the way of his union with "Annabel Lee," nothing except that terrible pursuer, conscience.

The phantom of the dead arises between him and his sweetheart, and finally a confession is wrung from him by a detective, to escape from whom he flees to a barricaded house stocked with firearms. A fight at long range between hunted and hunters ensues, the murderer hanging himself when ammunition gives out. "Annabel" throws herself from a cliff to death.

This bare recital gives some idea of the strong drama of the production, but the eye alone can bear witness to the compelling beauty of its presentation. In the supernatural portions, visions of the Christ and of the "red hordes of hell" lend mystic and eerie elements to the scenes. The whole fabric of the film is steeped in fleshly and spiritual glamour, which is of the very essence of poetry. Superlative acting is done by Henry Walthall, as the murderer; Spottiswoode Aitken, as the uncle, and Blanche Sweet as Annabel.

THE DAILY ARDMOREITE



ESCAPE OF BOOTH AFTER ASSASSINATION OF LINCOLN, "BIRTH OF A NATION."

A kind of artistic achievement easy for the film, but impossible for the "indoor drama" is illustrated by the Ford's Theatre scene in "The Birth of a Nation," which is shown at the Palace Monday, Tuesday and Wednesday of next week. The old-fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's Theatre in April 1865, but also the auditorium of the theatre, the audience of the historical figures in the boxes.

Laura Keen is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a semi-panic to gaze at the great statesman whose head has fallen back in the stage box and at the assassin Booth who is leaping from the box to the stage and whose spur catches in the box draperies as he jumps, causing him to break his leg. This sort of historical realism has never been achieved before. It is part of what is meant by the so-called "new art" for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.

THE DECATURS DAILY

Mae Marsh, one of the great actresses in D. W. Griffith's mighty spectacle "The Birth of a Nation." Masonic Theatre, April 17-18-19.

Amsterdam (N.Y.) Sentinel 4/13

The surrender of General Lee to General Grant as pictured in "The Birth of a Nation", at the Amsterdam Theatre, April 13, 14, 15.

"The Birth of a Nation" Opens at the Amsterdam Theater Tonight.

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with evening's performance ipens an engagement of three days at the Amsterdam Theater, commencing tonight, with matinees Friday and Saturday.

The first half of the great picture exhibits the salient events of the Civil war, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theater live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel" Ben Cameron with the Northerner, Elsie Stineman, and that of the Unionist, Captain Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken south are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes. Somehow the old wartime tunes, thus thematically treated, make the "counterfeit presentments," of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

Matinees will be given daily throughout the engagement, starting tomorrow afternoon at 2:15 sharp. Seats are now selling at the theater box office for the entire engagement. Matinee prices 25c to $1 and evening prices 25c to $1 with a very few at $1.50 and $2.00.

Amsterdam Evening Recorded

APRIL 13, 1916.

"The Birth of a Nation."

Quite the most wonderful of the many remarkable scenes pictured in "The Birth of a Nation" which will commence an engagement of three days at the Amsterdam theatre, starting this evening, is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation of a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery and hopelessness.

Sherman's army has cut its fearful swaths through the heart of the South. Another link has been forged in the chain that shall bind the confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox court house with the surrender of Lee.

It is a wonderful picture. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

Seats are now selling at the theatre box office for the entire engagement. Matinees will be given Friday and Saturday.

Daily Herald April 17

Wild rides of the Ku Klux Klansmen, scene in "THE BIRTH OF A NATION," LaFayette Theatre, Fayetteville, three nights, beginning Monday April 17, matinees Tuesday and Wednesday.

Fayetteville Weekly Democrat 4/13

DAVID W. GRIFFITH, Producer of "The Birth of a Nation," at the Masonic Theatre April 17, 18 and 19.

GAINESVILLE, TEXAS,

'BIRTH OF A NATION' COMPANY ARRIVES

The company producing the "Birth of a Nation," arrived in the city this morning at 9:30 bringing with them a solid car-load of scenery and mechanical effects and their own sixteen-piece orchestra. This is the most wonderful production ever presented to the American public and the citizens of Gainesville and surrounding towns are arranging to witness the spectacle in large numbers.

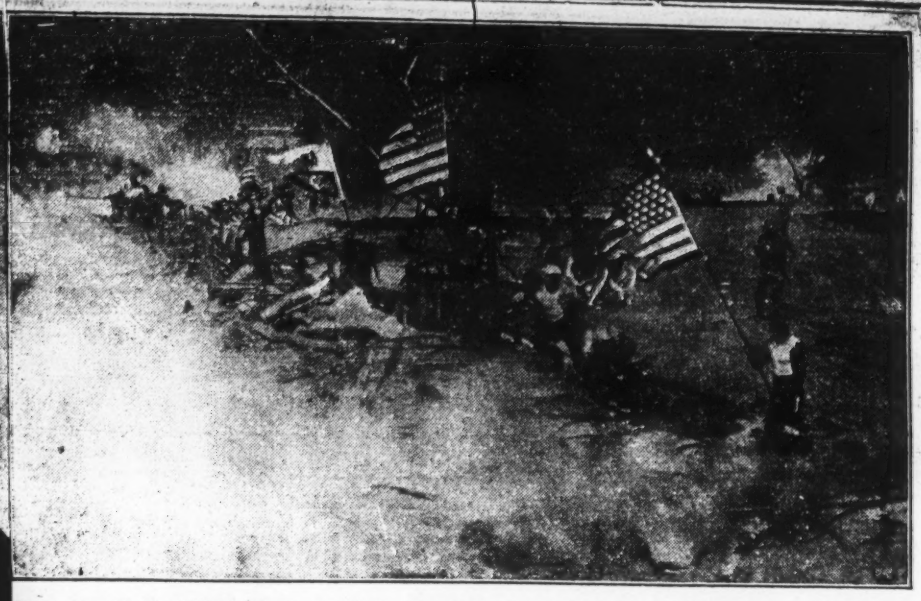
The advance sale for tonight indicates capacity business. A special matinee will be given Friday and Saturday for the benefit of out-of-town people who cannot attend the night performances. Special prices for matinee. Have your seats reserved at once for Friday and Saturday night.

OIL CITY DERRICK,

"BIRTH OF A NATION."

In each of the large cities where D. W. Griffith's "The Birth of a Nation" which will be seen at the Opera House Friday and Saturday was produced last summer, there were long lines of patrons waiting to buy seats at the box offices. Absolute capacity was the rule for many months. During the dull times that had fallen upon the theatre these lines or "queues" of prospective buyers had practically disappeared. "Oh, there won't be any advance sale," said the box office attendant wearily when asked about an engagement. It took a Griffith production of pictures and music—not words—to bring back the long absent queues. New York's Broadway, Chicago's Loop, Boston's Tremont street, looked like old times again, with the box office forces doubled and the lines of "The Birth of a Nation" admirers stretching to the curb or even to the next street. The same phenomenon has been repeated in all the other cities which the play has visited the present season. It means of course that the high-class theatre is not moribund. Only the touch of David W. Griffith's master wizardry has been required to infuse it with life. It

New Decatur (Ala) Daily 4/13



Scene from D. W. Griffith's Mighty Spectacle "The Birth of a Nation," at Masonic Theatre April 17, 18 and 19.

Marsh, one of the great actresses in D. W. Griffith's mighty spectacle "The Birth of a Nation." Masonic Theatre, April 17-18-19.

S ABOUT "THE BIRTH OF A ION," WHICH COMES TO THE ONIC THEATRE APRIL 17-18-19

00 scenes, 18,000 characters, 3,- hor ; approximate cost of pro- ion $500,000.

les built up and then destroyed re.

e biggest battle of the civil war acted.

rd's theatre, Washington, repro- d to the smallest detail for the oln tragedy.

series of wild Ku Klux rides that nandeered a county for a day and $10,000.

omen's dresses used 25,000 yards Ku Klux costumes 12,000 yards oth.

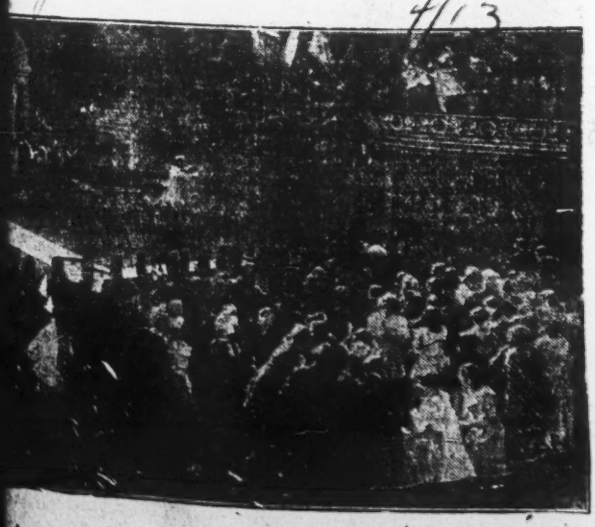
ght photography of battle scenes, nted and perfected at cost of $5,-

onderful artillery duels in which shells—cost $80 apiece—were . Miles of trenches, thousands ghters, "was as it actually is." musical score of 40 pieces, hronized to the several thou- distinct and individual scenes. welve thousand feet of film in the lic picture represent 140,000 of al photography.

aking altogether the most stu- dous dramatic and spectacular en- rise that the brain of man has visioned and realized.

ecord run of over 800 consecutive formances in New York City. Al- holds the record for long runs in ton, Chicago, St. Louis, Philadel- , Pittsburgh, Los Angeles and Francisco.

Fayetteville (N.C.) Observer 4/13



Assassination of Abraham Lincoln, big scene in "THE BIRTH OF A TION," LaFayette Theatre, Fayetteville, three nights, beginning Monday. l 17, matinees Tuesday and Wednesday.

Ardmore (Okla) 4/3

ARDMOREITE

MAE MARSH
In "The Birth of a Nation."

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," which comes to the Palace next week, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama, is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing, and he selected her. Now she has the most likable role in all of the thousands of characters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the young sister in this appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing. Today her face is better known than any actress in the world, and she is the pet of movie fans in every quarter of the globe.

Oil City (Pa) Derrick 4/13

Battle of Petersburg. A Big scene in "The Birth of a Nation," Opera House, Friday and Saturday, April 14 and 15. Matinee 2:15 daily.

"Birth of a Nation."

"The Birth of a Nation" with the original metropolitan production company comes to the opera house Friday and Saturday. This is the mighty spectacle that employs motion picture, mechanical effects and music in a vast and thrilling presentation of Civil war and reconstruction days. It was doubly the sensation of New York, Chicago and Boston last spring and summer, first, because of its absolute artistic novelty and, second, because unsuccessful efforts were made to stop the production on the part of those who opposed it as a picturization of "The Clansman."

Wilkes (Pa) Times 4/13

Scene In The "Birth of a Nation"
At The Lyceum Theatre 3 Nights beginning Thursday April 20th

410

Kittanning (Pa.) Times 4/14

Scene From "The Birth Of a Nation"

At the Wick Monday At the Wick Tuesday At the Wick Wednesday

Kittanning (Pa.) Times 4/14

"BIRTH OF A NATION"

Optical experts responsible for the perfect results of "The Birth of a Nation" projection at the Liberty Theatre, New York, arrived in Kittanning this morning and started work at the Wick opera house. The same scientific methods will be used in "The Birth of a Nation" engagement here. To the rear of the main floor, masons have laid a concrete base, above which steel workers have built a steel framework for the picture booth, thus assuring the picture machines' perfect rigidity and steadiness. The experts have measured to fractions of an inch the exact distance required for perfect focusing. They have likewise selected by means of eye-tests those locations in the house which will afford an optometrically perfect view of the film spectacle. Such seats are in the centre and rear of the ground floor and command $2 prices. Never before in the history of the theatre has minute scientific adjustment of this sort been attempted. Its complete success in New York shows the marvelous progress of picturized drama from the status of a toy to the eminence of an art. adv

MASONIC THEATRE, [illegible]
COMMENCING [illegible]

In each of the large cities [illegible] W. Griffith's "The Birth of a [illegible] which will soon be seen [illegible] sonic theatre, was produced [illegible] mer, there were long lines [illegible] waiting to buy seats at the [illegible] ces. Absolute capacity was [illegible] for many months. During [illegible] times that had fallen upon [illegible] tre, these lines or "queues" [illegible] pective buyers had practically [illegible] peared. "Oh, there wasn't [illegible] vance sale," said the box [illegible] tendant wearily when asked [illegible] an engagement. It took a [illegible] duction of pictures and [illegible] words—to bring back the [illegible] sent queues. New York's [illegible] Chicago's Loop, Boston's [illegible] Street, looked like old times [illegible] with the box office forces [illegible] the lines of "The Birth of a [illegible] admirers stretching to the [illegible] even to the next street. The [illegible] phenomenon has been repeated [illegible] the other cities which the [illegible] visited the present season. It [illegible] of course that the high-class [illegible] is not moribund.

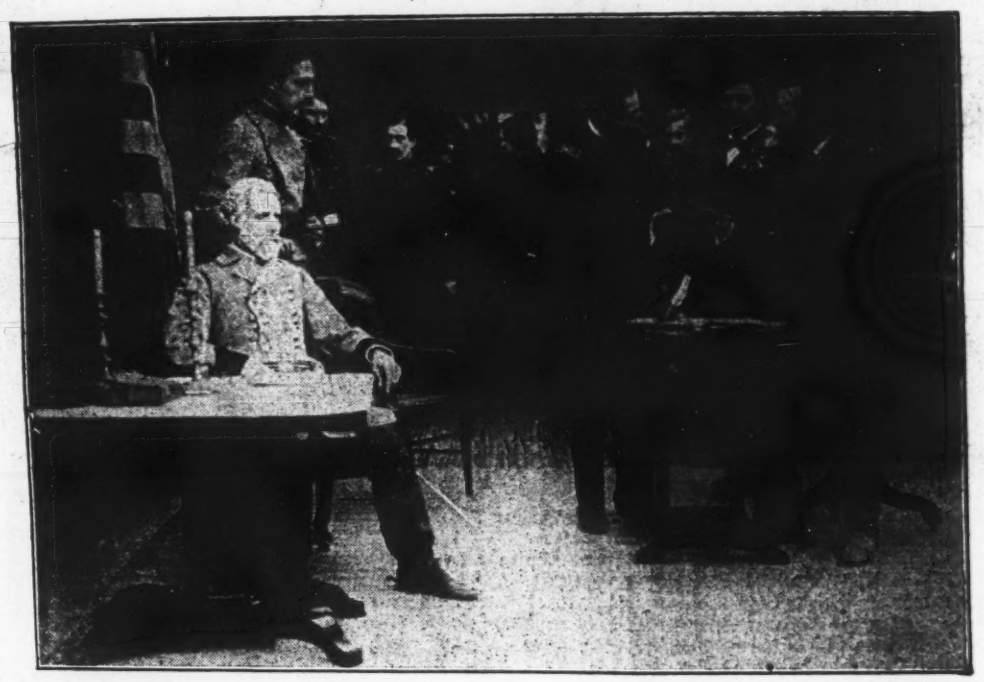
Kittanning (Pa.) Times 4/14

THE DAILY ARDMOREITE

Ardmore (Okla.) 4/14

Lee and Grant at Appomattox

"The Birth of a Nation"



Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Palace Monday, Tuesday and Wednesday, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox court house, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact, John Wilkes Booth supposed that in killing President Wilson he would have the support of the south in a new struggle. But General Lee was of a different temper. He realized that the south had been beaten in a fair struggle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Grant and on the morning of April 9, under the budding apple trees of an Appomattox orchard, were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough, General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

4/14

"Birth of a Nation."

David W. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," is that of making history live, he has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the north and the south.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. The picture is the attraction today and Saturday at the opera house.

4/14

OPERA HOUSE—TONIGHT.

David W. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," is that of making history live, he has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the north and the south.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning."

Oil City Blizzard 4/14

VENANGO DAILY HERALD

"BIRTH OF A NATION."

"The Birth of a Nation," at its reappearance here Friday and Saturday of this week will be accompanied by a complete symphonic orchestra, as it was at the time of its first appearance last fall. The musical score is synchronized to the several thousand distinct and individual scenes, adding to and vivifying the effect of the play.

...is Little Movie Favorite Is of the "Golden Aureole" Type

...illian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

...he Plays Part of the Northern Heroine In "The Birth of a Nation"

Elizabeth City (N.C.) Advance 4/14/16

...UCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in ... of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type which makes for photographic charm. She is singularly graceful, her features never lose their beauty. Her eyes before the camera are singularly expressive, and her acting always sincerity as well as true ...e charm.

...ps the most poetical scene of the drama is the one in which Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

NY Evening Post Apl. 15

THE BOOK LOVERS.

["The Librarian" in the Boston Evening Transcript.]

I. The Shakspearean Exhibition.

(Scene: The room devoted to an exhibition about Shakspeare, in the ——— Library. Time: Yesterday afternoon, 4.30 o'clock.)

He—(age 24)
She—(age 21)

She (as they enter)—Oh! I love Shakspeare! I think his plays are so much better than the ones they have nowadays, don't you?

He (he wears spectacles and is fairly serious)—Of course they are. I—

She—Why is it, I wonder?

He—Well, they don't give any encouragement to a serious dramatist, nowadays.

She—They don't? Isn't that horrid of them? But I'm sure "The Birth of a Nation" was crowded for weeks and weeks. Mamma couldn't get tickets for ever so long.

He—I don't mean plays like "The Birth of a Nation." I mean serious, literary drama. Now, just for example—of course, I do not mean to compare it with Shakspeare, you understand, but there was that play of mine—

She—Oh, you never told me what happened to that. It had such a funny name—something about teeth.

He—"The Children's Teeth Are Set on Edge." It is a quotation from the Bible.

She—It sounds somehow like Shakspeare.

He—It was not meant to. It is a modern play—a study of the influence of heredity.

She—What was the hero like?

He—There was no hero. The principal protagonist—

She—What?

He—The principal protagonist. He realizes that he is losing his mind. He is strangely attracted to a girl who is also losing her mind. She has an uncle who is a raving maniac—

She—It sounds awfully jolly!

He—There was nothing jolly about it. I do not attempt to write comedy. It bores me . . . But here are the books. Look—these are the quartos.

She—Are they really?

He—It is very impressive, I think, to realize that these were actually printed in Shakspeare's lifetime.

She—Oh, awfully!

He—Of course the folios did not appear until after his death. That is rather sad, I think.

She—Oh, awfully. Did he really write all those—himself?

He—Yes, he did, unless the Baconians are right.

She—I do love Shakspeare. Don't you like to see his plays? Last winter I saw one of them. Let me see, what was it? Oh, I remember—"If I Were King." It was splendid.

He—See, this is the First Folio.

She—Oh, yes. Who's that ugly looking man?

He—That is Shakspeare himself.

She—What—that? Why, it is awful. You don't suppose he looked anything like that, do you?

He—He must have looked like it—or, rather, it must look like him. Here is a poem, by his friend, Ben Jonson, testifying that it is a good portrait.

She—Well, I should think his friends might have kept quiet about it—out of charity. It is terrible. I can never think of Shakspeare in the same way again. Have you seen Phyllis Neilson-Terry?

He—No.

She—I think she's awfully sweet. Oh! and I saw another Shakspeare play last winter—"The Man Who Married a Dumb Wife."

He—No; I don't think that was by Shakspeare.

She—Well, it was just like his style. Middle-agey, and all that. And there was another awfully funny one. Somebody and a Lion. That was like Shakspeare, too. People in the ancient Greek clothes, and all that. Oh, here's a picture of Forbes-Robertson!

He—But we haven't looked at the Folios yet.

She—Just a minute. I want to look at this picture of Forbes-Robertson. Oh, and here's Gertrude Elliott—I think she's awfully sweet, too, don't you? Why, this exhibition isn't so bad, after all. I wish I hadn't seen that horrid old sour picture of Shakspeare, though. . . . See, here's one of Forbes-Robertson in "Anthony and Cleopatra." I saw that, too. Oh, I love Shakspeare. He uses such good English—don't you think he does?

He—This is "Cæsar and Cleopatra." It's by Bernard Shaw.

She—Why, I saw one of those old books—what do you call 'em? And it had "Cæsar and Cleopatra" by Shakspeare. And here's Maude Adams as Juliet. But, I liked "If I Were King" best, I think. That's really the best one of Shakspeare's plays, don't you think so?

AMSTERDAM, N. Y. Sentinel 4/15

AMUSEMENTS

"The Birth of a Nation" Closes Its Engagement This Evening.

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiasm handclapping when presented in "The Birth of a Nation," now playing at the Amsterdam Theater, was verified as an actual historical event by one of the spectators. G. L. Nordecal, of 174 West Eighty-Sixth street, New York, is the man to whom it happened. During the New York run of the play he visited D. W. Griffith's offices and told this remarkable story:

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade—running operations between the Confederacy and the Bahama Islands. I had served in the Confederate army but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the Northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown in prison as a Confederate enemy. It was feared that I would be court-martialed and executed or at best held prisoner until the close of the war. My fiancee's father, Alderman Samuel Lewis of New York, later acting mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said President Lincoln, 'on one condition, that he take oath not to return to the southern states during the war.'

"I gladly took this oath and was released. Before leaving for the North for my marriage and residence in Alderman Lewis' family, I desired to thank President Lincoln. On being presented to Mr. Lincoln, I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great president's generosity and kind heartedness to a foe, and when I saw the picture that early experience was vividly unearthed."

Matinee this afternoon at 2:15; evening performance at 7:15.

New Decatur Ala 4/15

THE DECATURS DAILY

D. W. Griffith's master production "The Birth of a Nation" will be the attraction at the Masonic theatre, commencing an engagement of three days on April 17, 18 and 19.

It will be brought here in exact reproduction of the greatest attraction which is now in New York, where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in telling the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000.

Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women, while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

"THE BIRTH OF A NATION."

The "two-dollar movie," "The Birth of a Nation," will return to the Overholser April 27, 28, 29 and 30. This famous picture packed the Overholser for many engagements when it was here last fall.

"THE BIRTH OF A NATION"

D. W. Griffith's master production "The Birth of a Nation," will be the attraction at the LaFayette Theatre, commencing an engagement of three nights on Monday, April 17. Matinees Tuesday and Wednesday, April 18 and 19.

It will be brought here in exact reproduction of the greatest attraction which is now in New York, where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in telling the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama. —Adv.

Decatur Ala (no) Review 4/15

NY 4/15

AMSTERDAM EVENING RECORDER

"The Birth of a Nation."

D. W. Griffith's magnificent historical spectacle "The Birth of a Nation" will close its engagement at the Amsterdam theatre, this evening. "The Birth of a Nation" is one of the most widely discussed topics in the country. It established an absolutely new art in the realm of the theatre—the art of pantomimic screen spectacle with music. It also created a tremendous sensation because of its vivid and more forceful treatment of the same theme as Thomas Dixon's "The Clansman." The consequences of the Civil war in southern reconstruction are fully dealt with, and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed the stupendous achievement without the aid of dialogue or speech, for motion pictures, accompanying music and effects tell the coherent, logical and moving story. Seats are now selling at the theatre box office, performance starts at 8:15 sharp.

OIL CITY DERRICK

That Wonderful Picture.

The attendance at both the productions of "The Birth of a Nation" at the opera house Friday afternoon and evening was large and the matinee this afternoon brought out another very large audience. The gigantic spectacle of D. W. Griffith, referred to as the eighth wonder of the world, cost over $500,000 to produce and those who have not had the pleasure of witnessing the picture should take advantage of the opportunity this evening, the final production in Oil City. The wild ride of the Ku Klux Klans in which more than 3,000 horses are used is alone worth more than the price of admission. The music by the augmented orchestra is excellent and many of the scenes, from a historical point of view are very instructive.

The picture has enjoyed extended runs in the majority of the large cities of the country and the company which is in this city has been playing a number of return dates to capacity houses.

WATCH STAGEHANDS WORK.

Matinee Audience Sees Extra Force Hurry Mechanism for "The Birth of a Nation."

The matinee audience at the Opera house Friday afternoon for the production of D. W. Griffith's photoplay, "The Birth of a Nation," saw everything connected with the staging of the elaborate production from the moment the company of 30 men entered the show house. The production was late in arriving in Oil City and when the hour for the curtain came it had only reached the house. Rather than disappoint patrons, many of whom had reserved their seats days in advance, the staging was hurriedly conducted while the audience watched with interest the work of the stage hands and directors. In the meantime the harpist of the orchestra played and when the curtain was finally raised at 3:20 o'clock the audience was in good humor and eager for the play.

The night presentation found the house crowded almost to capacity. Large advance sales for both afternoon and evening today indicate that previous records established in this city last November will be equalled, if not excelled.

In every way the production of yesterday lived up to the wonderful press notices that had gone before. Oil City people who saw "The Birth of a Nation" on its previous appearance here said that it was superior to the first appearance in the orchestration of its wonderful musical score, if such were possible.

The two performances of today will establish a record for a run of any theatrical production in this city. On the earlier visit of "The Birth of a Nation" five presentations were given. With today this will be increased to nine, and it is estimated that the picture will have shown to over 7,500 persons in this city.

TIMES-PICAYUNE 4/15

Tulane Theater.

Seats for the sixth week of "The Birth of a Nation" at the Tulane Theater, will be placed on sale this morning and the usual Saturday morning rush is looked for. Although the Griffith spectacle has been presented 67 times before almost as many capacity audiences its popularity shows no signs of waning. It is being held another week for the especial convenience of Easter shoppers from outside the city, who will have no opportunity to see it in their home playhouses. At the conclusion of its New Orleans engagement the company, consisting of fifty musicians, electricians and mechanics, will head toward New York, playing return engagements in several important cities of the Upper South. Griffith repeatedly has stated that his masterpiece will never be shown except in the first class theaters of large cities, because the required electrical and stage facilities are not to be found elsewhere. Realization that the spectacle is beyond the reach of the moving picture exhibitors already has brought thousands to the Tulane from the small towns of Southern Mississippi and Louisiana and an unusually large number of visitors is expected next week.

Greenville (Miss) Democrat 4/15

BIRTH OF A NATION

Noted Griffith Picture Has Set a New Record.

D. W. Griffith's wonder spectacle "The Birth of a Nation" has started in on its second year of prosperity with the current month's booking. In the short space of twelve months this new form of entertainment has set a record which will likely stand for years to come. Within this limited lapse of time Griffith's mighty creation has been seen by more people in various parts of America than any other attraction ever presented on our stage. Its combined receipts in one year exceed the box office takings of any theatrical attraction ever booked in this country. A concise comparison illustrating this unprecedented success is shown in the statements which reveal that "The Birth of a Nation" has played to greater receipts in its first year than have been taken in by "Ben Hur" during the twelve or more years this attraction has been on tour.

Washington Herald 4/15

216

TS ABOUT "THE BIRTH OF A NATION."

ch Comes to the Grand Theatre, Monday and Tuesday, April 24th and 25th.

00 scenes—18,000 characters—3,- horses. Approximate cost of pro on $500,000.

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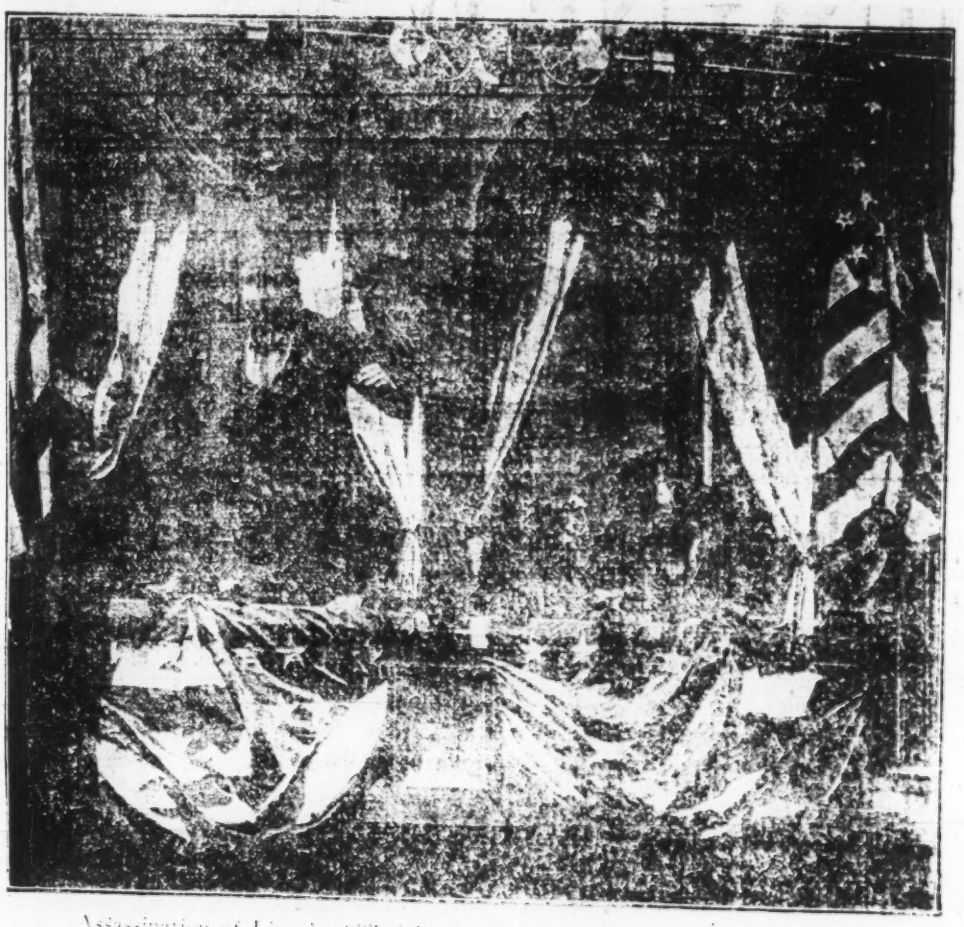
317 Enid Morning News Apr 16/16 Okla



Assassination of Lincoln, "The Birth of a Nation," at the American Theatre.

Southern Ball on the eve of Bull Run, "The Birth of a Nation," at the American Theatre.

Oklahoman Oklahoman 4/16 Okla City

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"The Birth of a Nation" Coming to the Overholser Theater, April 27, 28, 29, 30

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

Modesty Note.

Further tidings from William Burlock, the American press representative of the London production of "The Birth of a Nation," lend color to the report that his formal introduction to Queen Mary of England at the recent women war sufferers benefit was most eventful. Afterward in describing his emotions to a friend Mr. Burlock said: "When I was led up to the Queen I was almost as nervous as I was the day I met Valeska Suratt."

Telegraph
April 1916

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THE DAILY ARDMOREITE
Ardmore, Sunday, April 16, 1916.

Birth of a Nation Visitors
are invited to visit our
New Store

Madden's

Evening Star 4/17

At the Wick Monday — At the Wick Tuesday — At the Wick Wednesday

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"

MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

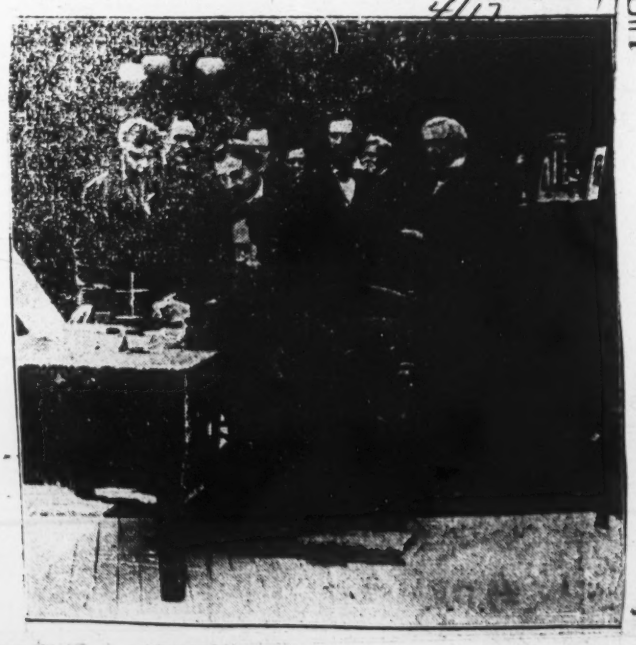
Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of [illegible] clean symbol of Venus, [illegible] mance, the dove. Not [illegible] point in their courtship [illegible] other, they lavish their [illegible] ternately on the nesting [illegible] scene in which Miss Gish displays exquisite charm is the one in which [illegible] with such grace [illegible] that the audi- [illegible] ures a delight- [illegible] contrasted in [illegible] with the beau- [illegible] Miss Miriam Cooper, Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

A special showing of "The Birth of a Nation" was given in Drury Lane Theatre, London, last Friday afternoon for the benefit of the Women War Workers' Fund. The entertainment was under royal patronage and Queen Mary, and Princess Victoria, with other members of the royal family, were present. The receipts exceeded $15,000 and Queen Mary sent D. W. Griffith, the American producer, her thanks and congratulations through his London manager.

D. W. Griffith's great photo-spectacle, "The Birth of a Nation," was given in London Friday for the benefit of the Women War Workers' Fund before a most distinguished audience. Queen Mary occupied the royal box, with Queen Alexandra, Princesses Victoria and Mary, and Princes Henry and George. The receipts exceeded $15,000. Mr. Griffith's London manager was congratulated by Queen Mary.

New Orleans (La.) Picayune Daily 4/17



Scene from D. W. Griffith's Mighty Spectacle "The Birth of a Nation."

OKLAHOMA CITY (Okla.) TIMES 4/17

"The Birth of a Nation."

Though he is still in his middle 30s and his rise to fortune and fame has been phenomenally rapid, D. W. Griffith, producer of "The Birth of a Nation," which returns to the Overholser for half a week starting Thursday night, April 27, is not of mushroom growth. Like most successful men, he has had his hard knocks and has won only through perseverance, coupled with merit.

A native of a small Kentucky town, Griffith early took it into his head to be either an actor or a dramatist. He went to Louisville, which to his imagination appeared the biggest city in the world, and there, after several discouraging attempts to "break into the profession," secured a job from the director of a stock company temporarily installed in Macauley's theater. His achievements were not so brilliant as to give him prominence, and he drifted to New York. He attached himself there as a utility actor to a motion picture studio at $5 a day the days he worked.

While attempting to act, Griffith was also attempting to write plays, and soon his studio began accepting small scenarios from him. Then, one day, a director was ill and Griffith was permitted to direct a piece of little consequence. But his one-reel production proved him to posses such an extraordinary talent in this line that he was immediately given other opportunities, and it was not long before he became recognized as a director with a future.

As production succeeded production, his fame spread wide and wider in the motion picture world and among movie "fans" until finally came the terrific climax, "The Birth of a Nation," which made Griffith's name the biggest in the entire amusement world of today.

Hartford Courant 4/17

COMING TO THE GRAND

The one great theatrical sensation of New York, Boston and Chicago, "The Birth of a Nation," will be presented at the Grand Theatre Monday and Tuesday April 34 and 35. The first half of the D. W. Griffith epic unrolls scenes and incidents of the Civil War on a scale of magnificent diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the South including the carpet bagger negro excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and the Gray, suggested by Thomas Dixon's "The Clansman."

A complete metropolitan production is to be on view here it requires a company of 50 actors and actresses, a complete symphony orchestra, and two baggage cars of effects.

Hartford Courant 4/17

"THE BIRTH OF A NATION"

D. W. Griffith's mighty spectacle, "The Birth of a Nation" will be shown at the LaFayette Theatre exactly as it is being given in New York and several other cities where it has made record breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tortured by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the programme. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies and with this frame work they make these wonderful characters live again.

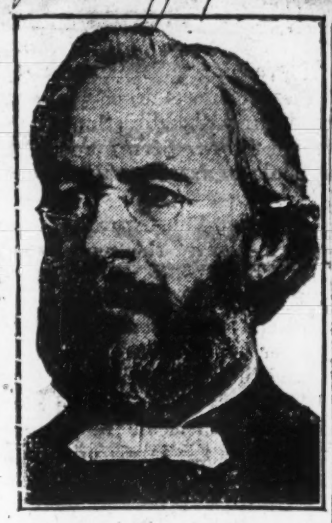
They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the settlement of that question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife and the high lights of those struggles are rapidly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across bloodstained plains. The human tide weaves in and through the entire thread and lends itself to the mightiest story ever unfolded.

Oklahoma [illegible] 4/17

"THE BIRTH OF A NATION"

The night battle scenes in "The Birth of a Nation," which returns to the Overholser for a week, were actually taken at night. The burning of Atlanta and the escape of the refugees transpired under the stars. Griffith conducted many experiments before he succeeded in arriving at methods that gave satisfactory results. He got his pictures finally, by the use of great illuminators, which he placed and of especially constructed illuminating bombs. The photography was one of the best features of the production.

Dr. Parkhurst On "The Birth of a Nation"



REV. DR. CHARLES H. PARKHURST

is impossible to witness the film rama "The Birth of a Nation," ow being shown at the Liberty heater, and not want to say some- about it.

ry one who has seen it is saying thing about it. When one has crowded upon, pressed down and ver it is against nature not to some kind of an outcry.

t is the way one feels when com- t of the Liberty Theater. The is vast. It is overwhelming. ng like it has ever before been pon the stage.

tension of the performance is single feature of it, but it is that one feels most poignantly after straight hours. It begins in an way, but commences soon to find uscle and goes on to the end, ling upon one's senses with blows come heavier and heavier, more ore rapid.

is not apparent what are the ds of the objections urged against what is the animus of those who cheming to have the exhibition bited.

natonal board of censorship has wed it and reaffirmed its ap- l. The popular indorsement the play has since received by housands who are seeing it daily equire more than small prejudices oral eccentricities to disturb. In eantime efforts to suppress it are far successful in nothing so much giving it wider and more remu- ive publicity.

intimate familiarity which Da- W. Griffith has shown with the s of the reconstruction period with the detailed scholarly which he has made of the wider ory of events which the play cov- enders the production one of sur- g educational value to those who either young children still or even rn in the stirring years of 1860 to

A boy can learn more true his- and get more of the atmosphere e period by sitting down for three before the film which Mr. Grif- has produced with such artistic than by weeks and months of in the classroom.

is drama is a telling illustration of possibilities of motion pictures as nstrument of instruction in his-

e criticism that it exhibits the ne- in an unfortunate light and that calculated to engender racial ani- ity is fully met by the considera- that it represents the negro, not e is now at all, but as he was in the days when he had just had th chains broken from him and when h was rioting in the deliciousness of i liberty so new and untried that h had not yet learned to understand i and was as ignorant as a baby of th way to use it. It is in this respect ex actly true to history, and if it reflect upon the negro as he was then it i a compliment to the black man of to day. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

Lillian Gish, in "The Birth of a Natio n" at Masonic theatre April 17, 18, 19.

Miriam Cooper in "The Birth of a Na tion at Masonic Theatre Apr. 17-18-19.

Striking Scene in Famous Photo-play

Meeting of Generals Grant and Lee At Appomattox Court House, In "Birth of a Nation."

Although the leaders of the opposing forces in the civil War appear but for a moment in D. W. Griffith's "The Birth of a Nation" at the American theatre, the scene in which General Grant receives the surrender of the army of the south from General Lee is one of the most striking of the famous photo-play.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time while Grant is reading the important document.

As Grant having finished reading and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrasting manner, equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

"The Birth of a Nation"

Art is long, says the poet, and outlasts throne on emperor. Occassionally, however, old are ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and remakes the world. This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which will be seen at the Lyceum Theatre, Wilson, next Thursday night April 20th. Three nights with matinees Friday and Saturday, April 21, 22.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls," the times of Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater throll.

Call 4/18

ELWOOD, IND.,

GREAT PICTURE WAS CHEERED

Audience Went Wild as Climax After Climax Was Reached.

EXCEEDED ALL EXPECTATIONS

Wonderful, Wonderful.

No other word can be found that would successfully convey to the mind of those who have not yet seen it, the magnitude, the attention to detail, the historical significance and the hundreds of thrilling scenes shown in the masive production, "The Birth of a Nation" which opened a three day's engagement at the grand last night

Seeing this picture is some what similar to a man's first visit to Niagara Falls. Like Nature's great spectacle, there is scarcely a person who has not hard of "The Birth of a Nation" and extravagant ideas have ben formed as to what it will be like. Some go perhaps fearing that they have expected too much and that they will be disappointed, but as the picture is thrown on the screen and the thread of the story approaches the firs climax, the cal to arms as it was heard in both the North and the Southland following Lincoln's declaration that the states must remain a union, the audience finds itself under tes spell of the producer's graphic skill.

As the men and boys in the southern town answer the bugle's call, leaving th ball room and the bonfire lighted in the celebration of the South's claim of independence, the orchestra, which until this time has been little more than audible, breaks out in a sudden burst of martial music that starts the blod to runing quicker and every person in the audience slips to the edge of their feeling themselves almost a that southern scene of half go. A few persons in of the house start a

(See page 8)

a ca
backach
through my
loins. I notice
tions were highly
treated by dotcors a
kidney medicines. Witho
lief until I began using Doa
ney Pills. One box helped me
much that I used two more. Af
that I was entirely curdl of this
trouble." (Statement given July 3,
1906.)

CURED TO STAY CURED

On January 31, 1916, Mr. Pugh said: "I have never had any trouble with my kidneys since Doan's Kidney Pills cured me."

Price 50c, at all dealers. Don't simply ask for a kidney remedy—get Doan's Kidney Pills—the same that Mr. Pugh has twice publicly recommended. Foster-Milburn Co., Props., Buffalo, N. Y.

BELIEVE SIGN.

That Bore Notice It Is No Money.

safe is not lock in any

Rd 4/18

ELWOOD DAILY RECORD

PEER OF ALL SCREEN SHOWS

IS "BITRH OF A NATION" SAY ELWOOD PEOPLE.

Opening Performance Monday Night Greeted by Great Display of Enthusiasm.

Folks, the one best bet for today is "The Birth of a Nation." If you haven't seen this wonderful screen story, don't let the present opportunity of seeing it here at home pass you. If it costs you a dollar or a couple of dollars for that matter don't worry. You'll say that it's the biggest entertainment spectacle you ever gazed on. The mechanical perfection with which the performance moves will delight you: the music, by an orchestra of twenty musicians, will thrill you to the marrow, and the wonderful action which marks the big scenes of the play will fairly raise you from your seat, if there is still red blood in your veins.

"The Birth of a Nation" has been hotly criticised in some quarters on the ground that it seeks to uphold slavery as an institution, and would leave the impression that during the days of the civil war the south was right and the north was wrong. This criticism is groundless. But the play is the most marvelous and effective preachment against negro supremacy and racial equality which has ever been penned. And it is told in such a way that there is no mistaking the theme. Moreover it is a wonderful plea for peace—a scathing arrangment of war, because it deals not so much with the pomp and pageantry of military strife, but with the desolation which attends it and follows in its wake. But over and above it all is the triumphant birth of a new and reunited nation. It is worth something to every patriotic citizen to see and realize the agonies thru which both the north and the south had to pass that the heritage of a reunited country, free from the running sore of human slavery, might be established. Thru the story runs two of as pretty love stories as were ever told making a thread of heart emotion which adds immensely to the interest.

The first part deals with the civil war. It opens before war is declared. The ties which bound friends at the north and at the south together are rudely shattered as the darkening clouds of civil strife come lower and lower each day. The north is seen standing solidly for national unity, as opposed to the south's contentions for state sovereignty. The scenes which deal with some of the great battles of the war are thrilling in the extreme, thousands of men, horses and cannon being used in them. They lead down to the surender of Lee at Appomatox, when the southerners, defeated, go back to reclaim their desolated country.

Then follows the assassination of Lincoln, portraved as the best friend which the south had at the north, in a scene which is remarkable for the detail with which it is reproduced.

The second part deals with the re-

Marriage Licenses.

x Thomas Huston, rod mill worker, born 1891, and Hazel Hines, born 1896, both of Anderson.

George C. Gladbach, machinist, born 1893, and Lena A. Gaiter, born

SMITH SWEARS TOO MUCH

According to Wife's Complaint, In Suit for a Divorce.

Rosa Smith, the mother of three children whose ages range from 10 years to 4 years, has brought suit for divorce from John L. Smith, whom she married eighteen years ago. The mother asks for the custody of the children. The wife alleges cruel treatment as ground for divorce. Mrs. Smith charges that her husband's drinking caused her great distress of mind and worry.

Oil City Ha/ Berg and

Birth of a Nation.

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Wilson Ne/ Times 4/18

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The great deeds of the Civil War and the horrors of Reconstruction are made to live again and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago. At the Lyceum Theatre, Wilson, for three nights beginning Thursday, April 20th, with matinees Friday and Saturday.

Rochester Calif

"Birth of a Nation" is Revelation of Possibilities of Silent Drama

"The Birth of a Nation" is a revelation of the possibilities of the silent drama. This is the verdict of those who saw the great D. W. Griffith production for the first time last night at the Masonic theatre, the confirmed opinion of those who saw it for the second time or for the third time. That it stands out with a startling aloofness from all other photoplays ever presented locally is due in part to the matchless art of Griffith, the director; in part to the consummate skill of the author, who in this epic of the mute stage has given to the younger generation of today a new horror of the reconstruction period, and a broader glimpse into the realities of the Sixties.

Although race antipathy is there—all the way through the last act—it is carefully concealed by the producer and author. Predominant everywhere is the birth of a new nation, a nation founded on liberty and cemented by union. The chasm that once separated North and South is so carefully bridged that the photoplay arouses alike the intense patriotism of the two sections; there is a universal condemnation of the deliberate purpose to foist black rule upon a white people.

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The play is in two acts. The first shows the South of slave days. It depicts the break between North and South, shows the boys from Dixie marching off to war; shows the hard fought field, the gallant charge of the "Little Colonel;" the death of Lincoln, and many other scenes equally as thrilling. The second act is devoted to reconstruction, to the time when Thad Stevens, leader of the radicals, attempted to place the black heel on the white neck. It ends with two pair of lovers locked in each others arms. The double love story that runs throughout the play is scarcely needed. So big are the stakes played for, so paramount is the welfare of the nation, that the audience is painfully reminded that nature is "so careful of the species, so careless of the individual."

What "The Birth of a Nation" would be without the twenty-piece orchestra which is its "better half" is hard to conjecture. This orchestra is a wonderful aggregation of musicians, the orchestration as perfect as the play itself. The stately dances of Ante-Bellum days are executed on the stage in perfect time to the music below, a bugler sounds reveille or taps with a realism that is almost uncanny; the bursting of shells, the galloping of armies, the popping of bullets, the roll of the drum, the shrill treble of the fife—these are only some of the sounds that are reproduced with a remarkable fidelity.

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Cabinet members, generals, military aides and attaches, secretaries, senators, representatives, visitors, soldiers, abolitionists, Ku Klux Klansmen, plantation crowds and mobs.
Orchestra under direction of Orville Mayhood.

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Oklahoma City (Okla.) Times 4/18

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Ardmore (Okla.) Ardmoreite 4/18

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Call 4/18

ELWOOD, IND.,

GREAT PICTURE WAS CHEERED

Audience Went Wild as Climax After Climax Was Reached.

EXCEEDED ALL EXPECTATIONS

Wonderful, Wonderful.

No other word can be found that would successfully convey to the mind of those who have not yet seen it, the magnitude, the attention to detail, the historical significance and the hundreds of thrilling scenes shown in the masive production, "The Birth of a Nation" which opened a three day's engagement at the grand last night

Seeing this picture is some what similar to a man's first visit to Niagara Falls. Like Nature's great spectacle, there is scarcely a person who has not hard of "The Birth of a Nation" and extravagant ideas have ben formed as to what it will be like. Some go perhaps fearing that they have expected too much and that they will be disappointed, but as the picture is thrown on the screen and the thread of the story approaches the firs climax, the cal to arms as it was heard in both the North and the Southland following Lincoln's declaration that the states must remain a union, the audience finds itself under tes spell of the producer's graphic skill.

As the men and boys in the southern town answer the bugle's call, leaving th ball room and the bonfire lighted in the celebration of the South's claim of independence, the orchestra, which until this time has been little more than audible, breaks out in a sudden burst of martial music that starts the blod to runing quicker and every person in the audience slips to the edge of their seats, feeling themselves almost a part of that southern scene of half a century ago. A few persons in lifferent parts of the house start a

(Continued on page 8)

ELWOOD DAILY RECORD

PEER OF ALL SCREEN SHOWS

IS "BITRH OF A NATION" SAY ELWOOD PEOPLE.

Opening Performance Monday Night Greeted by Great Display of Enthusiasm.

Folks, the one best bet for today is "The Birth of a Nation." If you haven't seen this wonderful screen story, don't let the present opportunity of seeing it here at home pass you. If it costs you a dollar or a couple of dollars for that matter, don't worry. You'll say that it's the biggest entertainment spectacle you ever gazed on. The mechanical perfection with which the performance moves will delight you; the music, by an orchestra of twenty musicians, will thrill you to the marrow, and the wonderful action which marks the big scenes of the play will fairly raise you from your seat, if there is still red blood in your veins.

"The Birth of a Nation" has been hotly criticised in some quarters on the ground that it seeks to uphold slavery as an institution, and would leave the impression that during the days of the civil war the south was right and the north was wrong. This criticism is groundless. But the play is the most marvelous and effective preachment against negro supremacy and racial equality which has ever been penned. And it is told in such a way that there is no mistaking the theme. Moreover it is a wonderful plea for peace—a scathing arrangnment of war, because it deals not so much with the pomp and pageantry of military strife, but with the desolation which attends it and follows in its wake. But over and above it all is the triumphant birth of a new and reunited nation. It is worth something to every patriotic citizen to see and realize the agonies thru which both the north and the south had to pass that the heritage of a reunited country, free from the running sore of human slavery, might be established. Thru the story runs two of as pretty love stories as were ever told making a thread of heart emotion which adds immensely to the interest.

The first part deals with the civil war. It opens before war is declared. The ties which bound friends at the north and at the south together are rudely shattered as the darkening clouds of civil strife come lower and lower each day. The north is seen standing solidly for national unity, as opposed to the south's contentions for state sovereignty. The scenes w[illegible] deal with some of the great [illegible] of the war are thrilling [illegible] treme, thousands of [illegible] cannon being used [illegible] lead down to th[illegible] Appomatox.

[illegible] fested, go[illegible]

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Wilson Ms
Times 4/18

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er action [illegible] pers. The [illegible] practically [illegible] er been report[illegible] the local heal[illegible] sonally inspect[illegible] past ten days. [illegible] are continuing [illegible] noon, visiting [illegible] the city and [illegible] ic nature may [illegible] s over.

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[illegible] ed as Back [illegible] and to[illegible] work of [illegible] at has [illegible] ous-

Co., Will go to the Appelate Court

Judge Pence yesterday refused the McBeth-Evans Glass company a new trial in the damage suit brought by Earl Brunson of this city and the case will go to the appellate court. The circut court jury gave Bunson, who is a glass worker, a verdict for $5,000 damages for injuries sustained to his eyesight because of alleged working conditions n the factory Particles of poison from a mixing room floating in the air, are asserted to have caused caused cataracts to grow on Brunson's eyes.

Smoking on Jess.

[illegible] FOR HERSELF

Asserts Husbands Talk and Accusations Broke Up the Home.

Charging that the treatment she received at the hands of her husband during the 18 yeas of their married life was such that she was finally forced to leave him, since which time she has been working and supporting both herself and children, Mrs. Rosa Smith yesterday filed through her attorney, O. A. Armfield, suit for divorce from John L. Smith. The separation occurred last May and since then the couple have lived apart.

In her complaint Mrs. Smith serts that the husband's cur[illegible] her presence caused her th[illegible] distress and she also as[illegible] constantly made fal[illegible] against her. In ad[illegible] she asks [illegible] years to 4 years [illegible] ent suit for divorce from [illegible] the married [illegible] Rosa Smith, the mother of three children whose ages range from 10 years to 4 years [illegible] ent suit for divorce from [illegible] the married [illegible] against her. In ad[illegible] she asks [illegible] years to 4 years [illegible] ent suit for divorce from [illegible] the married [illegible]

SMITH SWEARS TOO MUCH

According to Wife's Complaint, In Suit for a Divorce.

Eppard. The bonds bear 4½ per cent interest payable semi-annually.

Muscogee (Okla)

DAILY, TUESDAY, APRIL 16, 1918.

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Oklahoma City (Okla.) Times 4/18

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Ardmore (Okla) Ardmoreite 4/18

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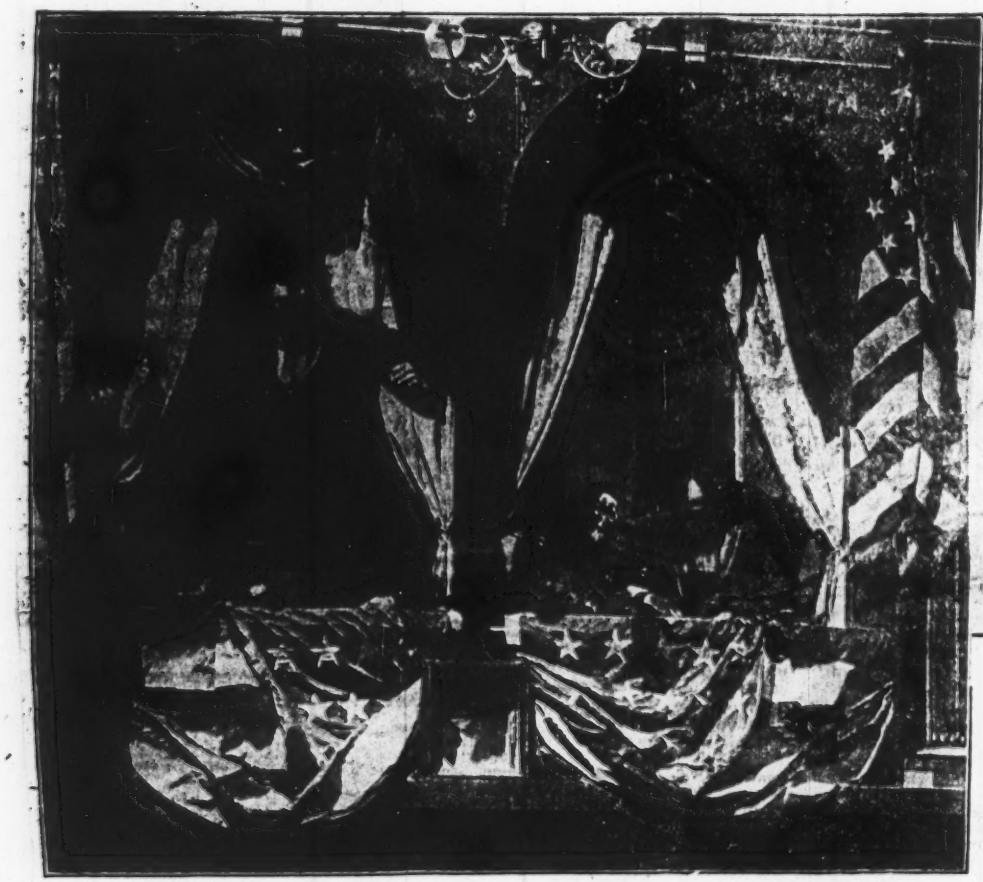
4/8 Irving Wilson (Inc)

22

SCENES IN "THE BIRTH OF A NATION'

3 Nights Beginning Thursday April 20th

Matinee Friday and Saturday



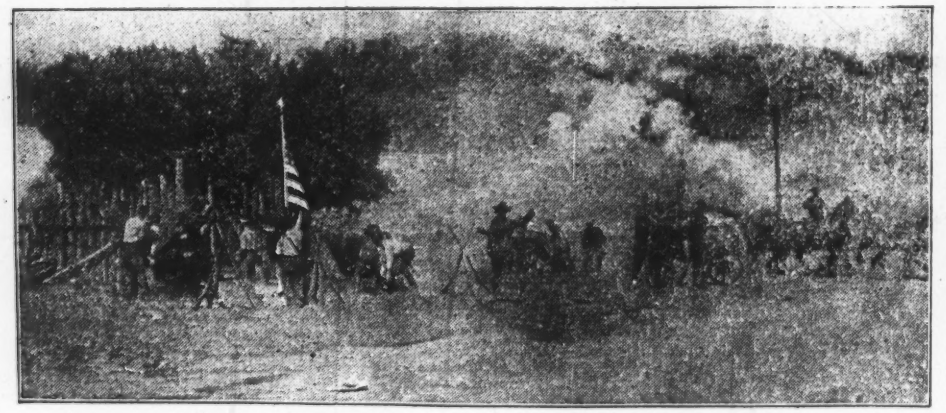
The Assassanation of Abraham Lincoln.

D. W. Griffith, the Man who made "The Birth of a Nation." :

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

Big Battle Scene.



Battle of Petersburg.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

Oklahoma City News 4/19

OKLAHOMA NEWS

"BIRTH OF A NATION."

In the task of producing "The Birth of a Nation," which returns to the Overholser next week, D. W. Griffith received valuable assistance from the United States army, officers and men co-operating with him to the fullest extent. Every piece of artillery used in the battle scenes, for instance, was loaned by the ordinance department of the army, and had seen actual service in the Civil war. Army engineers assisted in surveying, laying out and reconstructing to the smallest detail the battlefield of Petersburg.

New Orleans La Times-Picayune 4/19

GRIFFITH SPECTACLE HERE FOR EASTER

"The Birth of a Nation" Will Close in New Orleans April 29.

"The Birth of a Nation" will remain at the Tulane Theater through Easter week, closing its phenomenal engagement Saturday night, April 29, with its ninety-seventh consecutive performance. On that rate the Griffith film spectacle will have been shown seven weeks to consistently good business and a total estimated attendance of 150,000.

The spectacle was booked originally for one week, with Manager T. C. Campbell holding an option on a second week, to be exercised if the patronage warranted. Almost from the first performance on Sunday night, March 12, it cast its spell over the city and repeated extensions were necessary to meet the demand for seats.

The engagement of "The Birth of a Nation" will end Saturday night, April 29, and the Tulane will be closed for the season on that date. Th advance sale of seats for Easter week will be opened Saturday morning.

Oklahoma City Oklahoman (Okla) 4/19

"The Birth of a Nation."

The power of the theater as an educator of public sentiment and taste is being illustrated to the point of demonstration by "The Birth of a Nation," which plays a return engagement at the Overholser theater the last half of next week.

It is no exaggeration to say, as has been frequently asserted by men and women in the public eye, "The Birth of a Nation" has been the most powerful of all factors to give the north a true realization of what the sotuh passed through during the dark days of the war between the states and the darker days of reconstruction, and to bring the sections still more closely together in the bond of a fraternal union that neither would now, under any circumstances, wish broken.

Reciprocally, the south is understanding the character of Abraham Lincoln better, as portrayed by Griffith. A Texas professor of history, on the former visit of the spectacle, declared that a new and strange light had broken in upon him, sweeping away prejudices against the great statesman that had been the natural result of an early education.

"Let me write the songs of a nation," said a man wise in human nature, "and I care not who leads the armies." So tonight Griffith say of the plays of a nation. The French have long recognized the value of the stage as the corrector of taste. "The Birth of a Nation" is going a long way toward forming a serious valuation of the theater into the American mind.

Mail 4/1

HAGERSTOWN, MD

"THE BIRTH OF A NATION"

The magnitude of David W. Griffith's feat in starting "The Birth of a Nation," which comes to the New Academy on Wednesday and Thursday, April 26 and 27 with daily matinees is almost appalling—at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the pretty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used nature. For subjects he has covered over 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses weep over the dusty roads.

Oklahoma City Times 4/19

Noted Actor as "The Clansman" In Play, "The Birth of a Nation"

HENRY B. WALTHALL.

"The Birth of a Nation."

The romance of the "little Confederate colonel," Ben Cameron, and the northern girl, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout "The Birth of a Nation," which will play a return engagement the latter part of next week at the Overholser theater.

Never in the most terrific scenes of the spectacle, is the romance, based upon Thomas Dixon's "The Clansman," quite forgotten. In the battle of Petersburg, for example, the "little colonel" leads a thrilling charge against the command of his old school friend, Captain Stoneman. One of the brothers of Margaret Cameron falls a victim to war in Sherman's storming of Atlanta. Elsie Stoneman and her brother, Phil, are present in Ford's theater the night of the assassination of Lincoln. It is to save the honor of his sweetheart, Elsie Stoneman, that the "little colonel" leads the Ku Klux Klansmen in the most sensational ride ever staged.

The spectacle is in two parts. The first half exhibits the salient events of the civil war, which came to a close at Appomattox fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy in Ford's theater, live before the eyes of the spectator as vividly as did the actual events in the era depited.

In the second half is shown the second uprising of the south, this time against the carpetbag regime. Horrors worse than those of war are enacted, and there springs up the "invisible empire" with its vast hordes of torgoes men. The Aryan race is restored to its rights after a secret and terrible combat. It is in this half of the spectacle that Griffith tells for the first time accurately and vividly the true story of the Ku Klux Klan.

New Orleans La Times-Picayune 4/19

"Uncle Tom's Cabin" Play Which "Birth of a Nation" Answered, is Also Showing in the Decaturs

No sooner had "The Birth of a Nation" come to the Decaturs than came "Uncle Tom's Cabin," the other side of the argument. The play is showing at the Lyceum theatre to negroes.

"Uncle Tom's Cabin," the book written shortly before the civil war, tells of alleged cruelties to negroes by Southern slave owners. It was credited as being one of the biggest arguments in New England for abolition and because of its strongly partizan viewpoint the play is barred out of some southern states, notably Kentucky.

"The Birth of a Nation" is founded on Thomas Dixon's "Clansman," which is an answer fifty years later to Harriet Beecher Stowe's "Uncle Tom's Cabin."

At any rate the two plays with their widely different appeals are showing to big crowds in the Decaturs.

Hagerstown (Md) Herald 4/19

"The Birth of a Nation."

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," coming to the New Academy, April 26 and 27, with daily matinees, has enabled him to surpass by far any stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance beside this epic of American history with its 5,000 scenes, 15,000 characters, 3,000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

The war plays of the stage, such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. The night riding of the Ku-Klux-Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both old and young. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its new guise untrammelled by the limitations of the theatre.

Newfield Citizen Decaturburg 4/19

"Birth of a Nation" Drawing Hundreds to the Decaturs

"The Birth of a Nation," the first moving picture to be shown in the Decaturs at $2 a seat, is drawing hundreds of visitors to the city from all parts of North Alabama. Newspapers from surrounding cities coming to the Decaturs contain the names of hundreds of their citizens who are coming to the metropolitan Decaturs this week.

The following party from Tuscumbia was in the Decaturs yesterday:

Edwin Matthews and Miss Mary Maude Turner; Claud Ricks and Miss Ethel Cammock; F. W. Scruggs, Mrs. C. V. Moria, Miss Mary Terrel, Miss Annie B. Scruggs, Miss Mary B. Walker, J. D. Mitchell and two daughters, Dr. Chas. R. Palmer, Frank DiRago, Miss Gladys Turner, Miss Elsie White, Dr. and Mrs. J. T. Hanes, Mr. and Mrs. Walter Williams.

The following party came from Sheffield:

Mr. and Mrs. J. B. Shute, Mr. and Mrs. John Sharp, Misses Addie Hyde, Halleen Thompson, Messrs. Lutie Hennigan, Ralph Stanley and Lester White.

Almost a hundred people came over from Moulton alone. Others came from Huntsville, Athens and other points. It is estimated that the picture and the Christian Endeavor convention drew about 1,500 people to the Decaturs this week.

Wilson (NC) Times 4/19

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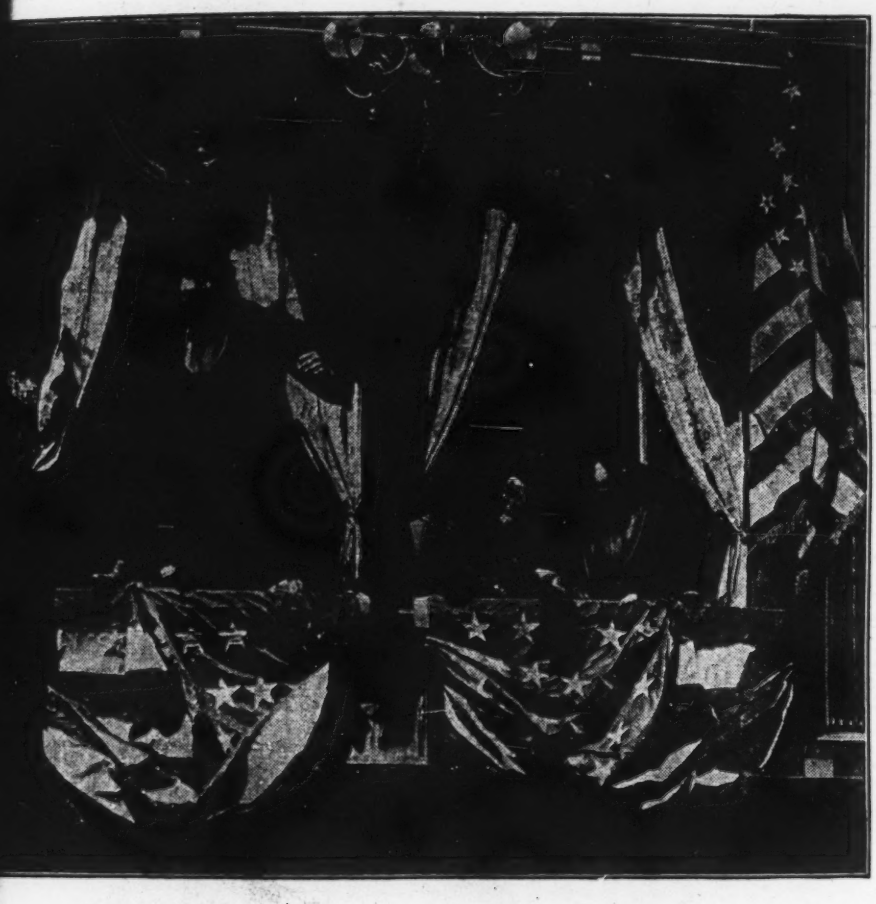
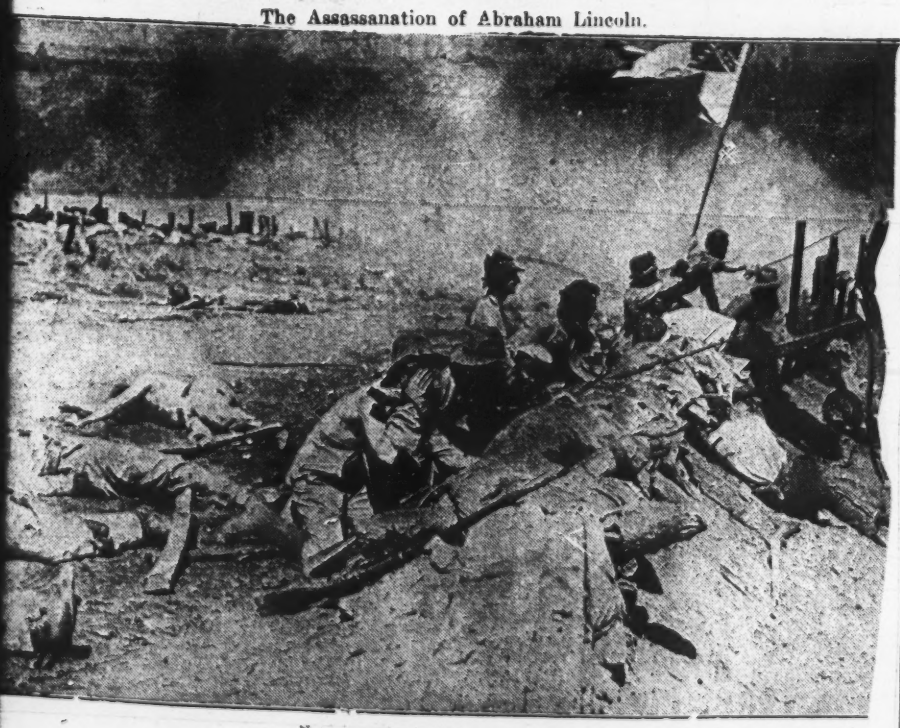
SCENES IN
THE BIRTH OF A NATION

3 Nights Beginning Thursday April 20th
Matinee Friday and Saturday



The Assassanation of Abraham Lincoln.



Big Battle Scene.

Battle of Petersburg.

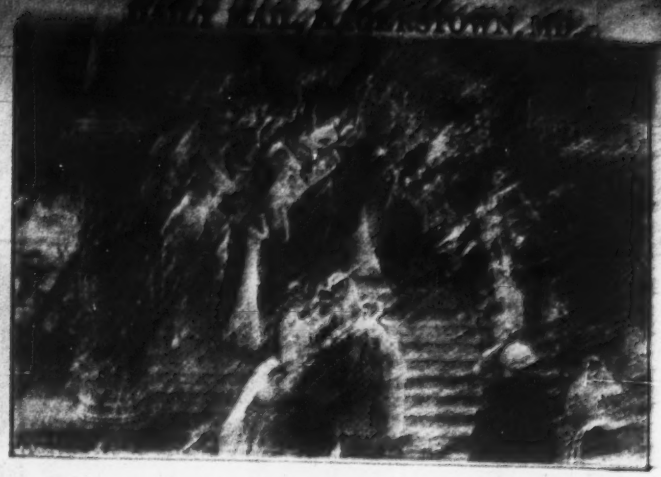
"BIRTH OF A NATION" COMING NEXT WEEK

Famous Master Production to Show for Two Days at New Academy

D. W. Griffith's master production, "The Birth of a Nation" will return to Hagerstown, commencing an engagement of two nights on Wednesday, April 26th, with matinees on both Wednesday and Thursday.

It will be brought here in exact reproduction of the great attraction which was seen in New York where it broke every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 100,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force of the drama.



The Ride Allegory, an exciting spectacle in D. W. Griffith's "The Birth of a Nation," which comes to the New Academy of Music Wednesday and Thursday, April 26th and 27th. With a matinee each day.

Hero

The Birth of a Nation Coming

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," will come to the New Academy for return engagement, Wednesday and Thursday, April 26-27th. "The Birth of a Nation" is one of the most widely discussed topics in the country. It establishes an absolutely new art in the realm of the theatre—the art of pantomimic screen spectacle with music. It also created a tremendous sensation because of its vaster and more forceful treatment of the same theme as Thomas Dixon's, "The Clansman." The consequences of the Civil War in Southern reconstruction are fully dealt with, and the nation reborn is apotheosized. Mr. Griffith pioneer among directors, managed the stupendous achievement without the aid of dialogue or speech, for motion pictures, accompanying music and effects tell the coherent, logical and moving story.

Washington (Ind) Apr 20 1916

MIRIAM COOPER, ONE OF THE [illegible] IN THE TREMENDOUS SPECTACLE, "THE BIRTH OF A NATION" WHICH RETURNS TO THE NEW ACADEMY OF MUSIC, APRIL 26TH AND 27TH, WITH MATINEES EACH DAY.

~~The Independent~~
ELIZABETH CITY, N. C., THURSDAY, APRIL 20, 1916.

He Spent Half a Million Making a Moving Picture

D. W. Griffith

D. W. Griffith was eight months making his great spectacle, "The Birth of a Nation," which comes to the Astrana theatre next week. Griffith took his photographic and player forces to five different states to get the proper color. Some scenes were taken in Virginia and others in the Carolinas. The bulk of the picture was made in California. One big scene had to be taken in Mexico.

The Ku Klux Klan, which forms an interesting part of the great production, was organized as a secret and social band in the State of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third "k" was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. In subsequent years when the Klans went forth to put down the desperadoes who swarmed down from the north to grab everything in sight in the south the riders adopted the emblem of the fiery cross, which the Scotch Highlanders had long used as a call to battle in the early days of wars in their native land.

Daily News Springfield Ill 4/20

"THE BIRTH OF A NATION" A WONDERFUL PICTURE

David Wark Griffith who startled the world with his wonderful combination of film and operatic drama called "The Birth of a Nation" is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied Grand Opera and developed a splendid baritone voice. He became interested in pictures as a scenario writer, but the technical side of the work fascinated him. In less than three years from his first entrance into a motion picture studio he was the promising figure of American directors. His numerous inventions and his wonderful judgment soon placed him at the forefront of the ranks. He is recognized as the greatest director of motion picture productions in the world today. He has gained this eminence in seven years and commands the largest salary ever paid a director of any amusement enterprise in this country.

Herald Rapids Mich 4/20

"THE BIRTH OF A NATION"

Coming to the New Academy Wednesday and Thursday, April 26 and 27 for a Return Engagement.

D. W. Griffith's mighty spectacle, "The Birth of a Nation" will be seen at the New Academy exactly as it is being given in New York and several other cities where it has made record-breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written large upon the scroll of fame appear upon

Apr 20

THE WASHINGTON HERALD.

National—"The Birth of a Nation."

"The Birth of a Nation" is nearing the end of its first week's engagement at the National. There will be two performances Easter Sunday when the attraction enters the second week of its Washington run.

Undoubtedly this mighty spectacle has turned the theater records of America topsytarvy. It holds the long distance runs in New York, Boston, Chicago, St. Louis, Pittsburg, Baltimore, Los Angeles, and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached.

Ardmore (Okla) Daily Ardmoreite 4/20

Huntingdon (Pa) Semi-Weekly News 4/20

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VETERANS SEE "THE BIRTH OF A NATION"

MANAGEMENT OF THE PALACE HAS AS GUESTS OLD SOLDIERS WHO WERE ACTORS IN SOME OF SCENES.

One of the most enjoyable features of the last performance of "The Birth of a Nation," last night was the attendance of a number of old Confederate veterans from the Soldiers' Home who were the guests of Manager Lowenstein and the manager of the road company.

The veterans occupied reserved seats along both sides of the house, and as the stirring scenes were unfolded to them the air resounded with applause that told plainer than words that they appreciated seeing once again the stirring events in which so many of them participated during the dark days of the reconstruction.

The thanks of the veterans is extended to the management of the theatre for its generosity, and the old soldiers will ever hold in remembrance the spirit which prompted this generous act. Errett Dinlap, a member of the board of trustees, was the first to suggest that the soldiers be given this privilege, and the management quickly grasped the opportunity of complying with the request.

Griffith's "Birth of a Nation" next Monday and Tuesday. By all odds the greatest production ever witnessed in Huntingdon. See the big advertisement on the first page of the Globe. The scene in which General Grant receives the surrender of the Army of the South from General Lee is one of the most striking of the famous photo-play. General Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is correctly and carefully dressed, his six feet of stature and faultless form towering above his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend, and is accepted as such by the man in gray who grasps the extended hand, and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

Huntingdon (Pa) Globe 4/20

RIDE OF THE FAMOUS KU KLUX KLAN, IN D. W. GRIFFITH'S FAMOUS SPECTACLE, "THE BIRTH OF A NATION" WHICH WILL BE AT THE GRAND THEATRE, APRIL 24-25.

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which will be shown at the Grand Theatre on April 24 and 25, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord" with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the Northern clansmen to meet their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all the cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

Newark 4/21

ALLEGORICAL PEACE GROUP—A BIG FEATURE IN D. W. GRIFFITH'S MIGHTY SPECTACLE "THE BIRTH OF A NATION"—GRAND THEATRE TWO NIGHTS COMMENCING MONDAY, APRIL 24TH—MATINEE TUESDAY.

A well known artist visiting D. W. Griffith's Los Angeles Studio recently remarked on the film Director's almost uncanny gift in composition. "Griffith," he said "groups his figures like an artist in oils—water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "THE BIRTH OF A NATION". The scene representing the future brotherhood of love and peace is a remarkable work.

In striking contrast is Mr. Griffith's treatment, in "THE BIRTH OF A NATION", of the contrasting theme of the misery of war, Wan, skeleton like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordidness. Some of the lean emaciated figures are bare to the waist. Men and women are strewed about the stake like the piled up victims of a battlefield. Arms are raised in entreaty to Heaven. Bodies, legs and arms (as it were) shreds of human beings are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiates from the other.

Newark 4/20

"BIRTH OF A NATION"

Great Art Musical Spectacle at Hanover Opera House, April 28-29.

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, opens an engagement of two nights at the Hanover Opera House, Friday, April 28th, and Saturday, April 29, with a matinee Saturday.

The first half of the great picture exhibits the salient events of the Civil war, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender of Grant and the awful tragedy at Ford's theatre live before the spectator of the Griffith drama.

In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown.

Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting distorical details.

A special orchestra is carried and furnishes music continuously.

Huntingdon (Pa) News 4/21

DAILY MAIL, HAGERSTOWN, MD.

A MOTHER'S APPEAL TO A GREAT HEART (LINCOLN).

A tauching scene in D. W. Griffith's great Dramatic Spectacle, "The Birth of a Nation," which returns to the New Academy of Music Wednesday and Thursday, April 26th and 27th, with a matinee each day.

Mail 4/21

HAGERSTOWN, MD.,

THE BIRTH OF A NATION."

D. W. Griffith's wonderful production "The Birth of a Nation," returns to Hagerstown for a return engagement on Wednesday and Thursday, April 26 and 27, at the New Academy. This mighty spectacle has turned the theatre records of America topsy-turvy. It holds the long distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not so much history as it is drama and romance in a new form of expression with an operatic accompaniment in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothnig like it was ever seen before. Nothing its equal is likely to be accomplished again until D. W. Griffith has time to select another theme for his genius of expression.

Record Herald 4/21/16

HANOVER, PA.

D. W. Griffith's wonderful production, "The Birth of a Nation," begins its engagement at the Opera House on Friday evening, April 28, and Saturday, matinee and night, April 29th. This mighty spectacle has turned the theatre records of America topsy-turvy. It holds the long distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not so much history as it is drama and romance in a new form of expression with an operatic accompaniment in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothing like it was ever seen before. Nothing its equal is likely to be accomplished again until D. W. Griffith has time to select another theme for his genius of expression.

THE WASHINGTON TIMES, FRIDAY, APRIL 21, 1916.

LEARNED TO CRY FOR MOTION PICTURE FILM

PORTRAYS SOUTHERN GIRL

Miriam Cooper Became Emotional Only When Her Feelings Were Hurt

Miriam Cooper, the ... who plays the role of ... in David W. Griffith's ... photodrama, "The Birth of a Nation," ... suddenly found that she could be an actress only when her feelings were hurt and ... the very Southern girl ... staging of the film ... impossible for Director Griffith to get ... emotion.

EVENING GLOBE, HAGERSTOWN, MD., FRIDAY, APR

Scene From "The Birth of

DANCING THE HOURS AWAY. THE NIGHT BEFORE THE BATTLE. IN D. W. GRIFFITH'S GIGANTIC SPECTACLE, "THE BIRTH OF A NATION," WHICH RETURNS TO THE NEW ACADEMY OF MUSIC WEDNESDAY AND THURSDAY, APRIL 26TH AND 27TH, WITH A MATINEE EACH DAY.

Herald Hagerstown MD 4/21/16

CLEVER ACTRESS IN "THE BIRTH OF A NATION"

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," coming to the New Academy, Wednesday and Thursday, April 26 and 27, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude

Mae Marsh the dainty heroine in D. W. Griffith's mighty spectacle, "The Birth of a Nation," which returns to the New Academy of Music, April 26 and 27, with a matinee each day.

APRIL 21, 1916.

GRIFFITH DEPLORES NEW STATE MOVIE CENSORSHIP

D. W. Griffith, the moving picture producer, issued a statement to-day declaring that neither he nor his representative, J. J. McCarthy, had favored the Cristman-Wheeler picture censorship bill passed in Albany. Mr. McCarthy had been quoted as favoring the measure.

"Mr. McCarthy, speaking both for himself and in the interest of my productions," said Mr. Griffith, "informed Mr. Wheeler not later than last Saturday night that we were unopposed to any form of censorship of motion pictures.

bill as it was passed by the ... re is as unfair to the producers ... managers of motion pictures ... the methods employed in ... it through the Senate and ... assembly. It is un-American ... restrictive in the charge placed upon ... manufacture of films and ... threatening upon the ... responsibility ... the time ...

LAFAYETTE JOURNAL,

RETURN ENGAGEMENT OF FILM MASTERPIECE

It was a happy thought that impelled the management of the Victoria theatre to book "The Birth of a Nation" for a return engagement for many were turned away from the box office upon the occasion of its last presentation. The writer was among those present last night, incidentally the third time he has witnessed this greatest of all motion picture spectacles, but there was no lessening in thrills and throbs. "The Birth of a Nation" is a wonderful photoplay; none can gainsay that. In its reproduction of particular historical incidents it is marvelous. But whether it depicts with truth conditions as they existed during reconstruction has given rise to much criticism. But regardless of outrageous circumstances as portrayed in this picture, which have been the source of abundant censure, the spectacle is sufficient within itself. It is a genuine masterpiece and will ever represent a crowning achievement in photoplay construction. "The Birth of a Nation" will be repeated today and tomorrow with performances afternoon and night.

Herald Hagerstown SATURDAY, APRIL 22, 1916

"THE BIRTH OF A NATION"

At the New Academy Wednesday and Thursday, April 26 and 27—Daily Matinees—Out-tops "Ben Hur" or "Blue Bird."

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation" has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance besides this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 ... 200,000 details the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his monumental effort 'a motion picture spectacle by "Capacity" business at first-class prices in the principal theatres of the country.

Westry 20) Amus 4/21

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MISS MIRIAM COOPER.

the fiery Southern girl ... staging of the film ... almost impossible for Director Griffith to get her to display any facial emotion. For several hours she scolded and coaxed and pleaded with the young woman in an effort to register the expression of fear and horror in her face that was simply imperative for the proper characterization of the part. Finally Griffith turned sharply and said: "Miss Cooper, I ... there is no use of your trying any more. You seem to be unable to register the right emotion and I don't believe that you will ever make a successful emotional picture actress."

Miss Cooper began crying bitterly. While she was crying Griffith gave a signal to the camera man. He began turning the crank on the machine, and Miss Cooper's tears were protographed on the film.

"Now you are making good," said Griffith.

That was Miss Cooper's real start in pictures, as previous to the production of "The Birth of a Nation" she had worked only as an extra in the studio. Now she has no trouble in registering any deep emotional feeling needed by a director in filming a picture.

SCENES IN "THE BIRTH OF A NATION"

3 Nights Beginning Thursday April 20th
Matinee Friday and Saturday

Aladdin's Lamp Not In It With the Camera

ere Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

fith, the Man who made "The Birth of a Nation."

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making speciacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

Huntingdon (Pa) Herald 4/22

PRESIDENT LINCOLN AFTER SIGNING THE CALL FOR 75,000 VOLUNTEERS—A DRAMATIC SCENE IN "THE BIRTH OF A NATION," GRAND THEATRE, APRIL 25 AND 26.

Joseph Hembery, the actor who plays President Lincoln in D. W. Griffith's historical spectacle, "THE BIRTH OF A NATION" was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small, but interesting, detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the war president is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignity of rebellious sta[illegible]. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

After the Appomattox surrender the Leader of Congress calls with a proposal to deal harshly with the south for its rebellion. "I shall treat them as if they had never been away" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theatre, Washington, when Southern hopes of clemency are blasted by the assassin Booths maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Hembery, the portrayer of the great president, has been widely commended for the sincerity, diginty, and pathos of his characterization.

Hoggerstown (Md) Mail 4/22

Generals Lee and Grant at Appomattox. A big scene in D. W. Griffith's mighty spectacle, "The Birth of a Nation," which returns to the New Academy o fMusic Wednesday and Thursday, April 26 and 27 with a matinee every day.

Journal Commercial Commercial Bulletin

APRIL 22, 1916.

"Birth of a Nation" Back.

D. W. Griffith's great photo-drama, "The Birth of a Nation," comes to the Standard Theatre Monday for a limited engagement. The length of its run at the Liberty Theatre proved it one of the greatest motion pictures ever made, and this will be its first appearance in the upper section of the city.

Daily Oklahoman City 4/22

"The Birth of a Nation."

Much of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the northern heroine. Mis Gish is a little creature of the "golden aureole" blonde type, which makes for photographic beauty. She is singularly graceful and her features never lose their piquancy. Her eyes before the camera are singularly expressive and her acting conveys sincerity as well as true feminine charm.

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THE EVENING GLOBE 4/22

INSPECTING THE PLANTATION. ACHARMING SCENE IN D. W. GRIFFITH'S MIGHTY SPECTACLE, "THE BIRTH OF A NATION," COMING TO THE NEW ACADEMY OF MUSIC WEDNESDAY AND THURSDAY, APRIL 26th AND 27th, WITH MATINEE DAILY.

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Ulster Ward 4/22

NEW YORK COMMERCIAL 4/22

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Mail 4/22
HAGERSTOWN, MD

April 21/16

THE WASHINGTON HERALD.

RECORD-HERALD. HANOVER, PA

SATURDAY, APRIL 22, 1916.

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"THE BIRTH OF A NATION"

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The picture shows Gen. Lee surrendering to Gen. Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a most exact reproduction of all the personages in the great historic scene and of the minute details of the action.

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But Gen. Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the misery and want endured by his people. Therefore after the battle of Five Forks, he opened negotiations with Gen. Grant and on the morning of April 9, under the budding apple tree of an Appomottox orchard were determined the terms of peace which were formally written down in the Wilmer-McLean house in the afternoon.

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ces of the last quarter
and then reveals old age
at a time. Having ful-
eer in which man does
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orth, we ought not to be
at silence, rich drapery
ment characterize what
man's grave. One thing
the soul is, and that
asy to believe that the
continue to be. This
g, with a divine hunger
, a being that sings, and
invents, a being that
and sails ships, and
nings through the sky;
t flings railways and
cities across a continent,
s the very face of na-
being is here, wearing
so wonderful that he
ave come through the
ng clouds of glory from
is man's home; and
poet thought that the
the soul sedatives, and
e man forget the imper-
hence he came and the
as known, oft in his vis-
Is the splendor lost, and
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faith of futurity. The great
of the nineteenth century is
Memoriam, or Wordsworth's
tions of Immortality." Darwin
old age, wrote an essay on the
worthiness of man's instinct
mortality. In his article he rai
question whether it is safe t
the instinct of a being who c
from a lower world through
processes. Instinct teaches t
to make a honey cell, and nev
a lie to the honey bee. Instinct
the bird the way through the p
air, and never deceived a wil
Does instinct play fair with
and beavers and birds, but
souls? Astronomers tell us th
earth is growing cold, and that
there will be no rose, no sky
lover, no statesman upon this
earth. Any denial, therefore, of
faith of Wordsworth and Tenny
and of Paul and of Jesus means t
philosophy and instinct have co
crashing down in ruins, carrying
immeasureable woe with them.

Loss to Morals.

III. When the faith of immortal
falls, the foundations of righteousn
fall also. Ours is a moral univer
We are in a world where obedience
nature brings power, and disobedien
brings disaster. The path of law
the path of glory. Master the law
color and you are an artist; obey t
law of speech and you are an orat
obey the law of steam and you are
inventor; but disobey the law a
nature will crush you. Eart
great ones, in every realm, are th
that have found out the law of t
realm and obeyed it. Virtue is a s
that ripens the roses and lilies
character and happiness; vice and
are seeds that bring forth beastlin

Huntingdon (Pa) Inquirer 4/22

PRESIDENT LINCOLN AFTER SIGNING THE CALL FOR 75,000 VOLUNTEERS—A DRAMATIC SCENE IN "THE BIRTH OF A NATION," GRAND THEATRE, APRIL 25 AND 26.

Joseph Hemsbery, the actor who plays President Lincoln in D. W. Griffith's historical spectacle, "THE BIRTH OF A NATION" was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfetted, even to the small, but interesting, detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the war president is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realised the momentous character of the act that summoned Federal troops to subdue the individual sovereignity of rebellious sta . After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

After the Appomattox surrender the Leader of Congress calls with a proposal to deal harshly with the south for its rebellion. "I shall treat them as if they had never been away" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theatre, Washington, when Southern hopes of clemency are blasted by the assassin Booths maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Hemsbery, the portrayer of the great president, has been widely commended for the sincerity, diginty, and pathos of his characterization.

Hagerstown (Md) Mail 4/22

Generals Lee and Grant at Appomattox. A big scene in D. W. Griffith's mighty spectacle, "The Birth of a Nation," which returns to the New Academy o fMusic Wednesday and Thursday, April 26 and 27 with a matinee every day.

Journal & Commercial Commercial Bulletin

APRIL 22, 1916.

"Birth of a Nation" Back.

D. W. Griffith's great photo-drama, "The Birth of a Nation," comes to the Standard Theatre Monday for a limited engagement. The length of its run at the Liberty Theatre proved it one of the greatest motion pictures ever made, and this will be its first appearance in the upper section of the city.

Daily Oklahoman City 4/22

"The Birth of a Nation."

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RECORD-HERALD, HANOVER, PA

SATURDAY, APRIL 22, 1916.

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continue to be. This
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invents, a being that
and sails ships, and
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cities across a continent,
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Loss to Morals.

III. When the faith of immortal
falls, the foundations of righteousn
fall also. Ours is a moral univer
We are in a world where obedience
nature brings power, and disobedie
brings disaster. The path of law
the path of glory. Master the law
color and you are an artist; obey
law of speech and you are an orat
obey the law of steam and you are
inventor; but disobey the law a
nature will crush you. Eart
great ones, in every realm, are th
that have found out the law of
realm and obeyed it. Virtue is a s
that ripens the roses and lilies
character and happiness; vice and
are seeds that bring forth beastlin

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4/23

THE WORLD.

What the Movie Screens Provide in Easter Week.

"THE Birth of a Nation," which has been seen in many parts of the world since its first showing last season at the Liberty Theatre, will begin an engagement to-night at the Standard Theatre. After to-night there will be two exhibitions daily.

My Sun

APRIL 23, 1916.

REEL PLAYS.

The Standard Theatre happens to be situated in a part of the town in which "The Birth of a Nation" has never yet been seen. It seems incredible that there should be such a part of New York, but it appears that this most famous of all the films has never been seen here. So for the Easter week there will be two performances every day of D. F. Griffith's masterpiece.

4/23

NEW YORK PRESS.

Standard.

In the Standard Theatre to-night D. W. Griffith's spectacle, "The Birth of a Nation," will commence a limited engagement, the first in that section of the city, of twice daily presentations. This pictorial play is history dramatized in pantomime and its battle scenes picture war perhaps as human conflict has never been pictured before on the stage. Leading screen players vitalize its principal characters and a large orchestra interprets the symphonic score which accompanies the showing.

Mae Marsh, "The Birth of a Nation" Standard

4/23

NEW YORK HERALD.

MISS LILLIAN GISH in "THE BIRTH OF A NATION", STANDARD THEATRE

D. W. Griffith's spectacle "The Birth of a Nation" to-night will begin an engagement, the first in that section of the city, at the Standard Theatre. Miss Lillian Gish, Miss Mae Marsh, Henry Walthall and other favorites first introduced by Mr. Griffith appear in its exciting historical scenes.

THE WASHINGTON TIMES, SUNDAY, APRIL 23, 1916.

Miss Marsh's Rise to Fame Curious Romance of 'Movies'

Followed "Big Sister" to Studio and Caught Notice of Producer Griffith.

HARRON'S STORY SIMILAR

One of "Birth of Nation's" Stars Began Film Work as Messenger.

ROBERT HARRON.

Because she insisted on following her sister, Mae Marsh is one of the big stars of "The Birth of the Nation," and the sister is working somewhere else in pictures, wherever they need a star.

Mae Marsh represents one of the curious romances of the development of great picture players. Her sister was one of the leading women in the Biograph studio at the time that David Wark Griffith first conceived the ideas that have resulted in the production of the greater spectacle that is being shown at the National Theater in this city.

Miss Marsh, the older, was one of the best known of the stars. She still is, so far as that is concerned. She was beautiful, and she played with great abandon. Her little sister, Mae, wasn't beautiful, and was really angular, as the pictorial architecture. She was mad about acting, however, and insisted on accompanying her sister to the studio.

Sister didn't want to bother with her, and forbade her going. Mae waited until sister was well on her way, one day, and followed her. Arriving at the studio she made herself as inconspicuous as possible.

But she couldn't be inconspicuous. Red haired, freckle faced—even "skinny"—she was seen in the "yard" and attracted sister's attention. Sister exploded and started to send the girl home. That is how Mr. Griffith's attention was attracted to the uninvited guest. He saw her unconscious grace, the character that seemed to stick out of her features. And as he wanted just such a little girl for a special scene he asked her to work for him.

Saw Making of Great Actress.

Mae Marsh worked. And she worked to such good purpose that the big director saw in her the making of a great actress. He insisted on her coming to the studio every day. When he could he used her in his pictures. When she wasn't employed she was standing around absorbing Griffith ideas and watching Griffith methods.

She progressed in leaps and bounds with the result that she soon came to be looked upon as one of the big stars of the Griffith entourage. The director kept her with him in his several moves from the Biograph to the Imp and back to the Biograph. Then to the Mutual, to the Griffith, and now to the Triangle studios.

She is regarded by Griffith as one of the most accomplished players in his company. He depends on her for special work and she has developed a pictorial-dramatic sense that makes her a valuable aid in directing. She is one of the few motion picture actresses who can direct a picture, and she is one of the several that Griffith consults in the making of all his big productions.

In "The Birth of the Nation," Miss Marsh has a most important part. She plays it like the artist she has grown to be.

There is another player in "The Birth of a Nation" who has progressed along with Miss Marsh in almost the same way. This is Robert Harron. Harron curiously enough, has played opposite Miss Marsh in more pictures than any other actor—as he plays opposite her in "The Birth of a Nation."

Started as Messenger.

Harron first came to the Biograph studio as a messenger boy bringing a message to Griffith. The producer was putting on a play in which he needed a messenger boy at that time and there being none handy he used a real boy. The boy did so well that Griffith advised him to come to the studio regularly. Harron said he couldn't afford it as he was a messenger boy to make a living and not because he liked it. Griffith offered him a job as messenger in the studio at wages about what he was making carrying telegrams.

The messenger accepted the job and began work. His first appearance before the camera was to sweep up the floor of the stage so that it would be clean for a picture. He was used as a sort of general utility man in small parts. The parts grew bigger as Harron's work improved. Now he is one of the really big men in the picture world—although he has not yet reached the age of twenty-one years. His salary amounts to more than $100 per week.

Harron believes there is no man on earth like Griffith. He tells a story of the producer that is interesting in its reflection of the character of the Griffith way of doing things. During the Christmas holidays—the last Christmas holidays—Harron's brother was fatally hurt in an automobile accident in Los Angeles. Griffith advised the boy to bring the brother's body East to his old home.

And Griffith also advised Harron to bring his parents back to California with him, with all their household effects. He told Harron that he would give him two months' vacation with pay, and added:

"Of course, you'll send the bills for the transportation of your brother's body and yourself East, and the transportation of your family and your father's household effects to the company. We will pay the bills."

Harron couldn't be pried loose from the Griffith management.

Herald Washington D.C. 4/24/16

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Hollywood

APRIL 24, 1916.

'BIRTH OF A NATION' DRAWS CROWD AGAIN

"The Red Widow" and "The Heart of Nora Flynn" at Other Movie Houses.

"The Birth of a Nation" is back in New York. D. W. Griffith's spectacular moving picture of the Civil War began a new engagement last night at the Standard Theatre, and so great was the lure of this movie that the house was crowded, a year after the original New York showing. Since its long run at the Liberty Theatre the picture has been shown in many parts of the world.

MAE MARSH
"THE BIRTH OF A NATION"—
NATIONAL

APRIL 23, 1916.
THE WASHINGTON TIMES:

National: "The Birth of A Nation." Spectacle Film.

WITH a matinee Sunday, will begin the second triumph week of D. W. Griffith's "The Birth of a Nation," at the National Theater. The scenes at that theater during the first week were a revelation to theatergoers. At every performance the audience gave vent to its enthusiasm not only with applause, but with cheers. The theater was filled to its utmost capacity at every performance. It is only fair to state for the benefit of those who wish to witness this great spectacle that owing to the long line of ticket buyers and the consequent crowded condition of the lobby before each performance, it is advisable to purchase seats in advance.

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation" has enabled him to surpass by far any previous stage spectacle. "Ben-Hur" and "The Blue Bird" were supposed to be the most impressive productions ever made on the stage. They seem small in comparison with this epic of American history with its 5,000 scenes, 18,000 people, and 100,000 details, the result of eight months of hard work and the expenditure of half a million dollars. The great director is being amply repaid for his monumental efforts in motion picture spectacle by the wonderful records it has rolled up in the principal theaters of the country.

Apr 23/16

my Globe 4/24

GLOBE AND COMMERCIAL

THE PICTURE PLAYS.

That D. W. Griffith's spectacular picture, "The Birth of a Nation," is as popular to-day as when it was first produced was attested by the crowd which filled the Standard Theatre last night when it began a week's engagement there.

My Sun

APRIL 24, 1916.

The Standard Theatre has temporarily abandoned the combination policy and is now given over to D. W. Griffith's film masterpiece, "The Birth of a Nation."

4/24

NEW YORK PRESS

D. W. Griffith's spectacle, "The Birth of a Nation," was shown last night in the Standard Theatre. It will be given twice daily for a limited time.

Tribune

UPTOWN THEATRES.

"The Birth of a Nation," D. W. Griffith's photo-dramatic spectacle, will be continued at the Standard Theatre for another week.

National—"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's marvelous spectacle, starts tomorrow on its second Washington week. For the past six days the National Theater has been filled twice daily to its utmost capacity, and the enthusiasm of the vast crowds has known no bounds. The historic features of this presentation have attracted wide attention and educators all over the world have been convinced that there is no more effective way to tell the story of a nation. In pictorial form are shown such stirring events in American history as Sherman's march to the sea, the last gallant stand of the Confederates at Petersburg, the surrender at Appomattox, the assassination of President Lincoln and the saving of the South by the Ku Klux Klan.

It is a picture of American history which will make an indelible impression on both children and adults. Running through the historical scenes are two romantic love stories in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the colonel of the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern maid are shown in as thrilling and soul-gripping a story as was ever staged. Love turns to hate and then to love again as each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love themes are taken from Thomas Dixon's world-famous stories, "The Clansman" and the "Leopard's Spots."

The cast includes such favorites as Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Spottiswoods Aiken, Ralph Lewis, Robert Harr[illegible] Mary Alden, Wallace Reid [illegible]

THE WASHINGTON POST:

National—"The [illegible] Nation."

"The Birth of a Nation" [illegible] second week of its engagement [illegible] National tomorrow afternoon. The theater has been filled twice daily since the opening of the attraction last Monday, and indications point to a remarkable run in Washington.

The romance of war, as well as its spectacular horror, is depicted in "The Birth of a Nation." Consciously or subconsciously, D. W. Griffith's mind ran in the same channels as Lord Byron's in working out his epic masterpiece. Even those to whose ears the name "Childe Harold" is only vaguely familiar, recall vividly the stirring lines in which the most red-blooded of English poets describes the ball before Waterloo—that night of revelry and gayety, which ended so tragically.

In "The Birth of a Nation" Griffith has made use of the same thrilling contrast between the joy of life and the hollow emptiness of death that stirs in Lord Byron's immortal poem. On the eve of the battle of Bull Run, just before the soldiers are to leave for the front, a great ball is held in the little Carolina town of Piedmont. It is one of those brilliant, old-fashioned functions where the aristocracy of birth and breeding were as aparent as at the ball of Brussels. Beauty and chivalry, laces and uniforms mingle to the soft strains of the waltz. The "shadow shapes" on the screen away to the stately music of the audible orchestra. The illusion is complete.

Then as at the Brussels ball, "A deep sound strikes like a rising knell." The bugle call to arms is heard. Tears spring to soft eyes that "looked love to eyes that spake again," for they well knew what was to come. There are hurried partings. "Chivalry" rides to the field of glory, perhaps to death, while beauty is left in the joy-deserted halls to weep alone. It is one of the most striking scenes in this wonderful spectacle.

Washington Post 4/23

Origin of the Ku Klux.

The Kuklux Klan, which plays a big part in the story of "The Birth of a Nation," was organized as a secret and social band in the State of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third word klan was added by the members, a majority of whom were descended from the Scotch who settled in old Virginia. In subsequent years when the klans went forth to restore order in the South, the riders adopted the emblem of the fiery cross which the Scotch highlanders had long used as a call to battle in the early days of wars in their native land.

Star-Washington D.C. 4/24

National.

"The Birth of a Nation," D. W. Griffith's masterpiece, commences tomorrow its second week at the National Theater. Audiences that have tested the capacity of the theater have been in evidence twice daily throughout the past week.

The present engagement will be the only one played in this city. Mr. Griffith has given notice that "The Birth of a Nation" will never be presented in any but the highest-class theaters, and at the prices usually charged for the best attractions.

Civil strife that grew out of misunderstanding, battles fought over wide-stretching areas, the great President and the men who, after his death, thwarted his far-seeing plans; the victor of the north and the aftermath of reconstruction furnish, in the production, a succession of themes of the eventful days of 1861-65. America's greatest war has never been more comprehensively put on stage, film, panorama or canvas. The fascination of the romance, the excellent acting, the clear photographs, the emotional appeal of the music and the cunning art of the mechanical effects combine to make a remarkable offering.

Two performances will be given daily, at 2:15 and at 8:15 p.m.

It is claimed that "The Birth of a Nation" has played to greater receipts in its first year than were taken in for "Ben Hur" during the twelve or more years that attraction has been on tour. The comparison is made with "Ben Hur" because the record of the latter is generally recognized in theatrical business as the high-water mark of cotemporaneous drama in America.

HENRY WALTHALL
"BIRTH OF A NATION"

W.P.

Scene in "The Birth of a Nation"
Of The Ball before Bull Run
That Recalls Byron's -
"Night Before Waterloo"
National

Riches and Fame First, Then She'll Get Married

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three

far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when she has that sense so well developed and the ability she

so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an in-

der to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you

do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene—home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment and

ing the advent of the $2 mo-

ture which will compare with the best the spoken drama can bring forth. But,

the ability to project his ideals,

the same time. Or can one efface from memory the [illegible] ner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific [illegible] illustrate my meaning.

It was the art of interpretation [illegible] fied. The player and his mood became the great figure in such cases. With the moving picture it is different. [illegible] poetic simulation, the tour de force which arrests attention and [illegible] memories that are to live, is a [illegible] power. The brain behind this art [illegible] never revealed. It lends itself to the concealment which is one of the [illegible] attributes of true art. The living [illegible] is subjective. There is no [illegible] the spoken drama. Each has its [illegible] and, if artistically done, will live. The mere presentation may be [illegible] but the ideas and the recollections [illegible] on and on as long as life lasts.

In motion pictures we have a [illegible] field in which to operate. On the [illegible] these so called "effects" are [illegible] at best. In the film play we show actual occurrence and are [illegible] ed by the size of our stage or the number of people we can crowd into a scene. If our story traverses to a [illegible] tlefield we show an actual battle. If it means that 10,000 people [illegible] part of this conflict we [illegible] people, rehearse them in minute [illegible] and when we are ready we shoot that scene as realistically as if we were looking down from a [illegible] watching an engagement of [illegible] forces.

Let us look into the cost of this scene for a motion picture [illegible] you in the neighborhood of $1[illegible] But the cost ends with the taking of the original negative. There are [illegible] salaries after this, and the only [illegible] pense is the comparatively slight [illegible] of making new copies from the original negative.

A big spectacle on the stage can [illegible] the utmost employ 400 people in a scene. This is an unusually large [illegible] ber. It takes the same time and [illegible] to rehearse them that it does to have 10,000 people in a motion picture scene. But the stage production goes on daily with eight or ten performances a week and the salaries and costuming of [illegible] supernumeraries run up to $2,[illegible] week, so that at the end of two [illegible] sons these forces have cost [illegible] $150,000. Here you have twice the [illegible] lay for 400 people that it costs a [illegible] tion picture director to employ [illegible] If there is any significance [illegible] figures they point an [illegible] without need of further [illegible] In the same way we can go [illegible] get anything we want. If [illegible] shipwreck we show the [illegible] the restless waves. For a [illegible] we have but to pick [illegible]

them act as two people in love [illegible]

# of D. W. Griffith as Human Professional Achievements Are Inspiring

rly Work In "The Birth of a h Above His Fellows, Is Gen- Altogether a "Regular Guy."

D. W. GRIFFITH

HILE there has been a vast amount of nonsense written concerning the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a pic-

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of

and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating

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The motion picture is no longer infant art. It is the newest and powerful form of dramatic expression and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the of the legitimate stage, but will upon a parity with the greatest ductions of grand opera and at corresponding prices. Remember, years ago it was the limit of ambiance to spend $500 on a motion ture production. At that time played to five cent audiences. Now spend $500,000 on a picture, and crowd the theaters everywhere at a seat. This is what is to be a superproduction from spending dec times that amount and still a seat for it?

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When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

ing the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

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It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

and the theme, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrilling-ly in "The Birth of a Nation," running her life through the landscape and dangling off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir, Little Mae Marsh, the blue eyed, the golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no fur topped boots, no lip rouge.

If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is scarcely older than that, even now, when she is within hailing distance of her twenties.

There is the same dignity that just escapes being primness and that same spontaneity and vivacity, that same alternating repression and expression of emotion that make the girl of the screen so adorable and that go so

so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Expects Wisdom Later.

"In order to be successful in any money earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Jimmie would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been, "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

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Riches and Fame First, Then She'll Get Married

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jeering and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. She March looked as pensive as any picture madonna when she spoke of that tragic picture.

"I did the three scenes—my sight, my all on the rocks and my death among the [illegible]

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5—It's Answering the Law of Natural Selection.

$2 Motion Spectacle Only a Start

THURSDAY, APRIL 20, 1916

the same time. Or can one [illegible] efface from memory the [illegible] ner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances illustrate my meaning.

It was the art of interpretation [illegible] fed. The player and his mood become the great figure in each case. With the moving picture it is different. The poetic situation, the hour de [illegible] which arrests attention and [illegible] memories that are to live, is a [illegible] power. The brain behind this art [illegible] concealment which is one of the [illegible] never revealed. It lends itself to [illegible] attributes of true art. The living [illegible] is subjective. There is no [illegible] the spoken drama. Each has its [illegible] and, if artistically done, will live [illegible] but the loss and the [illegible] were preservation may be [illegible] on and on as long as life lasts.

In motion pictures we have a [illegible] field in which to operate. On [illegible] there so called "success" are [illegible] at best. In the film [illegible]

[illegible] Philadelphia .....

Batteries: Hughes, Knetzer; Tyler, Reulbach and Gowdy; Meyer, Rixey, Bender and Burns.

Only two games scheduled.

American League

At Chicago—	R.	H.	E.
St. Louis	6	10	1
Chicago	2	4	0

Batteries: Wielman and Severeid; Cicotte, Russell, Scott, Wolfgang and Schalk.

At Boston (M. G.)	R.	H.	E.
Washington	3	10	0
Boston	2	7	2

Batteries: Boehling and Henry; Foster and Cady, Agnew.

(Afternoon game) —	R.	H.	E.
Washington	0	3	0
Boston	2	6	0

Batteries: Gallia, Ayers and [illegible]; Leonard and Thomas.

At Ne York—	R.	H.	E.
Philadelphia	1	3	4
New York	2	4	0

Batteries: Cro[illegible], Meyer and Meyers, Murph[illegible] Markle and Nunamaker.

[illegible]etroit [illegible] Cleveland, postponed, account [illegible].

CARD OF THANKS.

Mrs. Grace Shaw Weller, Mr. and Mrs. W. B. Weller, and Mr. Frank Weller wish to express their most sincere thanks to their many friends for the sympathy and kindness extended to them during the death of their beloved husband, son and nephew, Earl B. Weller.

THE MARKETS

WHEAT IS NERVOUS.

Chicago, April 19. — WHEAT.—Lower prices for wheat resulted to-

Butter	.20
Geese	.07
Ducks	.10
Old Roosters	.06
Hens	.13
Guineas	.25
Broilers	25

Highest Price for Grain.

Wheat	.95
Corn	.59
Oats	.45

For the stomach and bowel disorders of babies McGEE'S BABY ELIXIR is a remedy of genuine merit. It acts quickly, is pure, wholesome and pleasant to take. Price 25c and 50c per bottle. Sold by Corry Pharmacy.

CARD OF THANKS

We desire to take this means of tendering our sincere appreciation and thanks to the many kind friends, who were so thoughtful of us during our sorrow and sadness; also, for the many beautiful floral offerings.

We especially wish to mention the Elks lodge, and the beautiful singing of Mr. Fred McClaine.

MRS. E. T. KINGSBURY.
GERTRUDE KINGSBURY.
MRS. KATE COX.

SPRING

Spring is looked upon by many as the most delightful season of the year, but this cannot be said of the rheumatic. The cold and damp weather brings on rheumatic pains which are anything but pleasant. They can be relieved, however, by applying Chamberlain's Liniment. For sale by McCord Drug Co.

PRINTING

We cater to the wants of the most particular people who use the most particular class of Job Printing.

REMEMBER

We are now running our Job Department in connection with The

[illegible] Cansler for insurance B 4 you [illegible] fire. Enid National Bank, Bldg. [illegible] 6.

ADVOCATES CLEAN UP ON FARM TOO, THIS MAN

Manhattan, Kansas, April 19.— A spring clean-up on the farm is just as advantageous to the farmer as the "clean-up week" is to the city man, W. H. Grimes, assistant professor of farm management at the Kansas State Agricultural College, asserted today. This is the week Governor Capper has set aside for a clean-up campaign in Kansas and Professor Grimes was anxious to have the movement extend to the rural districts of the state.

"The rainy days which occur frequently in the spring afford a good opportunity for cleaning up around the premises both inside the building and out," Professor Grimes said today. "The manure heaps and rubbish which have probably accumulated around the barns and feed lots are offensive and unsightly and have no value there, but when removed and applied to the fields are a definite value and add materially to

wagon	6.8
8-9, Pioneer T. & T. Co., Enid, phones at grounds	69.8
8-9, Franklin Pltg. Co., Oklahoma City, buttons, etc.	41.3
8-9, W. U. Tel. Co., Enid, messages	.70
8-9, F. P. Douse, Enid, signs	3.0
8-9, Champlin Hdw. Co., Enid, hand-axe	1.5
8-9, Gilbert Madison, Enid, errand boy	3.5
8-9, Lyman Kester, Enid, hauling melons to town	9.0
8-9, J. H. Jackson, Enid, hauling melons to town, etc	10.5
8-9, Waitman's Livery, Enid, rent of horse	.5
8-9, F. L. Fains, Enid, drayage on field	1.5
8-9, Luther Wilson, Enid, stencils and dray	1.50
8-9, Ed. Evans, Enid, unloading melons	1.50
8-9, Grant Johnson, Enid, unloading melons	1.00
8-9, Roy Craig, Enid, unloading melons	1.50
8-9, Alf. Blockwelter, Enid, unloading melons	
8-9, J. Jackson, Enid, unloading melons	12.00
8-9, Funston Johnson, Enid, spreading straw, 3 days with team	4.0
8-9, J. Jackson, Enid, 8 hours, spreading straw, two men and team	12.0
8-9, Funston Johnson, Enid, hauling lumber	37.5
8-9, Val Johnson, Enid, sheriff and special work	6.0
8-9, Fred Ash, Enid, deputy sheriff, two days with horse	15.0
8-9, Earl Evans, Enid, deputy sheriff, five days with horse	15.0
8-9, John Lytle, Enid, deputy sheriff	17.0
8-9, Robt. Babb, Enid, deputy sheriff	10.5
8-9, Oscar Krockenberg, Enid, deputy sheriff	9.0
8-9, Alf. Blockwalter, Enid, deputy sheriff	15.0
8-9, Roy Corry, Enid, deputy sheriff	7.5
8-9, Art Duncan, Enid, deputy sheriff	5
8-9, W. H. Scarff, Enid, Exp. to Oklahoma City	5.
8-9, Geo. F. Southard, Enid, Exp. to Oklahoma City	2
8-9, News, Oklahoma City, advertising	33.
8-9, L. C. Cook, Oklahoma City, flagman-decorator	41
8-9, Ray H. Haun, Oklahoma City, adv. on Enid trip for Enid C. of C.	

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work In "The Birth of a Nation" Has Placed Him So High Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the trottery. The director enjoyed the compliment, but he did not tell the Boniface why he couldn't afford to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is clubby when off duty. He has written several short stories, but he is committed absolutely to the silent drama. He looks upon it as the youngest sister of the fine arts, and he hates censorship.

His Sense of Tone Colors.

The director has a fine appreciation of the tone and color of good music. He sees dramatic situations in blending of tone and color. It was this attribute which supplied the musical score to "The Birth of a Nation." In the tedious and torturing months when he was putting the finishing touches to this great production he correlated tone to every action and unconsciously hummed the several tunes and chords which now form a part of the wonderful score which Breil has synchronized so well to this stirring action. These notes were caught on the fly, as it were, by Breil while Griffith was working like a Trojan to finish his work and then blended into the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the foreglance was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in heredity, "The Escape," and made a virile thing of punch and power. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

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The Sun Hanover Pa Apr 24/16

Riches and Fame First, Then She'll Get Married

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

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If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is scarcely older than that, even now, when she is within hailing distance of her twenties.

There is the same dignity that just escapes being primness and that same spontaneity and vivacity, that same alternating repression and expression of emotion that make the girl of the screen so adorable and that go so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

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It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

She is still frail looking and still slender, but graceful as a fawn and with some of that pretty creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets she is being interviewed, when she is not constantly reminded by the whispers and stares of passersby that she is a heroine of the films, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she finds herself acting.

"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the picture work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But"—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though my work is really nothing more than play to me, because I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is"—hastily—"provided I can continue to live in California.

"I wrote Mr. Griffith that Rockefeller has nothing on me."

Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago, when I was sixteen. The first work that won recognition for me was Apleplo Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Tolerance.' It is not quite certain what it will be called. I am a mother at the same age I am now, twenty. It is being taken over again after we worked on it a year. Mr. Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him father. He calls us children."

The conversation shifted to faith, finally to talk in prayer.

"When I have prayed for anything I have always gotten it"—again Mae Marsh was seriousness itself—"provided I was good."

Herald
Hagerstown Md 4/24

APPOMATTOX NOW SCENE OF RUIN

Grown up with underbrush and scrub pine is the spot that marks "the end of the war" when Gen. Grant and Gen. Lee, the opposing commanders, firmly clasped hands, and Grant said, "Let us have peace." There are few of the comrades still left who remember that bright, sunshiny day at Appomattox Court House, when the two generals, flanked by other generals of their commands, went into the Wilmer-McLean house and arranged the terms of surrender that meant the end of the war and the return of the citizen armies to their civilian occupations.

Out of the beaten track as it is, Appomatox has fallen into ruin. The famous apple tree is now preserved only in memory and in the quatrain cited so memorably by Roscoe Conkling in the Republican Convention of 1880. The quiet little county seat of Appomattox had slumbered in obscurity until April 8, 1865, when it took its place in history, to be forever remembered in connection with the names of the great leaders of the Civil War and the end of the Lost Cause.

Few of the old houses are remaining in the little village. Unlike other famous battlefields, there has been no attempt to preserve the spot that marked the most important event of the great American conflict.

Because of this condition the lifelike reproduction of the surrender of Gen. Robert E. Lee to Gen. U. S. Grant at Appomattox Court House in David W. Griffith's, "The Birth of a Nation," is particularly interesting and valuable. The place is hallowed ground in the story of America and it is unpleasant to learn that fire and flood, vandal hands and public indifference and want of care have brought desolation to the spot whose name so appeals to both North and South, there united in lasting peace.

"The Birth of a Nation" comes to the New Academy on Wednesday and Thursday, April 26 and 27 for a return engagement.

Apr 25/16

WASHINGTON D.C.
TUESDAY. APRIL 25, 1916

THE EVENING STAR,

New National.

"The Birth of a Nation," adapted from Thomas Dixon's novels, "The Clansman" and "The Leopard's Spots," started its second week at the New National Theater last night, with a very large audience.

The incidents and the plot of the production lend themselves much better to pictures than they did to the spoken play, "The Clansman," which had a following several years ago, because the camera is not so limited scenically. There are moments in the entertainment where one wishes he might hear the actors speak. But there are other moments when one does not have to be told that the spoken word would mar the scene of the instant. The grandeur of the last fight before Petersburg and the assassination of Lincoln need nothing but the accompanying music. The wild ride of the couriers bearing the flaming cross, the resultant assembling of the Ku Klux Clans and their stirring dash to Piedmont is one of the most stirring incidents of what is doubtless the climax of photoplay production. Last night there were few people in the theater who did not ride every foot of the way across those South Carolina hills and along those mountain roads down into the valley and the little southern town.

In coming out of the theater last night everybody seemed bent upon the expression of favorable criticism. "The Birth of a Nation" is a production in a class by itself.

APRIL 25, 1916.

WASHINGTON HERALD.

National—"The Birth of a Nation."

There are reasons why every one in the District of Columbia should see "The Birth of a Nation," the attraction now at the National, and from present indications every one in the District means to see it. The most prominent reason is the locale of some of its most powerful scenes; these scenes were enacted in reality right here at our very door steps and there is hardly a day when they are not brought at least subconsciously into our minds. But these scenes, as we experience them in life, are always objective; things quite apart from ourselves. But witnessing their presentation in "The Birth of a Nation," they become subjective, a part of ourselves, because in this epic they move, are animated. No books, no mere pictures can bring this subject with such telling force before the mind. Hence to become a part of one's national history one should witness this presentation. Though chuck full of Southern atmosphere the dominating scenes and the most prominent characters are a part of Washington, and should be a greater interest to the Washingtonian even than to the southerner. What tradition has done heretofore simple oral communicat of the Nation" presents

THE WASHINGTON POST:

Mail 4/25 Hagerstown Md

National—"The Birth of a Nation."

"The Birth of a Nation" continues at the National. The success which this remarkable entertainment has enjoyed throughout the country is being repeated in this city. The big film attraction began the second week of its visit in Washington last Sunday afternoon, and as seats are now selling a week in advance, the engagement will extend over a period of three weeks at least, and from present indications it may run even longer.

The exhibition is more than a spectacle—it gets beyond "the mob" and mere groupings. It is the dramatic element, which permeates every scene, that makes it something more than a pageant. It is drama through and through. So much so that the man Griffith, who created it, might in truth be called the modern Shakespeare of a new dramaturgy. There is dramatic instinct behind the creation. Hence the story. And because of this dramatic influence the story never fails to dominate scenes which have never been presented within the limitations of the stage before. In "The Birth of a Nation" Griffith has told a simple love story well. He has set forth an elemental story, with a whole nation as his background. Thus its popularity. Shakespeare raised the simple to the sublime. In a measure, Griffith has done the same thing, and without words.

Oklahoma Okla 4/24

OVERHOLSER.

"Birth of a Nation."

The romance of war, as well as its spectacular horror, is depicted in "The Birth of a Nation," which returns to the Overholser theater Thursday night for the remainder of the week.

Consciously or sub-consciously, D. W. Griffith's mind ran in the same channels as Lord Byron's in working out his epic masterpiece. Even those to whose ears the name "Childe Harold" is only vaguely familiar, recall vividly the stirring lines in which the most red-blooded of all English poets describes the ball before Waterloo, that night of revelry which started so gayly and sweetly and ended so sadly and tragically.

In "The Birth of a Nation," Mr. Griffith has made use of the same thrilling contrast between the joy of life and the hollow emptiness of death that stirs in Lord Byron's immortal poem. On the eve of Bull Run, just before the soldiers are to leave for the front, a great ball [illegible] little Carolina town [illegible]

FACTS ABOUT "THE BIRTH OF A NATION"

5,000 Scenes, 18,000 characters and 3,000 Horses. Approximate cost of production $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's Theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of Wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 a piece—were used. Miles of trenches—thousands of fighters—"War as it actually is."

A musical score of 40 pieces, synchonized to the several thousand distinct and individual scenes.

Twelve thousand feet of actual photography.

MAKING ALTOGETHER

The most stupendous dramatic and spectacular enterprise that the brain of man has yet visioned and realized!

Coming to the New Academy on Wednesday and Thursday April 26 and 27 with Daily Matinees.

APRIL 25, 1916.

THE TIMES-HERALD, NEWPORT NEWS, VA.

"THE BIRTH OF A NATION" AT ACADEMY OF MUSIC FOR 5 PERFORMANCES

The next attraction at the Academy of Music will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." The engagement begins on Tursday, April 27, and is for three night and two matinees, Friday and Saturday, April 28 and 29.

This is the great production which is still making a record run of over 600 performances in New York city, where it created the sensation of the season. It is estimated that over two million people have seen the production since it was orignally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit. Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme, but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic scores which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of forty travels with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.

Seats went on sale at Fergusson's Music Store on Monday morning. Mail orders now taken and filled in the order of their receipt when accompanied by the cash and return stamped envelope.

HANOVER, PA.

RECORD HERALD MONDAY, APRIL 24, 1916.

HENRY G. WALTHALL, who plays "The Little Colonel" in D. W. Griffith's gigantic spectacle, "THE BIRTH OF A NATION," at Opera House, Friday and Saturday, April 28 and 29. Matinee Saturday.

Many of the critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to the unique offering at the Opera House Friday, April 28th and 29th, with a matinee on Saturday.

A remarkable thing about Mr. Griffith's plan is that he staged the great battles, struggles and critical events of 1861-'70 under natural conditions as nearly as possible similar to the original.

"The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, that captivates equally the eye and the ear. In a presentation lasting 2 hours and 45 minutes, it epitomizes the life of a nation. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae March, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

DAILY PRESS, NEWPORT NEWS, VIRGINIA, TUESDAY, APRIL 25, 1916.

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work In "The Birth of a Nation" Has Placed Him So High Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the trottery. The director enjoyed the compliment, but he did not tell the Boniface why he couldn't afford to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is clubby when off duty. He has written several short stories, but he is committed absolutely to the silent drama. He looks upon it as the youngest sister of the fine arts, and he hates censorship.

His Sense of Tone Colors.

The director has a fine appreciation of the tone and color of good music. He sees dramatic situations in blending of tone and color. It was this attribute which supplied the musical score to "The Birth of a Nation." In the tedious and torturing months when he was putting the finishing touches to this great production he correlated tone to every action and unconsciously hummed the several tunes and chords which now form a part of the wonderful score which Breil has synchronized so well to this stirring action. These notes were caught on the fly, as it were, by Breil while Griffith was working like a Trojan to finish his work and then blended into the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the foreglance was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in heredity, "The Escape," and made a virile thing of punch and power. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

The Advance

ELIZABETH CITY, NORTH CAROLINA, FRIDAY APRIL 14, 1916

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"

UCH of the tenderly poetic ap peal of "The Birth of a Na tion" is due to the subtle act ing of Miss Lillian Gish i art of Elsie Stoneman, the North eroine. Miss Gish is a little crea of the "golden aureole" blond which makes for photographic y. She is singularly graceful her features never lose thei ncy. Her eyes before the camera ingularly expressive, and her act onveys sincerity as well as tru ine charm.

haps the most poetical scene o ntire drama is the one in whic nd Henry Walthall, as her South ver, pour out their hearts to eac other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

BIRTH OF NATION OUT TOPS BEN HUR

Surpasses Any Previous Stage Spectacle in History of Moving Picture Play Productions Here or Elsewhere

'The Birth of a Nation' will be be shown at the Aikrama on April 24, 25 and 26. Seats went on sale at Selig's Thursday morning and the present demand indicates that the Alkrama will be filled for each showing of the famous photoplay.

The new theatric art invented by David W. Griffith in producing 'The Birth of a Nation' has enabled him to surpass by far any previous stage spectacle. 'Ben Hur' and 'The Blue Bird' were supposed to be the high-water mark of such productions. They sink into insignificance besides this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 cavalry, 200,000 details the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his monumental effort in motion picture spectacle by 'capacity' business at first class prices in the principal theatres of the country.

Herald
Lawrence Mass
April 25

FACTS ABOUT "THE BIRTH OF A NATION"

Bird's Eye View of Gigantic Spectacle to Be Played Here Wednesday and Thursday at the New Academy.

Premier performance March 3, 1915, at the Liberty Theater, New York. Some of the subsequent productions were: Tremont theater, Boston, Mass., beginning April 10; Illinois theater, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon theater, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox; Ford's theater, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000.

Women's dreses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth.

Night photography of battle scenes invented and perfected at a cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece were used. Miles of trenches—thousands of Confederate and Federal fighters—"War as it actually is."

First time in the history of theatricals for a motion picture to be handled and presented as a regular attraction. It requires two sixty foot cars to transport the equipment. A regular travelling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to readjust the theatres to scientific focal requirements.

Ella City Times
4/25

"The Birth of a Nation."

The rapid strides of the motion picture industry in comparison with the stage where the spoken drama flourishes is astonishing when figures are studied. Take the case of "The Birth of a Nation," which returns to the Overholser theater Thursday night. The gross receipts of the fifteen companies now presenting the spectacle in the various large amusement centers of America are in the neighborhood of a million dollars every seven weeks.

It is conservatively estimated, on the showing of the past nine months, that "The Birth of a Nation" will net for its producers a round $10,000,000 before it is laid aside.

In 300 years, the most popular play ever written in the English language, "The Merchant of Venice," has drawn into the box-office only $35,000,000, from which the clear profits can scarcely exceed $15,000,000. Thus, in about three or four years, a motion picture spectacle will have netted two-thirds as much as the most popular of spoken plays has netted in 300 years.

Then, too, the stage of the spoken drama has flourished in America about 200 years without producing a single director who draws a salary of $100,000 annually. The motion picture industry in only about ten years has produced on such prodigy, D. W. Griffith, who staged "The Birth of a Nation." Mr. Griffith is one of the very few men in any line of business in America who pays as

APRIL 25, 1916
THE DAILY OKLAHOMAN.

OVERHOLSER.

"The Birth of a Nation."

The white-hot fires of censorship through which "The Birth of a Nation," returning to the Overholser theater Thursday night for the remainder of the week has passed, have stirred the American mind to sharp debate of the rights and wrongs of censorship.

To most people the entire question of censorship seems a novelty that originated with the moving picture only a few months, or, at least, a few years ago. In reality the question is as old as the theater itself.

Solon, so Plutarch relates, went to the theater to seek the Greek Thespis act—the same Thespis who gave us our word thespian. As the play progressed, Solon, the lawmaker, became more and more angry. When it was finished he sought out Thespis and asked the tragedian if "he was not ashamed to tell so many lies before such a number of people." Thespis replied that "it was no harm to say or do so in a play." Solon angrily struck his staff against the ground and fairly shouted: "Ay, if we honor and commend such a play as this, we shall find it some day our concern."

Solon's disciples have been legion. The Roman theater was frequently censored, even by the infamous Nero. Shakespeare produced his masterpieces in spite of the handicaps of a sharp censorship that, among other things, restricted reference to Deity and forbade the appearance of women on the stage. In the days of Charles II a formal censorship was established in England, which was developed into the strangling incubus that is being so valiantly fought by Bernard Shaw and other energetic contemporary dramatists.

APRIL 25, 1916
WASHINGTON TIMES.

NATIONAL.

"The Birth of a Nation" opened its second week at the National yesterday with two capacity audiences which were worked up to a high pitch by the stirring scenes and episodes with which this wonderful film abounds.

"The Birth of a Nation" presents by action what tradition has handed down by the written or spoken word. Its appeal is all the wider and general because of the public's partial familiarity with the subject matter dealt with.

Although the most typically Southern production ever witnessed in Washington and of great interest to Southerners in the National Capital, the film appears to appeal perhaps even stronger to Washingtonians because the scenes are laid so near the National Capital and the action is so vivid.

At yesterday's performances scores of persons who attended the presentation of the film last week were observed in the audience. The National has a capacity of only 1,500 and it is understood the producers intend extending the engagement here until everybody in Washington has seen "The Birth of a Nation."

ENID DAILY EAGLE TUESDAY, APRIL 25, 1916.

1/20

THE BIRTH OF A NATION

Immense Spectacle Attracting Crowds to American Theater Three Days This Week

A picture in which the little common scenes of every day life are depicted with a faithfulness that is remarkable, in which the tragedy and pathos of war and the pitiful home scenes that accompany it are of no less interest than the spectacular and wonderful war pictures, in which there are thousands of people and in which embodied histroic scenes and events that are remarkable, is the "Birth of a Nation," seen here in Enid at the American for the first time yesterday. Widely heralded, the picture was in no way disappointing, and one went away from the theater feeling as though much had been learned, aside from the entertaining and emotional appeal of the story, which of course is an asset of any moving picture.

The orchestra's music is a wonderful part of the picture. As for the picture itself, it beggars description, and to attempt to pigeon hole or criticise it, is to do it an injustice. Lillian Gish, Mae Marsh and Henry Walthall, playing the three heavy leads, did not fall short of their established reputation. Mae Marsh as "Little Sister," did some emotional acting, wherein the moods and whims of a sweet and impulsive child were depicted with all the charm and abandon of a mad-cap child, that later gave way to the depths of sorrow and terror. Henry Walthall as the "Little Colonel" was at his best.

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GREAT PEAC E ALLEGORY.

THE BIRTH O F A NATION.

RECORD-HERALD. HANOVER. PA.

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APRIL 25, 1916.

The Birth of a Nation.

D. W. Griffith's master production "The Birth of a Nation" will be the attraction at the Opera House commencing on Friday for an engagement of two days with Saturday matinee.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relation to its developments sound extravagant until you have seen the production and realized a title of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. A symphonic score accompanies the action and lends a potent force to the drama.

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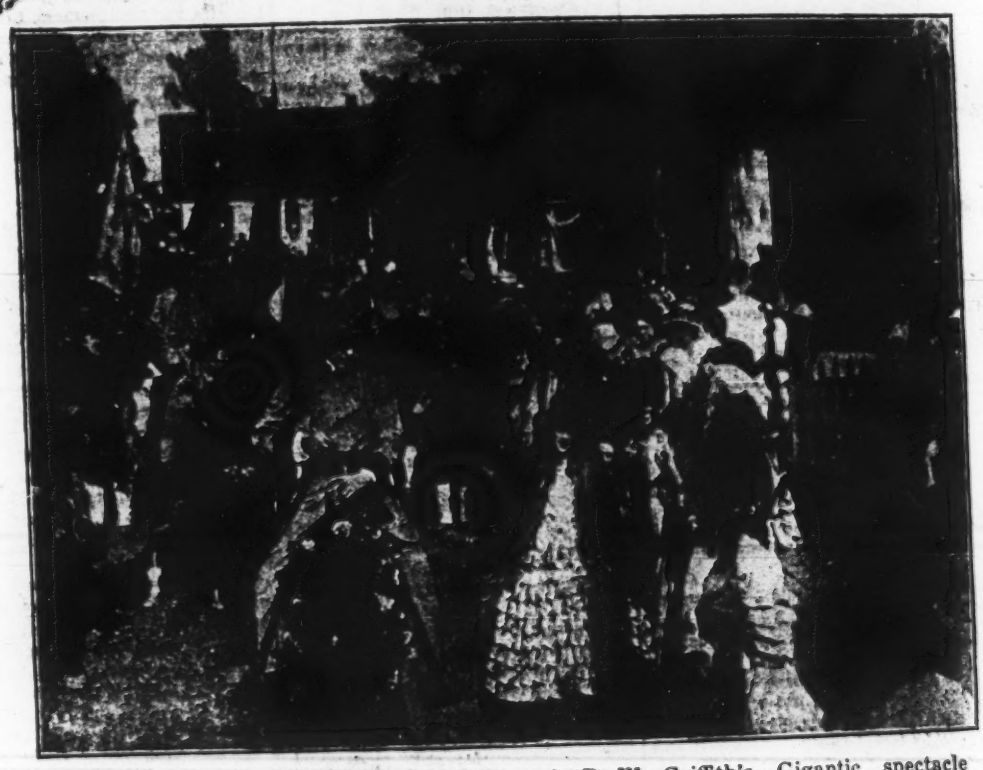

Parade of Troops, a dramatic southern scene in D. W. Griffith's Gigantic spectacle "THE BIRTH OF A NATION" which comes to the Opera House, Friday and Saturday, April 28th and 29th, with a matinee Saturday.

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, opens an engagement of two nights at the Hanover Opera House, Friday, April 28th, and Saturday, April 29, with a matinee Saturday.

The first half of the great picture exhibits the salient events of the Civil war, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender of Grant and the awful tragedy at Ford's theatre live before the spectator of the Griffith drama.

In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The fun and froile of plantation days, as well as the heartache and pathos of the stricken South are shown.

Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details.

A special orchestra is carried and furnishes music continuously.

Herald
Hagerstown Md
apr. 25

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Great Spectacle Playing Return Engagement In Hagerstown

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It is given here exactly as it is being presented in New York City where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles, Philadelphia and Baltimore.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an aera of 10 square miles and upon these planes and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent assunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of venefeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's miserere sounds the chorus of brotherly love in a allegorical dream which visions the re-union of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

Mail, Hagerstown Md.
apr 26/16
Atlantic City

, APRIL 26, 1916.

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ECORD-HERALD.
HANOVER, PA.
APRIL 26, 1916.

OVERHOLSER.

Pictures Seem To Live.

A distinguished dramatic critic, who has written many authoritative books, and whose word is as weighty as gold in any discussion relating to the stage, has taken a steady stand against the art of the motion picture, declaring it is no art at all and never will be. In a recent discussion of a popular actress he had just seen on the screen, he declared that "in the movies she is a dancing nightmare of her charming self and with the horrible suggestion of an animated dead person that is characteristic of all film pictures."

It is identically this "suggestion of an animated dead person" that D. W. Griffith has succeeded in removing in his impressive spectacle, "The Birth of a Nation," which returns to the Overholser theater tomorrow night for the remainder of the week. And it is due to the removal of this sugestion that his film actors excite the audience to such frenzied outbursts of shouting and applause, seldom heard in the theater of flesh and blood actors, and almost never in the picture houses.

The only reason the phantoms of the screen appear phantasmal is because speech is lacking. Griffith has substituted for speech a musical score as truly interpretative as speech could possibly be, and presto! the ghosts have vanished. It is only the Wagnerian idea of opera applied to the screen. Wagner believed musical sounds could be made as eloquent and intelligible as words. He demonstrated his belief. Griffith believed that music could be made to overcome the one vital objection to the motion picture, and he, too, has demonstrated his belief just as surely as did Wagner.

Clever Actress In "The Birth of a Nation."

Mae Marsh, who plays [illegible] Flora Cameron in [illegible] Nation" at [illegible] 28 and 29th [illegible] day, is know[illegible] as the girl [illegible] Her remarka[illegible] in the mo[illegible] Maude Adam[illegible] mate drama [illegible] manner in w[illegible] master prod[illegible] personality [illegible] latent gift.

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HAVEN, MISSISSIPPI, WEDNESDAY, APRIL 26, 1916.

Semi-Weekly Leader

HENRY WALTHALL who plays the "Little Colonel"

D. W. GRIFFITH Producer of "The Birth of a Nation"

"THE BIRTH OF A NATION" COMING MAY 8TH

Mayor Charles Heuck has completed arrangements for the presentation of D. W. Griffith's gigantic spectacle, "The Birth of a Nation" at Heuck's theatre for three days beginning Monday night, May 8. The company's advance representative was in Brookhaven this week, coming direct from New Orleans, where the company is now in the seventh week of its phenomenal run at the Tulane theatre.

It has been decided to conduct the advance sale of seats at Mayor Heuck's office, city hall, beginning next Monday morning. The seat sale will be opened a week ahead because of the unusual importance of the engagement and the desire of the management to avoid the confusion that a three or four day's sale period would entail. Wherever "The Birth of a Nation" has been shown hundreds have been turned away and patrons are urged to obtain their tickets well in advance.

Brookhaven will enjoy the distinction of being one of the smallest cities in the world to be honored with an engagement of the Griffith spectacle, [illegible] date, being included with Baton Rouge, Natchez and Hattiesburg, [illegible] the company's route through this section. The [illegible] practically the [illegible] which [illegible] this wonder- [illegible] night, lower [illegible] $1.50; General [illegible] and [illegible] admission, 50c; Matinee, Tuesday and Wednesday, lower floor, $1; balcony, 50c and general admission, 25c.

The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpetbagging regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historcial details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra. Some of the old war-time tunes, thus thematically treated make the "counterfeit presentments" of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henaby as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Atkin and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

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Clever Actress In "The Birth Nation."

Mae Marsh, who plays the Flora Cameron in "The Birth Nation" at the Opera Hous 28 and 29th with a matinee day, is known all over the as the girl with a thousand Her remarkable rise to the po in the motion picture field that Maude Adams holds in the legitimate drama is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most liable role in all the thousands of characters that crowd, the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the young sister in this appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing. Today her face is better known than any actress in the world and she is the pet of movie fans in every quarter of the globe.

AVEN, MISSISSIPPI, WEDNESDAY, APRIL 26, 1916.

Semi-Weekly Leader

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A NATION" COMING MAY 8TH

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Riches and Fame First, Then She'll Get Married

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW [illegible] like this idea for arranging your life: Get all your [illegible] in your youth, [illegible] firmly and hold on to it [illegible] middle aged, then marry [illegible] releasing fame from your gras[illegible] joy in a quiet, [illegible] home?

Not so bad, [illegible] say, for some [illegible]ish individual who isn't a[illegible] how and hasn't a cha[illegible]ets of life? But utterly pre[illegible]tious for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 20[illegible] screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir. Little Mae Marsh, [illegible]-eyed, the golden haired, the [illegible], the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no fur topped boots, no lip rouge.

If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great [illegible] war play. In the first place, she is scarcely older than that, even now when she is within hailing distance of her twenties.

There is the same dignity that just escapes being primness and that same spontaneity and vivacity, that same alternating repression and expression of motion that make the girl of the [illegible] so adorable and that go so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Expects Wisdom Later.

"In order to be successful in any money earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Jimmie would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" out on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been, "Whatever you do do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

She is still frail looking and still slender, but graceful as a fawn and with some of that pretty creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets she is being interviewed, when she is not constantly reminded by the whispers and stares of passersby that she is a heroine of the films, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she finds herself acting.

"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the picture work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But"—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though my work is really nothing more than play to me, because I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is"—hastily—"provided I can continue to live in California.

"I wrote Mr. Griffith that Rockefeller has nothing on me."

Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

"Three dollars a day. I was sixteen, I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't—Don't sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures and I followed her. That was four years ago, when I was sixteen. The first work that won recognition for me was Appleple Mary in 'Home Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Tolerance.' It is not quite certain what it will be called. I am a mother at the same age I am now, twenty. It is being taken over again after we worked on it a year. Mr. Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him father. He calls us children."

The conversation shifted to faith, finally to faith in prayer.

"When I have prayed for anything I have always gotten it"—again Mae Marsh was seriousness itself—"provided I was good."

Tulsa Democrat
Okla. 4/27-16

Ride of the Clansmen in "The Birth of a Nation" at the and next week.

"THE BIRTH OF A NATION"

History Revived And Shown In Its Making In Coming Production

D. W. Griffith's mighty spectacle "The Birth of a Nation" will be soon at the Opera House —April 28-29— exactly as it is being given in New York and several other cities where it has made record breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is said to be above all else one of the greatest things that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies and with this frame work

(Continued on fourth page)

TIMES-HERALD, NEWPORT NEWS, VA., THURSDAY, APRIL 27, 1916.

THREE DAY ENGAGEMENT OF "BIRTH OF A NATION" TO OPEN HERE TONIGHT

D. W. Griffith is the most talked about, and probably the most sought after, man in America. He learned how to plan things, in the making of the 5,000 scenes of the "Birth of a Nation," or he would be lost. He galloped through the myriad-and-one business details of a theatrical success without turning a hair or developing the slightest case of "nerve." When the turmoil and the tumult dies, and the hours are small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation," As a Kentucky lad, the son of Brig.-Gen. J. W. Griffith, he drank in the Civil war narratives greedily. As he grew up came the poet's vision of the entire struggle and of Reconstruction days. In the prime of manhood awoke the beinus to make it a reality.

While planning the Battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchener in England or McClellan on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took thus thousands of militiamen on a month's countryside campaign? Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand was a modern telephone swithboard. From it field wires ran to his various sub-generals. Mostly these wires were in conduits underground; they had to be, or the camera would have produced the anachronism of field telephones in Civil war time.

Thus completed equipped as a modern Joffre or von Hindenburg, Griffith saw everything and telephoned all his instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the 1864 pattern. When the infantry got busy, they used the antique Springfield muskets with the old fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spic and span. Many of them are coatless and hatless; the clothing of others is tattered; the flags even have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers. It is hard, grueling, continuous work. Regiments, brigades, not companies, are employed. There's everything from the far-flung panorama of the general battle to the handgrip of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "indoor" productions.

"The Birth of a Nation" opens a three day engagement tonight at the Academy o Music.

"BIRTH OF NATION" SLANDER; DECLARES REV. G. S. WOMER

Will Preach Sermon on Subject at Sunday Evening Service

THAD. STEVENS IN IT

That at least one Huntingdon man disapproves of "The Birth of a Nation" shown Monday and Tuesday evenings and Tuesday afternoon, at the Grand Theatre here, is shown by the announcement by the Rev. G. S. Womer, that on next Sunday evening at the First Methodist church he will preach a sermon on the slander of "The Birth of a Nation."

The Rev. Mr. Womer's announcement is as follows:

"Patriotism has been outraged, the memory of Thaddeus Stevens, the Great Commoner, Pennsylvania's foremost statesman during the Civil War has been slured, every living Veteran of the Civil War insulted and the sacrifice of the thousands who sleep in their graves sneered at in Huntingdon this week when The Birth of a nation was allowed to be exibited here without scarcely a single protest.

"All patriotic citizens are invited to come to the First Methodist Church next Sunday evening and hear a sermon on the Fickleness of the Crowd, when the untruthfulness of history and the slander of The Birth of a nation will be revealed. By the Pastor G. S. Womer."

CITIZEN'S AMUSEMENT SECTION

4/27

TELLER'S SHUBERT.

"The Birth of a Nation" Returns to Brooklyn.

To-morrow afternoon at Teller's Shubert Theatre "The Birth of a Nation," will commence its final appearance in this city. Performances will be given twice daily including next Sunday. The popularity of this spectacle is no longer confined to the country whose greatest historical events it pictures, for London, England; Sidney, Australia, and Buenos Ayres, Argentine; are now adding their thousands of interested patrons to the millions in this country and Canada, who have praised its immensity, grandeur and entertaining features.

The patronage to date has reached the most amazing figures. Practically every large and small city in this country excepting Ohio has had one or more presentations of the picture. Its title has become a household word; its patrons have ranged from school children eager to gain historical knowledge, to their elders, many of whom took active part in the eventful scenes that made the drama possible.

No great star, no successful example of the spoken drama has ever played to as many people as has "The Birth of a Nation," either in individual cities or in the country as a whole.

Washington Herald
4/27-16

National—"The Birth of a Nation."

No theatrical entertainment in recent years has caused such widespread interest as "The Birth of a Nation," the masterwork of the foremost of motion picture producers, David W. Griffith, which will begin its third week at the National Theater with next Monday's matinee. The playhouse has been crowded at each of the two daily presentations during the past and current weeks.

No detail has been slighted to make for perfect projection of the story on the screen. There is given visually a complete and accurate idea of the stress and storm of the upheaval that was essential to the cementing of the States of the Union into an indissoluble nation. And with it all there is a romance, with love finally triumph, after many heartburnings. The story is founded upon "The Clansman" by Thomas Dixon. Each incident is emphasized with music, original or carefully selected and played by a special orchestra of thirty pieces.

Press

Standard.

"The Birth of a Nation" will begin its second week in the Standard Theatre this afternoon. The attractiveness of this screen play is attested by the fact that, after being presented for a year in the Liberty Theatre to capacity audiences, and having been seen in many parts of the city during the interim, it is now packing the Standard twice daily.

The Gettysburg Times
4/27/16

DAILY PRESS, NEWPORT NEWS, VIRGINIA, THURSDAY, APRIL 27, 1916.

4/27-16
Hagerstown Herald Dnd.

MOST WONDERFUL PICTURE SHOWN

Gettysburg Most Fortunate in having Famous Films Brought here. Wonderful Creation of Moving Picture Work.

D. W. Griffith's mighty spectacle "The Birth of a Nation" begins its engagement at Walter's Theatre Monday night.

Nothing like this wonderful attraction has even been seen upon the local boards. It is given here exactly as it is being presented in New York City where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a large scale than was ever dreamed of before. Where directors of vast spectacles have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.—advertisement

MAE MARSH IS ONE OF RECENT MOVIE "FINDS"

Miss Mae Marsh, who will be seen as the capitivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Academy of Music, beginning tonight, is a prodgy of Filmdom. In fact it would sound extravagant to quote the praises of her by the film experts, who declare her to be the best "find" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope if a stage career. A small job at spearholding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. Sensed also a emperament of electrical quality. Under his tutoring she lost some of the awakwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit, with the possible exception of Henry Walthall, playing the hero, had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field, the chances are ten to one, that he will mention her name. The ugly duckling is at last a swan.

The "Birth of a Nation" will be here for three days with matinees Friday and Saturday and is the largest and most important production of a decade, yet not a word is spoken throughout the 2 hours and 45 minutes' performance. Music supplies the absence of speech, mechanical effects and realism, whilse the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the States and the reconstruction of the Southland. Some faint idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor drama" cost half a million dollars. This cit, will be favored with the origisal production from one of the large cities—New York, Boston and Chicago, where it was first simultaneously shown.

Seats are now selling at Ferguson's music store for all five performances. Prices, matinee 25c to $1. At night, 25c. to $2. Matinees at 3 p. m. Night performances at 8:30.

MANY PERSONS SEE "BIRTH OF A NATION"

The Birth of a Nation, the world's greatest photoplay masterpiece, opened a two day's engagement at the New Academy yesterday. Good sized audiences were present at both performances and it is expected that the attendance today will be very large. This is a wonderful picture, and none should lose the opportunity of seeing this vast and marvelous scenic masterpiece which cost half million dollars and has created a sensation the country over.

4/27-16 MARTINSBURG, W. VA., EVENING JOURNAL.

GENERALS LEE AND GRANT AT APPOMATTOX

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging of "Lee's Surrender to Grant at Appomatox," one of his striking historical facsimile scenes in Griffith's motion pictures "The Birth of a Nation", coming to the Central Opera [illegible] May 3 and 4. General Grant is

National—"The Birth of a Nation."

"The Birth of a Nation" begins the third week of its run at the National Theater on Monday afternoon. This is the first time in the stage history of Washington that any attraction offered at the higher scale of prices has run more than two consecutive weeks. Capacity business has been the rule at the National Theater since the beginning of the engagement.

"BIRTH OF A NATION."

A striking detail about "The Birth of a Nation," which returns to the Grenhalgh next Thursday night for the remainder of the week, is the fact that D. W. Griffith, director, carried the entire scenario in his mind, and for five months worked without so much as a scrap of paper. Then, when all the photography was completed, and 200,000 feet, or nearly 40 miles of film lay before him, he selected, still without references, the present 12,000 feet of drama.

[illegible] I've

Valley Spirit 4/28/'16 Apr
Chambersburg Pa

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Lillian Gish and the Sentinental Sentry—A Comedy Scene in "The Birth of a Nation," Which Comes to The Orpheum, Friday and Saturday, May 5-6. Matinee Saturday.

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation" at the Orpheum theatre proves that quiet refined comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlano is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

D. W. Griffith, producer of "The Birth of a Nation," which plays a return engagement at the Grand opera house for four days starting next Thursday, believes he has solved the problem of making history attractive to theatergoers. The drama actually depicting history has been almost invariably a failure from the days of Shakespeare to the present, with now and then a notable exception like Shakespeare's own "Julius Caesar" and the "Richelieu" of Bulwer. But even Shakespeare and Bulwer did not score the notable triumphs in drama that Sir Walter Scott and Alexander Dumas scored in fiction.

Mr. Griffith believes that dramatists have failed through lack of vividness. They have either been conscientious to the point of dullness in depicting historical incidents, or have been brilliant to the point of sacrificing accuracy.

Now, Mr. Griffith does not class himself with Shakespeare or Bulwer, but he believes himself more fortunate than the early dramatists in having at his disposal an art of which they knew nothing. He can take a historical incident, stage it in a vast manner, and add to it a touch of pictorial art, idealizing it without destroying its realism. This he is credited with having done in "The Birth of a Nation." The battle of Petersburg, for example, is staged so realistically, it is declared, that veterans of that famous fight have no difficulty recognizing their old comrades in familiar attitudes—not their faces, of course, but their general formations and actions. Yet, Mr. Griffith has thrown a glamour over the battlefield, the critics say, that lifts it out of the plane of realism into that art.

The striking success of the Griffith spectacle is taken as an argument in favor of his belief that history can be welded successfully to the theater.

Lincoln Signing Call for Volunteers—"The Birth of a

Evening Star
Hazleton Pa 4/28-16

"BIRTH OF A NATION"

Lillian Gish Stars In Remarkable Production At Opera House

One of the best laughs in "The Birth of a Nation," at the Opera House tonight, is the lovesick sentry in the Hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look:

MISS LILLIAN GISH

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"THE BIRTH OF A NATION."

Now playing to a full house, every day and night, during its last week at Ford's Theatre, in Baltimore, and has proven to be by far the greatest attraction ever given in that city. Although this is the eighth week, every seat for the entire week was sold by last Tuesday night.

D. W. Griffith's magnificent historical sptctacle, "The Birth of a Nation," will come to the Grand Opera House, Cambridge, Monday, May 8th and 9th. "The Birth of a Nation" is one of the most widely discussed topics in the country. It established an absolutely new art in the realm of the theatre—the art of pantomimic screen spectacle with music. It also created a tremendous sensation because of its vaster and more forceful treatment of the same theme as Thomas Dixon's "The Clansman." The consequences of the Civil War in Southern reconstruction are fully dealt with, and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed the stupendous achievement without the aid of dialogue or speech, for motion pictures, accompanying music and effects tell the coherent, logical and moving story.

Democrat & News Apr 21/16
Cambridge Md.

MICHIGAN CITY, INDIANA
FRIDAY, APRIL 28, 1916. Evening News

NATION PICTURE IS WONDERFUL

Biggest Spectacular Film Ever Produced

AUDIENCE FAIRLY PARALYZED

Gripping Dramatic Story With Thousands of Thrills Unrolled Under Most Favorable Circumstances—Orchestral Accompaniment

Don't fail to see "The Birth of a Nation."

Last night's audience at the Orpheum theater was almost paralyzed by this wonderful picture. One's blood was made to run warm, the hair stands on end; you find yourself unconsciously gritting your teeth, bracing your feet and clinging to the arms of your chair with every muscle and nerve exerted to the utmost, as the thrilling climaxes are revealed on the screen before you. Again you relax into your normal condition, your fever heat is gone and in another instant a big lump jumps up in your throat, your eyes moisten and for a moment you feel as if a good cry would do heaps of good, but as quickly as the emotions were worked to the crying pitch the scene changes, the trumpeter in the splendid orchestra bangs the high, shrill, notes of his horn squarely on the nose, the drummer boy slam bangs the drum, the effect crew on the stage assists in bringing up the troops of the North, or the mounted warriors of the Ku Klux Klan, and action that beggars description is passing on before you, and, if you are not very, very careful you will be on your feet shouting, or in some other way giving vent to that something within you.

"The Birth of a Nation" is the last word in filmdom. It cannot be described. It is advertised as a mighty spectacle, as a stupendous production; its all of that and more too.

Cities are built up and then destroyed by fire; the biggest battle of the Civil war is re-enacted, giving a pretty fair idea of the way things are now taking place in Europe; Ford's theater, Washington, is reproduced to the smallest detail for the Lincoln tragedy; series of wild Ku Klux rides that commandeered a county for a day, cost $10,000; women's dresses used 12,000 yards and Ku Klux costumes 25,000 yards of cloth in the making; night photography of battle scenes were invented and perfected at a cost of $5,000; wonderful artillery duels in which real shells, costing $80 apiece were used; miles of trenches, thousands of fighters, and war as it actually is, are reproduced and go to make the greatest moving picture. An orchestra of twenty pieces plays music written and arranged by Joseph Carl Briel, and there is a note for each changing action. When the reel stops, the orchestra rests, but there is little resting. Every note has a meaning all its own and each musical bar fits in thus and so with the celluloid of which there is 12,000 feet.

"The Birth of a Nation" is surely a great masterpiece of untold historical value. Its a whirlwind of a picture, well worth the admission regardless of the price. Its the picture of a lifetime.

When David W. Griffith, the author and producer of "The Birth of a Nation" first gave serious thought to the idea of bringing forth such a supurb spectacle, he was quite lost from his associates for several days. The idea was first suggested to him from his knowledge for the book and play known as "The Clansman." For a period of almost three weeks Mr. Griffith appeared as a mysterious man of silence to his friends and companions. He just kept on thinking this [illegible] upon as a convincing illustration of what may be done in the future in the matter of giving instruction to the young upon historical subjects. When the work of re-construction was taken on following the Civil War many things were done badly. The south had already suffered as much as it could bear from the evils of war and it was doubly crushed when the stricken states were overrun with many thousand carpetbaggers, the term "carpetbagger" in those days was one of reproach, meaning an unscrupulous, dishonest, dishonorable and desolate individual, who for self agrandizement to secure office, betrayed the blacks and incited them to violence against the whites which they would not have done had it not been for this dishonest crowd of carpetbaggers. The Southerners were the best friends the colored population had, but the carpetbaggers made the newly enfranchised believe that their former masters were their avowed enemies which they were not. The colored man was blamed for many things he did not do and would not have done, had it not been for the evil influence of the carpetbaggers. The progress which the blacks have made in the past forty years is excellent proof that they were the victims of the treachery of the disreputable whites who went south for the purpose of securing office.

HANOVER, PA.
RECORD HERALD

THE THEATRES

"Birth of a Nation" Tonight.

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen for the first time in Hanover tonight at the Opera House; also Saturday afternoon and night.

Petersburg and Atlanta, Appomattox and Ford's Theatre, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius.

The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the local theatre at every performance.

Oklahoma City - Times Apr. 28
OVERHOLSER.

"The Birth of a Nation," with its picturesque and realistic battle scenes, its tragedies and joys, its romance and drama thrilled an audience last night at the Overholser theater, where it commenced a return engagement that will continue through Sunday night. It was received with the burning appreciation that attended its first production here.

This picture play is Griffith's masterpiece and, without doubt, is the greatest film presentation America has witnessed. There is body to it. There is history in it. There are marvelous pictures, wonderful portrayals of human characters, mighty scenes, and a romantic story that tingles the blood.

The symphonic music is no little feature accompanying this splendid production. It is an aide that lends color and vividness to the scenes.

Considering the vast amount of detail, armies of players, careful choice of locations, accuracy of costuming and the worth of the story as a whole, the price asked for admission to see "The Birth of a Nation" is not a bit excessive.

The picture is worth the money.

OKLAHOMA CITY, FRIDAY, APRIL 28
THE DAILY OKLAHOMAN

BIRTH OF NATION THRILLS AUDIENCE

Greatest of Film Pictures Covers Gamut of Human Passions.

"The Birth of a Nation," David W. Griffith's motion picture masterpiece, returned to the Overholser for a four-night engagement Thursday evening. The picture has not been brought back overheralded; it is justly lauded and entitled to the title of "the greatest photoplay ever wound around a projection spool."

When a great artist creates a great picture, the world lauds the creator; when a great author evolves a great literary work the same encomium is tendered him. When one is confronted with a great achievement of human genius, approval wells up in some form or other and is given vent in either quiet approbation or lusty cheers.

It is with both these emotions that an Oklahoma City audience greeted "The Birth of a Nation" Thursday night. The theater was not crowded, but enthusiasm ran high; the applause frequently overwhelmed the music of the symphony orchestra.

Greatest of Films.

Achievements are keeping apace with the evolution of things, but none ever dreamed until a few brief months ago that the eye of the cinematograph would some day depict with unerring truthfulness the molding of a people through fifteen years of riotous conflict, such as this greatest of all films has accomplished.

Beautiful in its portrayal of the glories of nature, appalling in its depiction of war; appealing in its presentation of the heart emotions of a people divided against itself, and little short of marvelous in its mastery of technique "The Birth of a Nation" does not fail short one iota with the most expectant audiences. The film possesses a wondrous and subtle power over its audience.

Human emotion, covering the entire gamut from the great, powerful and psychological political mind of a floundering nation to the merest trifling whim of a petulant girl is registered in this visualized evolution. The power of the silent drama was never before illustrated in so forcible manner as when the audience at the Overholser cheered the valor of the Ku Klux Klan almost continuously for seven minutes.

Stirring Epoch Re-enacted.

One forgot he was sitting in a theater as thousands of men, women and children, horses and guns re-enacted one of the most stirring epochs in American history. Heavy cannon boomed, brave warriors fought their brothers on a gory battlefield, speedy vengeance was wreaked on the deluded and ignorant factor of the populace, hearts were wrung and others were gladdened—in fact, every emotion of which humanity is capable was flashed on the screen in living characters for three short hours.

To attempt a description of the plot of "The Birth of a Nation," to repeat its thousands of scenes and to enumerate its characters would be to attempt an almost hopeless task. It tells by film and music the story of a nation re-born through the storm and stress of internecine strife.

All the technique of the modern photodrama is found at its maturity in the picture. It is a monument to the genius of D. W. Griffith. He has taken limited material and molded this a material, concrete story, a story the magnitude of which alone makes possible top prices that heretofore have been aligned only with the spoken drama.

Truly Spectacular.

"The Birth of a Nation" is truly spectacular. It is blood-stirring. It is historically correct. It is life as it was in the days gone past. Every mechanism of the stage is brought into play to give the proper effects, not possible with the film alone. The roar of cannon, the rattle of artillery and the noise of battle are reproduced behind the screen.

The first half of the play reveals the nation prior to and during the war. The second half shows the period of rebuilding. A romantic love thread is woven throughout by Henry F. Walthall, Lillian Gish, Miriam Cooper, Mae Marsh and others.

Of importance is the music. It consists of an elaborate symphony score arranged after Griffith's suggestions of the musical motifs of the leading characters. Now grave, now gay; now sounding the loud diapason of war; again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites, sorely oppressed by the "servants in the master's hall"—it fits the changing scenes like a flowing, beautiful garment.

"The Birth of a Nation" will be shown at the Overholser Friday, Saturday and Sunday.

FRIDAY, APRIL 28, 1916.
NEWPORT NEWS, VIRGINIA

LARGE CROWDS SEE BIRTH OF A NATION HERE

Famous Film Drama Draws Well on Return Engagement at Academy. Here today and Tomorrow.

Large crowds last night witnessed the return engagement of "The Birth of a Nation" at the Academy of Music. The picture is the greatest spectacle ever filmed and those who have not seen it and miss this opportunity to do so are missing a spectacle that should be seen by every man, woman and child in America, for it shows how the North and South were united and a new nation born through a baptism of fire and a reign of terror.

There will be afternoon and night performances today and tomorrow.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman" exhibits the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, the awful tragedy of Lincoln's assassination at Ford's theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half the south's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate Colonel" Ben Cameron, with the northerner, Elsie Stoneman, and that of the unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in conection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in traveling company of 50 people.

THE CHAT, SATURDAY, APRIL 29, 1916

TELLER'S SHUBERT THEATRE.

"The Birth of a Nation."

Commencing next Monday matinee, D. W. Griffith's famous spectacle, "The Birth of a Nation" will make its last appearance in Brooklyn, at Teller's Shubert Theatre. The production is the same in every way as the one that played to crowded houses on a former visit—including the symphony orchestra of thirty. Of particular interest to patrons this time are the prices and the fact that there will be performances twice daily and Sunday. The afternoon prices will be 25 cents and 50 cents—no higher. For each evening performance, including Sunday, there are 1,000 reserved orchestra and balcony seats at 50 cents each. All seats are now on sale and, judging from the popularity of this pictorial masterpiece's former engagement, the early buying of seats is advisable.

The success of this film epic is more than national in scope for in Canada and England, as well as in this country, its patronage has reached the most amazing figures. No theatrical production of any country or century has given as many performances in twelve months as "The Birth of a Nation" has, or has been seen by as many people. Without question it is the most widely discussed play of modern times. Everywhere crowded houses feature its engagements. In the theatrical world it has made history and demonstrated the fact that it is more popular than the greatest English-speaking star or the most successful productions of the spoken drama. The piece is now being presented in Sidney, Australia and Buenos Ayres, Argentine. Of special interest is the fact that the London production at the celebrated Drury Lane Theatre is playing to crowded houses.

War as it really is—as it has never before been shown on any stage, is pictured in "The Birth of a Nation." The drama is crowded with reproductions of historical scenes—there are intimate views of Lincoln, Lee, Grant and other celebrated figures; Sherman's march to the sea, the burning of Atlanta and the assassination of Lincoln are but incidentals of its thrilling, convincing and realistic dramatic story.

4/27-16

FRANKLIN REPOSITORY, CHAMBERSBURG, PA.

BIRTH OF THE NATION HERE ON MAY 5TH AND 6TH

Following its London success at Drury Lane Theatre, D. W. Griffith's wonder spectacle "The Birth of a Nation" has been sent on tour in the provinces of the United Kingdom. One company is nearing the end of a six weeks' run in Manchester, and on Easter Monday additional engagements of newly organized companies were installed in Liverpool and Edinburgh, and as soon as these are out of the way two other organizations will open in Birmingham and Glasgow.

On Easter Satuday in the Theatre Royal, Sydney, New South Wales, the Griffith masterpiece was presented for the first time in Australia and the following Monday another

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field.

This is the first time
that an American production has been running simultaneously on four continents within one year of the date of its original presentation in New York City.

So many unfounded reports of D. W. Griffith's present occupation have been spread broadcast throughout the country since his brilliant success with "The Birth of a Nation", that an official statement from the Griffith offices is in order. Mr. Griffith for the past fifteen months, with the exception of a short time devoted to launching "The Birth of a Nation" in New York, has devoted his sole time and attention to his forthcoming creation, which is intended as a further step forward in the building up of that form of art which Griffith has made his professional trade-mark. Mr. Griffith has not made another production since "The Birth of a Nation." Any claim that he has done so, or any use of his name in connection with a new production, is wholly unwarranted and without his permission.

Mr. Griffith has never announced his plans for the immediate future and any comment on his next endeavors is futile speculation. Within the next month his plans will be fully completed and official announcement will be made regarding the next great work under his direction.

This great picture, with orchestra of 30 and full company will be seen in Orpheum Theatre on May 5th and 6th.

Okla. 4/28

ENID MORNING NEW

BIRTH OF A NATION

Quite the most wonderful of many wonderful scenes picture "The Birth of a Nation" is showing Sherman's march to the and the burning of the city of lanta. Imagine if you can, a of a long, fertile valley extending miles, apparently between the Moving through this valley, in s ling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in arm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal —the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation," that one can almost smell the smoke, and hear the cries of terrified people as they flee to hills for their lives. Few make attempt to save household effects, great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, dear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the south. Another link has been forged in the chain that shall bind the confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

THE WORLD: SUNDAY, BROOKLYN NEWS. APRIL 30, 1916

TELLER'S SHUBERT—The Griffith spectacle, "The Birth of a Nation," to-morrow afternoon at Teller's Shubert Theatre, will commence its final Brooklyn engagement, which will include two performances next Sunday. This famous film, now about one year old, has demonstrated by the enormous patronage it has played to that it is more popular than any star or production now before the public. It has played longer engagements and appealed to more persons than the most successful star or play of any period. It has been seen in all sections of this country and Canada, and now is being presented in London, Sydney and Buenos Ayres, where its attendance indicates runs that will rival those in this country.

Bellefontaine Times 4/28-16

FINE PICTURE BRINGS LARGE COMPANY ALONG

Full Orchestra and Other People who were in Big Cities will Come with "Birth of a Nation."

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a two days' engagement next Monday evening at Walter's Theatre. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 25 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the War between the States as well as those of Reconstruction.

Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of Gen. Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theatre, and the succeeding orgy of hate and oppression of the south—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered states.

The wild adventures and achievements of the Ku Klux Klan dominate the final scenes which yield a happy ending of a double romance of Southern and Northern sweethearts.—advertisement

April 30, 1916

BROOKLYN REFORM

TELLER'S SHUBERT THEATRE.

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The success of this film epic is more than national in scope for in Canada and England, as well as in this country, its patronage has reached the most amazing figures. Without question it is the most widely discussed play of modern times. Everywhere crowded houses feature its engagements. In the theatrical world it has made history and demonstrated the fact that it is more popular than the greatest English-speaking star or the most successful production of the spoken drama. The piece is now being presented in Sidney, Australia and Buenos Ayres, Argentine. Of special interest is the fact that the London production at the celebrated Drury Lane Theatre is playing to crowded houses.

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INDIANA FRIDAY APRIL 28, 1916

MICHIGAN CITY,

'THE BIRTH OF A NATION'

SPECTACULAR PICTURE PLAY IS PRESENTED AT THE ORPHEUM.

Scores of Historical Scenes of Civil War Period, With Thousands of People in the Cast.

"The Birth of a Nation," evolved by D. W. Griffith from the historical novel, "The Clansman," written by Rev. Thomas Dixon, a southerner, is an absorbing dramatic spectacle, as presented at the Orpheum last night, and that it is a stupendous and sensational undertaking, with its thousands of actors, is a distinction upon which all can agree.

Mr. Griffith has compressed, as it were, the events of four years' duration into an entertainment of upward of three hours, and during the entire progress of the presentation of the pictures there are continuous thrills of excitement, made so because of the historical importance of the events shown. The battle of Atlanta fought at night, the field of carnage illuminated by the bursting of the shells and the glare of the flames emanating from the mouth of the cannon furnishes a spectacle that could hardly be expected except in real life, and with the crashing of the great orchestra a spectator may imagine he hears the roar of the cannon, the shouts of the men, the clatter of horses' hoofs, the rattle of musketry, and the bugle calls of the army charge in scenes so realistic that it seems like living in the stirring times from 1861 to 1865 and the period of reconstruction immediately after the war.

As if by the waving of the magician's wand the great scenes are, one by one, unrolled. Griffith and his associates were eight months in creating the production. They traveled over the sections in which the story is located and reproduced the scenes with rigid fidelity. Thousands of works of historical and official value were carefully read to get all the full and exact ticulars. It is not to be wondered, he light of all these facts, that the making of the production, as claimed, involved an expenditure approaching half a million dollars.

It is estimated there are probably 18,000 men and women shown in the picture from beginning to end and several thousand head of horses. There is hardly a quiet moment during the time the picture is being shown. The realism which is given by Mr. Griffith makes it one continual round of thrills and excitement. Oftentimes audiences break into uproars of patriotic cheering.

As to the impression that the picture makes on the spectator, aside from its merit as a work of dramatic art—that depends on how much or how little one knows, or how much he cares to remember, of the history of his country, particularly of the period covered by the play. The picture is likely to make one forget that his northland had a cause. The keynote of the play is the scene where groups read a headline that "if the north wins the election the south will fight," and they gleefully spring to arms, only to find that war is what Sherman said it was. Not all the tears were shed in the south. Not all the hate was in the north. Not all the heroism, honor, dignity, respectability and bravery were below the Mason and Dixon line, and not all the cut-throat bushwackers wore the blue. But the inferences from the picture are clear enough. Even a vein of deceit runs through the plot to show how much better the south loved Lincoln dead than Lincoln living.

But whatever one may think of its treatment of events, the picture is a great show, and that is sufficient.

4/29-16
RECORD-HERALD. HANOVER, PA.

AT THE OPERA HOUSE TONIGHT

Mae Marsh, who plays a leading role in "The Birth of a Nation"

Out-Tops "Ben Hur" or "Blue Bird"

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation" has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance beside this opic of American history, with its 5,000 scenes, 18,000 characters, 3,000 cavalry, 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his

D. W. GRIFFITH
The man who created "The Birth of a Nation."

monumental effort in motion picture spectacle by "capacity" business at first-class prices in the principal theatres of the country.

This stupendous production finishes this week a most successful engagement of several weeks at Ford's Theatre, Baltimore, where it has been seen by many people of Cambridge, all of whom have expressed themselves as delighted with it. Aside from those features which make it the leading stage production of its kind in the world, the subject matter, alone, makes it worth the while of everyone to see it.

Tickets for the Monday night performance, Tuesday matinee and Tuesday night will be on sale at the Postoffice-Pharmacy Monday, May 1, at 10 a. m.—Adv.

Daily Times
Cambridge, Md.
Apr. 29

The City News
April 29/16

SHOW IN TOWN

"BIRTH OF A NATION."

Five professors of American history in as many Western universities were employed steadily for several months by D. W. Griffith in gathering data, odd and accurate, for "The Birth of a Nation," which appears here tonight for the first of a four-day engagement. "The Birth of a Nation," is so accurate historically that it has been universally endorsed by the universities.

Chickasha News
Apr 29

SHOW IN TOWN

THE BIRTH OF A NATION

Five states and one foreign country contributed to the scenery of "The Birth of a Nation," which is at the Overholser this week. The greater part of the film spectacle was made in California. But, in order to make this photodrama exactly accurate, D. W. Griffith took a number of his players overland from California to the Carolinas and Virginia. This was particularly the case for some of the woodland effects and for the scenes in the cotton field. One big scene was taken in Mexico. Another extended thru the California border into Nevada.

THE STAR AND SENTINEL, SATURDAY, APRIL 29, 1916.

A LAST WORD

Much of the argument pro and con on the subject of "The Birth of a Nation" centers on the character of Thaddeus Stevens who is represented in the picture as "Stoneman". Utterly ridiculous stories are told with the greatest positiveness by partisans of the picture who a month ago had the most value knowledge of Thaddeus Stevens or of the great work he accomplished in the state of his adoption. "They heard these things said" say the modern traducers and slanderers of a great man, but every effort to trace a particular story to an authentic source meets with the same result. Contemporaneous expression should be accepted by every reasonable person, as carrying moreweight than the gossip that comes after a half century. Fortunately that is available. Below is printed a proclamation issued by Gov. Geary, of Pennsylvania, on the subject of the death of Mr. Stevens and an account of a public meeting that was held in Gettysburg on that occasion with resolutions that were adopted, together with a list of names of prominent citizens of town and county who attended the funeral of Mr. Stevens in Lancaster.

Cedar Street
Chambersburg 4/29.

4/29

"THE BIRTH OF A NATION"

"The Birth of a Nation" looms up as a coming attraction at the Orpheum where it will be seen May 5 and 6. It is the largest and most important production of a decade, yet not a word is spoken throughout the two hours and forty-five minutes performance. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the States and the Reconstruction of the Southland.

Some faint idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horsese took part and that the staging of this great "outdoor drama" cost half a million dollars. This city will be favored with the original production from one of the large cities—New York, Boston and Chicago—where it was first simultaneously shown.

RETAIL MARKETS

Butter, country, lb	26@28
Eggs	.2[illegible]
Chickens	18@2[illegible]
Potatoes, per bushel	$1.3[illegible]
Pigeons	20@25 per pair

OVERHOLSER.

Makes Appeal to Women.

When a producer of theatrical entertainment finds that his work makes a strong appeal to women he instantly draws a long, free breath, for he knows he has a financial success. Strange as it may seem to those who have only heard about "The Birth of a Nation" which closes its second engagement at the Overholser theater tomorrow night, without seeing it, David W. Griffith's remarkable spectacle of the civil war and reconstruction days makes just the appeal that spells millions. The superficial delver into the psychology of women reasons that scenes of war and such conflicts as the Ku Klux Klan engage in do not interest the feminine mind. This psychologist, of course, spent his college days in his garret poring over books, and never went near a football field. But the natural appeal of virility is not all there is to "The Birth of a Nation" to entice women away from their fancy work. Griffith has woven into his story of war and a conflict still sterner than war, a gripping romance of the sort that animated the fine old stories of chivalry before the wicked Spaniard, Cervantes, laughed the valiant knights and true into their grave. There never lived a woman who could resist the stirring stories of the knights of King Arthur's court and their fair ladies, and there does not exist today a woman who can resist the thrill of "The Birth of a Nation." This accounts for a very noticeable fact that the matinees at the Overholser are as well attended as the night performances, and that fully 70 percent of the patrons of these matinees are women. Even at night, women predominate in the audiences, the percentage being about 60 to 40.

THE WORLD, MARTINSBURG, W.

April 28. W. Va.

Lillian Gish, one of the heroines in D. W. Griffith's "Birth of a Nation."

One of the most effective minor scenes in "The Birth of a Nation" coming to the Central shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in Lillian Gish as Elsie Stoneman in this pulay.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never

THE REV. WRIGHT GIVEN RECEPTION

By the Members of the First M. E.

TEACHERS NORMAL CLASS ORGANIZES

Sunday School Workers of First Bap

4/29-16

LEY SPIRIT, CHAMBERSBURG, PA., SATURDAY EVENING, APRIL

Lillian Gish and the Sentinental Sentry—A Comedy Scene in "The Birth of a Nation," Which Comes to The Orpheum, Friday and Saturday, May 5 6. Matinee Saturday.

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation" at the Orpheum theatre proves that quiet refined comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlano is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

ATRIOT ,HARRISBURG, PENNA., SATURDAY, APRIL

HENRY G. WALTHALL AS "THE LITTLE COLONEL" IN "BIRTH OF A NATION"

4/29-16

HENRY G. WALTHALL

Henry G. Walthall, who plays "The Little Colonel" in "The Birth of a Nation," which returns to the Orpheum for three days, beginning Monday, May 8th, with daily matinees.

Public Op.
Gettysburg Pa
4/29/16

SURRENDER OF LEE IS VIVIDLY PORTRAYED

Although the leaders of the opposing forces in the Civil War appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Orpheum next Friday and Saturday with one matinee, the scene in which General Grant receives the surrender of the army of the South from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time, while Grant is reading the important document.

As Grant, having finished reading,

LILLIAN GISH

Appears in a leading role in "The Birth of a Nation."

and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing a fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

THE OKLAHOMA NEWS

SHOW IN TOWN

THE BIRTH OF A NATION

Five states and one foreign country contributed to the scenery of "The Birth of a Nation," which is at the Overholser this week. The greater part of the film spectacle was made in California. But, in order to make this photodrama exactly accurate, D. W. Griffith took a number of his players overland from California to the Carolinas and Virginia. This was particularly the case for some of the woodland effects and for the scenes in the cotton field. One big scene was taken in Mexico. Another extended thru the California border into Nevada.

SATURDAY, APRIL 29, 1916.

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THE GETTYSBURG TIMES

WHAT IT MEANT TO MAKE PICTURE

Greatest Care in Arranging for Production of "Birth of a Nation." No Expense Spared to Make it an Unqualified Success.

D. W. Griffith is the most talked about, and probably the most sought after, man in America. He learned how to plan things, in the making of the 5,000 scenes of "The Birth of a Nation" or he would be lost. He gallops through the myriad-and-one business details of a theatrical success without turning a hair or developing the slightest case of "nerve". When the turmoil and the tumult dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation". As a Kentucky lad, the son of Brigadier-General J. W. Griffith, he drank in the Civil War narratives greedily. As he grew up came the poet's vision of the entire struggle and of Reconstruction days. In the prime of manhood awoke the genius to make it a reality.

While planning the Battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchener in England or McClellan on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig up the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand was a modern telephone switchboard. From it field-wires ran to his various sub-generals. Mostly these wires were in conduits underground; they had to be, or the camera would have produced the anachronism of field-telephones in Civil War time.

Thus completely equipped as a modern Joffre or Von Hindenburg Griffith saw everything and telephoned all his instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the 1864 pattern. When the infantry got busy, they used the antique Springfield muskets with the old-fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless; the clothing of others is tattered; the flags, even have the look of battle scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers. It is hard, gruelsome, continuous work. Regiments, brigades, not companies are employed. There's everything from the far-flung panorama of the general battle to the handgrip of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the Battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "indoor" productions.—advertisement

HE BROOKLYN DAILY EAGLE
W YORK, SUNDAY, APRIL 30, 191

SENTIMENTAL SE
IN "BIRTH OF A NATION
SHUBERT

"Birth of a Nation" at Shubert.

D. W. Griffith's spectacle, "The Birth of a Nation," makes its last trip to Brooklyn this week, when it will be seen at the Shubert. The comment which this daring effort in the film line started when it was first shown has drawn to it so much attention that it is scarcely necessary to describe it. "The Birth of a Nation" portrays the troubles that the United States encountered during the Civil War. Vividly and accurately the great rift in the nation and its attendant woes are shown. The massive nature of this motion picture lifts it high above the great majority now being offered. The scenes are singularly stirring and majestic. The entire production bears an importance that is both romantic and historical.

T LLER'S SHUBERT.—To-morrow afternoon at Teller's Shubert Theatre "The Birth of a Nation" will commence its last appearance in this city. There will be performances twice daily, including next Sunday. During its twelve months of existence this already famous film has achieved a record attendance that establishes it as more popular than any star or production of the spoken drama. In every city, large and small, where it has appeared, its length of stay and patronage has exceeded that of any stage presentation. And now in London, England; Sidney, Australia; and Buenos Ayres, Argentina; it is repeating its American success. "Our greatest motion picture production," the newspapers called it a year ago, and, it is to-day, with the added prestige of being the most successful theatrical offering of the past year, or any preceding year as a matter of fact. With this picture D. W. Griffith revolutionized motion picture production, and by his art surpassed all former achievement. That he produced a masterpiece is evidenced by the record of the picture both in this country and abroad.

Kansas Farmer April 30 1916 Billy

SUNDAY, APRIL 30, 19
E WASHINGTON TIMES.

National: "Birth of a Nation." Spectacle Film.

SO great is the success of the D. W. Griffith historical drama, "The Birth of a Nation," now to be seen twice daily at the National Theater, that it is not always possible to accommodate the crowds. A line of intending purchasers of seats is at the box office throughout the day, and the [illegible] disappears until the ticket office is closed for the evening.

For the proper enactment of the views of battle of the civil war shown upon the screen, thousands of men and horses were utilized. Great numbers of men, women, and children were used to give verity to pictures showing the departure of troops for the front, jubilation over victory, or scenes of violence.

At close range is seen the great liberator, Abraham Lincoln, and his assassination in the crowded Ford's Theater is one of the most deeply impressive reproductions of an historic happening that has ever yet been visualized on the screen.

Of great value is the accompanying music arranged by Joseph Carl Breil. In this score are melodies of war times, martial tunes, national airs, tripping dance t[illegible] and bits of grand opera that fairly [illegible]ate and interpret the scenes unfolded to the eye.

TULSA DAILY WORLD, SUNDAY,

Personal Side of D. W. Griffith Is as Human a His Professional Achievements Are

There is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so-called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry [illegible] at times in his climaxes. His father served under Lee in the civil war, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for his career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep"

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one feels that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by flash of field flowers or golden grain or kittens at play.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing for Big Stakes.

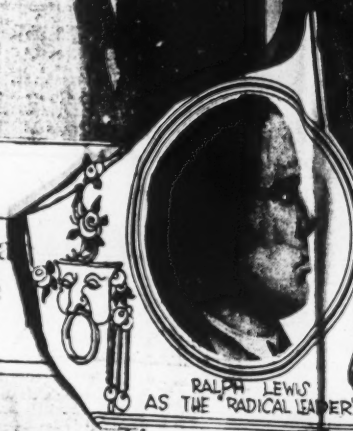
Then Griffith set about with this, beginning to gather other forces about him, and in a month's time, "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was unaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afforded. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than four million persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

D. W. GRIFFITH

Genius of the screen whose masterly work in "The Birth of a Nation," has placed him so high above his fellows, is gentle, unassuming, neighborly and altogether a "regular guy."

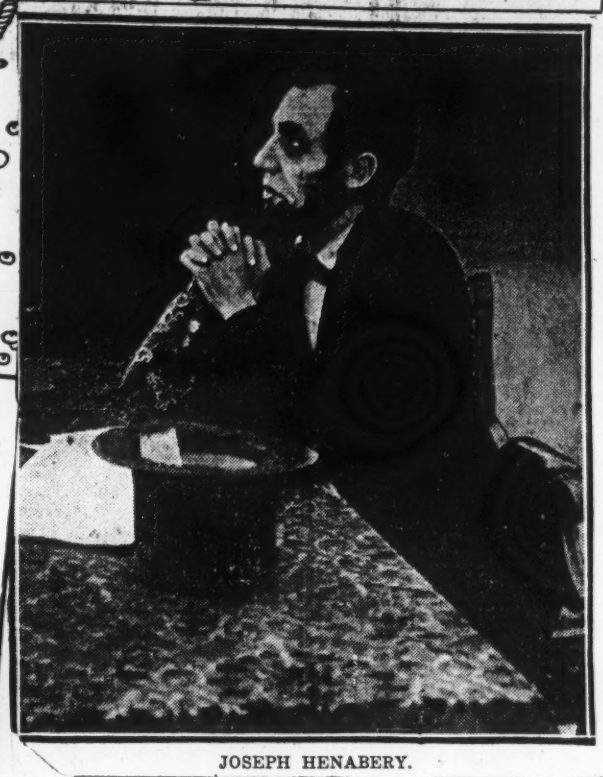


RALPH LEWIS
AS THE "RADICAL LEADER"

Post Sunday April 30 1916

THE WASHINGTON TIMES, SATURDAY, APRIL 29, 1916.

TAKES ROLE OF LINCOLN



JOSEPH HENABERY.

TRIED FORTY ACTORS TO GET ONE LINCOLN

Forty players were tried and found wanting before one was finally chosen to represent Abraham Lincoln in the Griffith film, "The Birth of a Nation."

The spell of Lincoln is cast over the whole of this film drama, and naturally it was quite necessary that the role be filled not only by an actor of experience and intelligence, but by one who was able to represent him materially.

Joseph Henabery was finally chosen, and after a great many more had presented themselves for the role.

Notwithstanding the difficulties of technique encountered in making the film, Griffith himself says no obstacle was harder to overcome than this stage representation of Lincoln. A man had to be chosen who fitted into the narrative, and who at the same time met the dramatic and photographic requirements, which this character demands in the proper rendering of the story.

The first steps taken by the producer were to obtain Lincoln photographs and descriptions of all sorts, and to send out a call for an actor to play the part. From the first it was almost impossible to obtain a photograph which was seemingly authentic.

Personal descriptions differed remarkably, and the mass of matter collected regarding the martyred President, while voluminous, was varied.

It was almost impossible to obtain pictures which showed the softer and finer moods of the man.

The professors engaged in the search for data at last managed to obtain fifty photographs which they accepted as authentic. But they could not decide between the fifty.

Each one was passed upon by some personal friend of the war President, who recalled him as he looked in the days just before and during the civil war. Every photograph differed from the others, but these same personal friends stated emphatically that they were all "good likenesses."

At last Joseph Henabery was given a try-out by Mr. Griffith. He studied all of the material at hand, comparing the dominant characteristics as revealed by each picture and personal narrative. Every habit of dress and facial expression, every trick and trait which he discovered, he made a part of himself.

To make the likeness perfect, he had a composite photograph made which embodied all of the dominating facial characteristics, without a flaw.

He worked upon his make-up for the part for many weeks, giving endless performances in which he appeared alone, before a mirror, with himself critic and audience in one.

Other portrayers of famous characters well known in history had just as difficult a task as did Henabery.

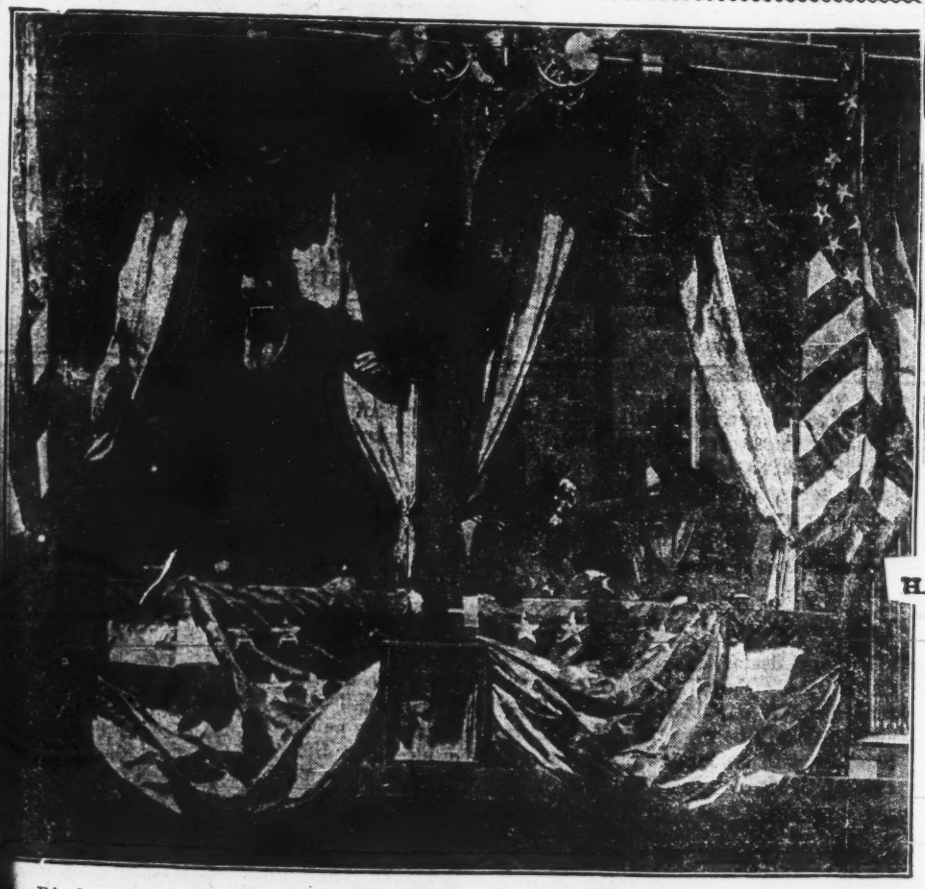
They profited largely, however, by his experience. The method of attacking work on each character was about the same, and the best results were established, not by selection of any one picture of a character in history, but by a composite portrayal.

Washington Post April 30 1916

April 30

Muskogee Daily Phoenix

The Assassination of President Lincoln



National—"The Birth of a Nation."

The impressive photoplay, "The Birth of a Nation," begins its third week at the National tomorrow. This is the first time that any high-priced attraction has remained in this city for more than two weeks. The Griffith spectacle is an epic that was posed with intense realism by talented players chosen to impersonate famous characters of the soul-stiring times when a nation was moving onward to a glorious destiny. For all of its "two dimensions" this widely heralded motion picture drama has the power to hold its audiences. The rapid succession of stirring scenes, the piling of spectacle upon spectacle never fail to grip the most blase spectator and hold his fixed attention to the end. There is no withstanding the apeal of the great scenes. At every performance the kaleidoscopic picturization brings frequent and hearty applause and often cheers. One marvels at the ingenuity of the photography and at the skill of the producer, but there is also admiration for the dramatic quality of the enactment and beauty of the panoramic settings.

Each incident is made the more impressive by the musical accompaniment played by a large orchestra. Apart from the wonderful representation of the assassination of President Lincoln, one of the most impressive scenes in the historic drama, there is a succession of events of compelling interest. Begining with an exposition of early slavery days, the picture takes the onlooker into the trying period of the civil war. Each dread happening, however, is placed in contrast to delightful romantic scenes and the horrors of war

HARRISBURG TELEGRAPH APRIL 29, 1916.

SCENES FROM "THE BIRTH OF A NATION" RETURNING TO ORPHEUM

"THE GATHERING OF THE KLANS"
A big moment in "The Birth of a Natio n," which returns to the Orpheum for an engagement to last three days beginn ing Monday, May 8, with daily matinees.

e Birth of a Nation," returning to the Hinton for Three Days, beginning, Monday, May 8

W. Griffith, producer of "The of a Nation," which returns to Hinton theater for a three days' ment beginning Monday, May 8, thorized the announcement over nature that the spectacle will be e-hibited in any other than -class theater, at first-class When it has outlived its use- in such pl ayhouses, it will not ut to the cl eaper houses, after nner of mar y other theatrical ons, but will be withdrawn en- Consequently, all who wish to spectacle must see it in the heaters. Mr. Griffith is in the business permanently of producing great spectacles, and it is his intention to keep his name associated with the present high standard of excellence. He is a young man of thirty-five and has a long career before him. He is now at work on another huge production, entitled "The Mother and the Law," and has started the preliminary research work for a mighty spectacle on the theme of "The Holy Grail." These and the ones to follow, like "The Birth of a Nation," will be shown in the first-class theaters at first-class prices. Mr. Griffith will never consent to cheapen his productions to the point of making them profitable in second or third rate theaters. For example, his big symphony orchestra at the Opera house could not be taken into a cheaper house, and his expert electricians and mechanicians could not be paid their present salaries with the price of admission lowered. "The Birth of a Nation" in its present state of excellence could not be transferred to a cheaper theater any more than could "Ben-Hur," and Mr. Griffith is determined that not one jot of excellence shall ever be sacrificed. He intends to make his name on the screen as sure a guarantee of excellence as Charles Frohman's was as sponser for a star in drama.

"Birth of Nation" Arouses Audience to Real Enthusiasm

Griffith Film Produces Unusual Effect on Washington's Customary Apathy.

By FLORENCE E. YODER.

Any one who has ever entertained the idea that Washington audiences are phlegmatic and undemonstrative will do well to go to see the "Birth of a Nation" at the National this week and instantly rid himself of the idea.

It is true that the average dramatic performance in the form of a play rarely arouses actual demonstrations with the voice, but since some may recall instances when cheers were given at some production it will do well to consider such for a moment.

When Maude Adams first appeared in this city as Peter Pan in the play of that name, enthusiasm in the audience reached a height which may have been equaled since then but which has never been excelled until this week.

The last plea of Peter when he stretched forth his hands and asked, "Do you believe in fairies?" invariably brought replies from the audience, which stood as one person while hats and handkerchiefs were waved in the air.

But the demonstrations attending the showing of the Griffith film, "The Birth of a Nation," are not to be compared with even that magnum.

At certain points in the Griffith film the audience shouts. The people applaud and cheer and stamp their feet and otherwise everlastingly debar themselves from being known as the most phlegmatic audiences on record.

Sympathies Aroused.

Of course the fact that Washington is a southern city, must be taken into consideration. The film has a distinct appeal to anyone who has either experienced personally, or even known of, the tragedy of the South following the civil war.

But it is utterly without feeling or prejudice that the history of the Cameron and Stoneman families is followed. The tragedy which brings forth the most intense fervor in the audience, the moments at which the piece reaches its most dramatic heights, are indicative neither of the success of the North or of the South, but of the personal triumph of right over wrong.

So it is not a sectional feeling which makes the audience go wild, not any unusual enthusiasm due to the fact that this is a Southern city, but a natural excitement occasioned by the construction of the plot of the film itself.

Tension Soon Felt.

At first there is little more than the ordinary handclapping as the film is unwound. People settle themselves comfortably in their chairs, and plan to accept the history quietly. The fortunes of a Northern and a Southern family whom fate has brought together supply the basis of the plot.

As the story unfolds the tension begins to be felt. People become a little stiffer, and sit more rigidly so that the tell tale tears which will sneak out of their eyes may not be seen by the person sitting next them.

Thesadnes and beauty in the reproduction of a South which will never live again gripe like iron bands.

The desperation of a South confronted with a problem with which they cannot cope without financial ruin in any event, transfers itself to the spectators. The music of a generation ago, perhaps handed down by mothers and fathers, or remembered personally, helps to bring back the past.

Unlike the "Battle Cry of Peace," this film does not instantly produce storms of applause. Its workings are more logical; built on the firmer grounds of actual history and suffering.

Swings Into War Scenes.

But as the story swings into the war scenes, as the terrible period of reconstruction is brought nearer and nearer, an uneasiness begins to manifest itself.

The whole audience gradually begins to lose control. Northerner, Southerner, even the indifferent, are hopelessly one in their sympathy for the suffering Cameron family—one of the hundreds which was bruised and torn by merely being in the path of destruction, cleared at so great a cost.

By the time that the film reveals the formation of the Ku Klux Klan, and the major points of historical interest are completed, a sobbing, breathless audience sits with nerves drawn taut to await the outcome of the fortunes of the Cameron and Stoneman families.

It is then that pandemonium breaks loose.

Polite, conservative, phlegmatic Washington playgoers yell.

They have everlastingly lost their reputation for being cold-blooded. But it took "The Birth of a Nation" to do it.

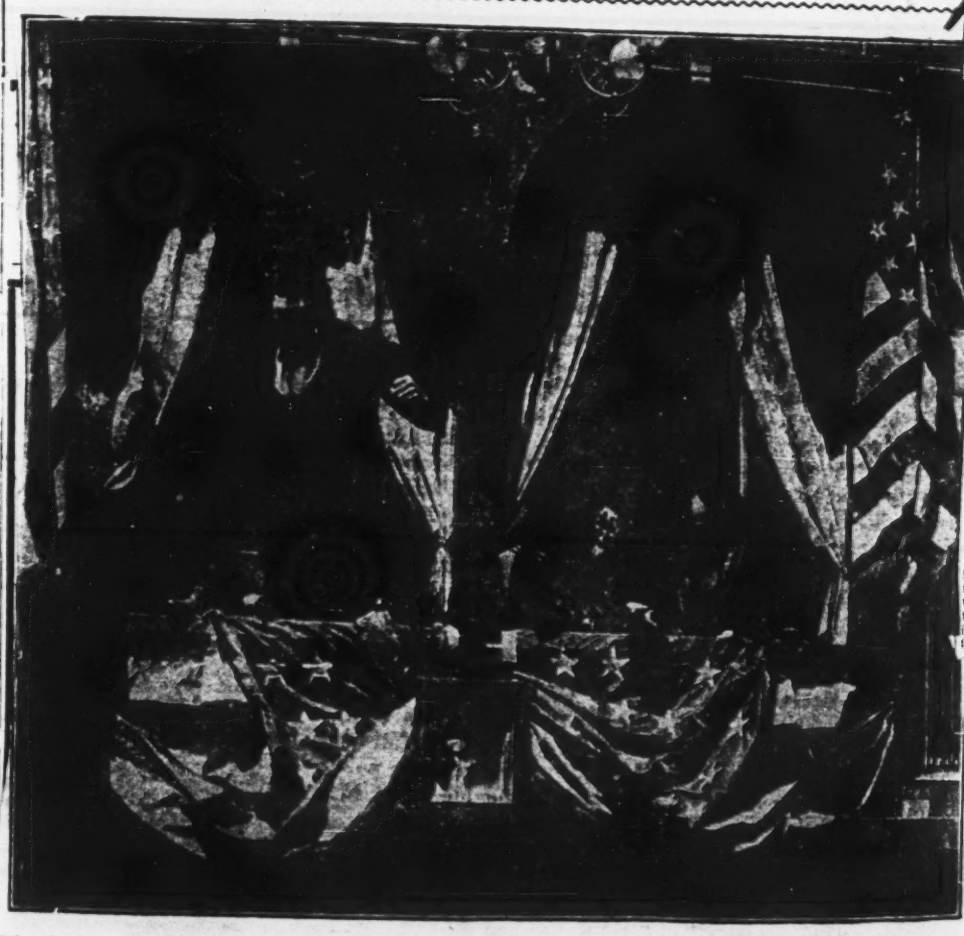
HENRY WALTHALL.
The leading man in the film "The Birth

LILLIAN GISH
"THE BIRTH OF A NATION"

April 30

Muskogee Daily Phoen

The Assassination of President Lincoln



"The Birth of a Nation," returning to the Hinton for Three Days, beginning, Monday, May

D. W. Griffith, producer of "The Birth of a Nation," which returns to the Hinton theater for a three days' engagement beginning Monday, May 8, has authorized the announcement over his signature that the spectacle will never be exhibited in any other than a first-class theater, at first-class prices. When it has outlived its usefulness, in such playhouses, it will not be let out to the cheaper houses, after the manner of many other theatrical attractions, but will be withdrawn entirely. Consequently, all who wish to see the spectacle must see it in the larger theaters. Mr. Griffith is in the business permanently of producing great spectacles, and it is his intention to keep his name associated with the present high standard of excellence. He is a young man of thirty-five and has a long career before him. He is now at work on another huge production, entitled "The Mother and the Law," and has started the preliminary research work for a mighty spectacle on the theme of "The Holy Grail." These and the ones to follow, like "The Birth of a Nation," will be shown in the first-class theaters at first-class prices. Mr. Griffith will never consent to cheapen his productions to the point of making them profitable in second or third rate theaters. For example, his big symphony orchestra at the Opera house could not be taken into a cheaper house and his expert electricians and mechanicians could not be paid their present salaries with the price of admission lowered. "The Birth of a Nation" in its present state of excellence could not be transferred to a cheaper theater any more than could "Ben-Hur," and Mr. Griffith is determined that not one jot of excellence shall ever be sacrificed. He intends to make his name on the screen as sure a guarantee of excellence as Charles Frohman's was as sponser for a star in drama.

APRIL 30, 1916—PART

SUNDAY STAR, WAS

historical claim. It is a colossal drama. True, it touches the high peaks of American history, makes history live—in a flash presenting, as it does, Lincoln among his counsiors, the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the south in the throes of change, the carpetbaggers' excesses, the miseries of reconstruction, the famous rides of the K. K. K., the reconciliation of the north and the south.

But all these scenes have been presented dramatically, employing 18,000 characters, 3,000 horses and 1,000 scenes, at the cost of half a million dollars. To get the effects cities were built up only to be destroyed by fire, battles of the civil war were re-enacted, Ford's Theater in this city was reproduced and the great tragedy of the war re-enacted, a series of wild "Ku Klux" rides overran a whole county for a day at the cost of $10,000. Night photography for battle scenes was invented and perfected at the cost of $5,000, artillery duels were staged, in which real shells costing $80 apiece were used, miles of trenches were dug, and thousands of fighters employed. Twelve thousand feet of film and 140,000 feet of actual photography all enter into the dramatic elements and restruction of this wonderful picture spectacle.

It is drama built upon a scale which has never been realized heretofore upon the stage. The dramatic construction, the mere dovetailing of these accessories is an undertaking which staggers the imagination—the simple carpentry of it.

National

Following two weeks of [illegible] at the New National "The Birth of a Nation," produced by David W. Griffith at a cost of $500,000, will continue to be shown at that playhouse, which, fortunately, has the capacity to accommodate the large crowds. Important in the showing of this art creation of history and romance is the incidental music appropriate to each incident.

This is the first time in the history of the theaters of Washington that a high-priced attraction has played for more than two weeks.

It is an impressive story, wonderfully told, that is revealed on the screen.

The romance is based on the incidents taken from Thomas Dixon's story, "The Clansman." Henry B. Walthall, recognized as one of the foremost players appearing before the camera, heads the picture cast, which includes Mae Marsh, Lillian Gish, Miriam Cooper, Ralph Lewis, Joseph Henabery, George Seigmann, Mary Alden, Bessie Walsh, Spottiswoods Aitken and Josephine Crowell.

PUBLIC OPINION, CHAMBERSBURG, PA., TUESDAY MORNING, MAY 2, 1916.

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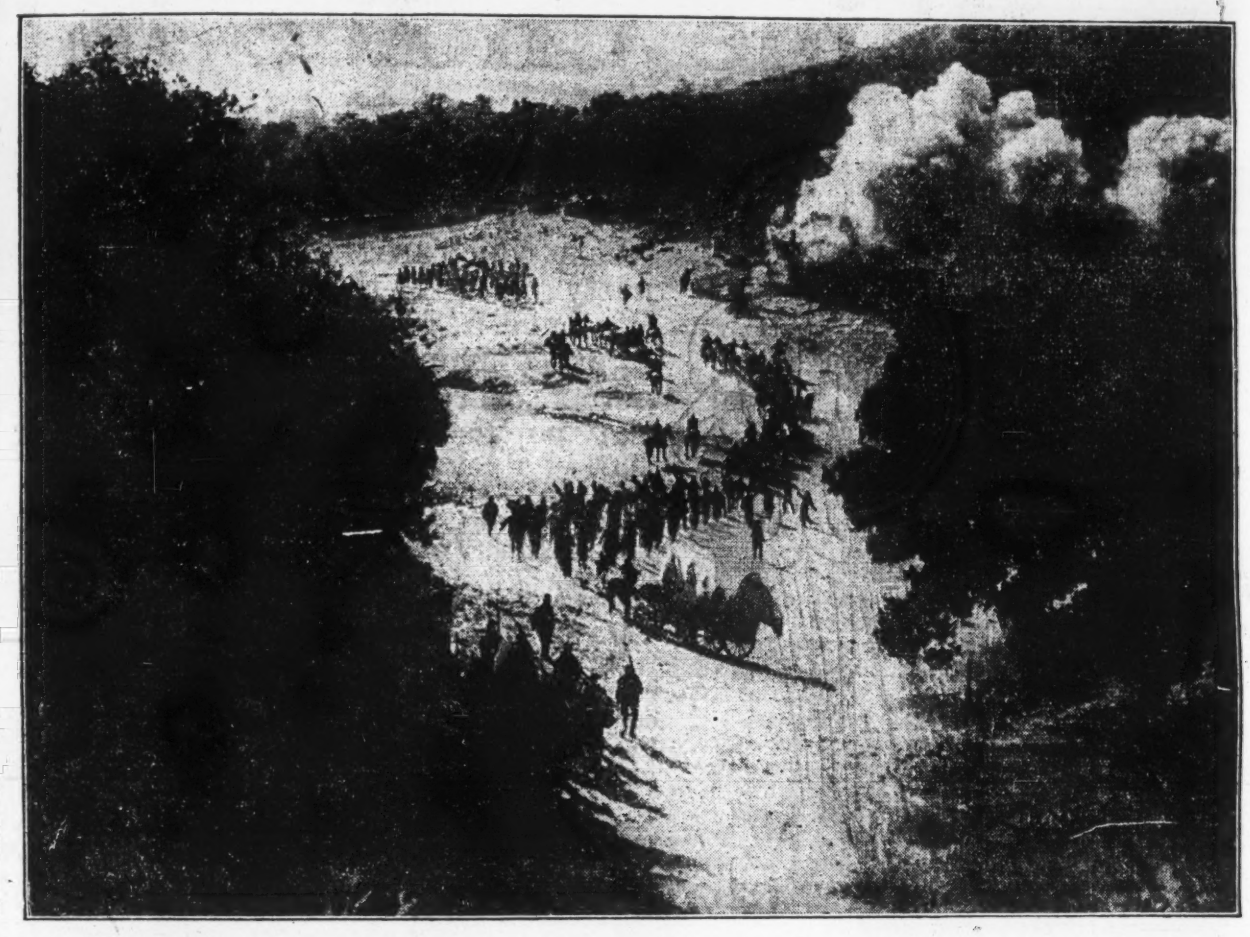
AT THE THEATERS



Sherman's march to the sea, a stirring scene in "The Birth of a Nation", which comes to the Orpheum Theater, Friday and Saturday, May 5 and 6, with a special matinee on Saturday.

"THE BIRTH OF A NATION"

Art is long, says the poet, and outlasts throne or emperor. Occasionally, however, old art ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and remakes the world. This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which will be seen at the Orpheum on Friday and Saturday of this week.

Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: a new kind of grand opera—motion picture plus music plus mechanical effects—that bids fair to surpass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabaria" or "Quo Vadis?"—had been put on. He used half a State for his locale; 150 years of American history as his subject; 18,000 people as his actors; 3,000 riders and steeds as his cavalry; 5,000 scenes instead of a few scores or a few hundred. His work dwarfed the old-fashioned stage art to such pettiness that many are wondering whether the so-called "indoor" drama is not doomed to long and possibly total eclipse.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls," the times of Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill.

May 1/16

Public Op. Chambersburg Pa

SHOWS KU KLUX KLAN

The Ku Klux Klan which forms such an interesting part of D. W. Griffith's great production "The Birth of a Nation" was organized as a secret and social band in the State of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third word Klan was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. In subsequent years when the Klans went forth to put down the desperados, who swarmed down from the north to grab everything in sight in the south the riders adopted the emblem of the fiery cross which the Scotch Highlanders had long used as a call to battle in the early days of wars in their native land.

K PRESS, MONDAY MORNING, MAY 1, 1916.

"The Birth of a Nation" Again.

Standard—That undying Griffith masterpiece, "The Birth of a Nation," attracts as it did in the days when it woke the country to the possibilities of pictures. There appears to be no abatement of interest in its pageantry. Every gallop of the Ku-Klux Klan before the lens earns its deserved round of applause.

For the reason that circuses and Wild West shows draw the oldsters as well as the youngsters, "The Bugle Call" will be popular. It is nothing more nor less than putting in pictures the dream of every imaginative boy. In this case, it is a boy at an army post whose father almost breaks his heart by bringing a step-mother to him. It requires the whole tribe of Lame Bear, the warlike Indian, to bring the lad to a love for his new mother.

5/2-16

"BIRTH OF A NATION" AT TELLER'S SHUBERT

The last opportunity to witness D. W. Griffith's wonderful spectacle, "The Birth of a Nation," in Brooklyn is offered this week at Teller's Shubert Theatre. The phenomenal success of this wonderful motion picture, portraying as it does the incidents and troubles encountered by this country before, during and after the Civil War, indicates that the Griffith masterpiece is the most instructing and entertaining production of its kind ever put before the public. The scenes are as true to life as it is possible to make them, and through it all is woven enough romance to make every one keenly interested. There will be two performance daily, including next Sunday—one in the afternoon at 2:15, the other in the evening at 8:15. The final curtain last night was at 11:15 o'clock.

5/2-16

"BIRTH OF A NATION" RETURNS TO SHUBERT

The Griffith, whole session film, "The Birth of a Nation," had solid audiences at the Shubert Theater, yesterday afternoon and evening, when the big film began an indefinite return engagement. As description of the film would be superfluous, observation of the effect on the audience of the stirring scenes would be more appropriate for comment. In the first part, with its scenes of family friendships between people of the North and the South before the Civil War, there was the same interest noted as in the usual film play, but the atmosphere in the audience changed from ordinary attention to gloom when the scene changed to that of the shooting of Lincoln in the Ford Theater in Washington. As lights were turned on for intermission, after the murder of the President, followed by a quick view of the sorrow for Wilkes Booth's act felt in a typical family in the South, a striking change in the facial expression of all in the audience was apparent. The faces of men and women alike were gray and pallid. Tenseness drew lines in faces where there had been something like every day emotion, or lack of stirring emotion.

But it was when the dramatic scenes with the Ku Klux Klan and their disguises in white came on the screen and galloped to the rescue of the oppressed white population in the South that the audience gave long continued applause. Doubtless, the news of war and rumors of war at this time put a keen edge on the emotions of the audience and, the dramatic action brought to the surface the inherent fighting instinct. At any rate the remarkable picture was received with undiminished interest and enthusiasm.

MONDAY EVENING, MAY 1, 1916.

VALLEY SPIRIT, CHAMBERSBURG, PA

"THE BIRTH OF A NATION"

"The Birth of a Nation" looms up as a coming attraction at the Orpheum where it will be seen May 5 and 6. It is the largest and most important production of a decade, yet not a word is spoken throughout the two hours and forty-five minutes performance. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the States and the Reconstruction of the Southland.

Some faint idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horsese took part and that the staging of this great "outdoor drama" cost half a million dollars. This city will be favored with the original production from one of the large cities—New York, Boston and Chicago—where it was first simultaneously shown.

THE WASHINGTON POST: SUNDAY, APRIL 30, 1916.

The most picturesque playwright in America and the foremost director of the movie world are in active competition this week. Richard Walton Tully's "The Bird of Paradise" and David W. Griffith's "The Birth of a Nation" represent rival forms of dramatic entertainment, but each depends to a remarkable extent on its incidental music. The haunting strains of the Hawaiian music that acompany the words of the play at the Belasco have made Mr. Tully's South Sea idyl a classic of the modern stage. "The Birth of a Nation" owes more than 50 per cent of its tremendous appeal to the familiar melodies that create "atmosphere" for the flashing scenes of the big film spectacle at the National. The music-coated drama will be ably represented in Washington theaters tomorrow evening.

* * *

Like a gleam of sunshine through the gloom of a Washington spring day comes the joyous news that press agents annoy readers of dramatic departments. We had supposed that only the conductor of a theatrical column writhed under the crimes of the publicity promoter. But there are, it seems, earnest patrons of the drama who share the mental anguish of the dramatic editor. Definite proof that we do not bear our cross in cheerless solitude is furnished by the following communication from a reader of The Post's dramatic pages. The correspondent submits a clipping of a story that passed our censorship, and which referred to "companies" organized in London and New York for the presentation of "The Birth of a Nation" in untried fields. He writes:

> Will you please explain, if possible, the mental state of the press agent or whoever penned the attached clipping from your Sunday dramatic page about "The Birth of a Nation," with its ridiculous "newly organized companies," &c.? Does he see an advertising value in treating the production as if nobody knew it was a film drama, or does he merely find a personal relish in the pretense?
>
> I do seriously hope you will answer in next Sunday's issue, because anything so perplexing must be worth explaining, and the psychology of the press agent is a matter of general interest and great moment.

It is with profound chagrin that we find in the above letter certain limitations for our reply. We wish the writer had made a more general complaint and a less specific request. The psychology of the press agent presents a fascinating topic that has been grievously neglected since Mr. James O'Donnell Bennett deserted the dramatic desk of a Chicago newspaper to become an apologist for a warring nation in Europe and Mr. Wilton Lackaye turned the rapier of his wit from the theatrical press agent to the impassive front of Mr. Percy Hammond, another authority on the drama who has clung to the Chicago field. We must, it appears, call Mr. Griffith's general press representative into the limelight on the single count of having used the word "company" in connection with the presentation of a film drama.

A certain degree of caution, born of disastrous encounters in the past, impels us to approach the press agent's trenches under cover of support from an arm of the writing service that is sometimes respected. For that reason, we have called into consultation the recorded thoughts of Mr. Webster and learn that he believed a "company" to be "an assemblage of people." This ruling is most discouraging. It puts the press agent for "The Birth of a Nation" behind a concrete fortification from which he may snipe in the interests of filmdom with perfect impunity. For, if we accept the definition just quoted, the use of the word "company" in last Sunday's story was based on a foundation of solid fact.

The spectacle born of Mr. Dixon's lurid tale of reconstruction days in the South differs materially from the usual film entertainment. It calls for an orchestra of twenty or more pieces. It requires the services of a carpenter, a property man and an electrician. It employs a business manager and a company manager. And it makes provison on the pay roll for two motion picture operators. When Mr. Griffith feels impelled to move his production from point to point he demands and receives a baggage car and sleeping car and purchases transportation for some 27 or more "people." The fact that actors are not included in the party movement does not detract, of course, from the human qualities of the travelers. Ergo, as Mr. Shakespeare would say, the joyous and prosperous jaunts of the "assemblage of people" who receive some part of the profits from each "production" of "The Birth of a Nation" may with exact truthfulness, be termed the activities of a "company."

It is our fond hope that The Post's correspondent will not construe this explanation as a defense of the press agent. Our testimony is given with considerable reluctance. Had we been called upon to discuss the personal habits or moral shortcomings of the gentlemen who write in the financial interest of the theater we might have furnished a pleasing indictment. The theatrical press agent presents a topic on which, with entire shamelessness, we pose as something of an authority.

FRANK P. MORSE.

SUNDAY, APRIL 30, 1916.

THE WASHINGTON HERALD.

TUESDAY EVENING, May 2/16 HARRISBURG

Aladdin's Lamp Not In It With the C

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined S to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it striking effectiveness in his mous work. Miss Marsh is red and clever far beyond the reach eighteen years.

Lillian Gish is pronounced the type of blond on the motion screen in America. She has been movies now for several years, ning under Griffith's direction mere schoolgirl. She has world of parts and is known as Miss Marsh, who is millions as the Maude Adams motion pictures.

These two girls between over $1,500 a week and have with the big producing firms land, which means they earn aries for fifty-two weeks in every

Miriam Cooper is the newest of the trio and has only been tures about a year now. She has forward steadily, and her work in Birth of a Nation" has enhanced earning capacity. Miss Cooper southern type. She is willowy guid and a pronounced brunette, ing a complete contrast to the shock of Mae Marsh's red hair golden blonde of Lillian Gish.

May 1/16

HARRISBURG TELEGRAPH

"The Birth of a Nation"

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," coming to the Orpheum for three days and three matinees beginning Monday, May 8, has enabled him to surpass by far any stage spectacle. "Ben-Hur" and "The Blue Bird" were supposed to be the high-water mark if such productions. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months' of tireless labor and the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. The night riding of the Ku Klux Klan looks like a company of avenging spectors sweeping along the moonlit roads. There is a pictorial punch in every scene.

THE WORLD, MARTINSBURG, W. VA.

E BIRTH OF A NATION.

v. Charles H. Parkhursh, D. D.)

not impossible to witness the rama, "The Birth of a Nation" eng shown at the "Liberty e" and not want to say some- about it.

ryone who has seen it is saying hing about it. When one has rowded upon, pressed down and ver, it is against Nature not to some kind of an outcry.

t is the way one feels when g out of the Liberty theatre. hing is vast. It is overwhel-

Nothing like it has ever before put upon the stage.

tension of the performance is single feature of it—but it has which one feels most poignantly three straight hours. It begins easy way but commences soon d its muscle and goes on to the ounding upon one's senses with that come heavier and heavier and more rapid.

is not apparent what are the ds of the objection urged against t what is the animus of those are scheming to have the exhibi- rohibited by Court proceedings.

The National Board of Censorship has approved it and when assault was made convened again and reaffirmed their approval. The popular endorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to surpress it are thus far successful in nothing so much as in giving t wder and more remunerative publcity.

The intimate familiarity which Mr. David W. Griffith has shown wth the events of the Reconstructon Period along with the detailed scholarly study which he has made of the wider teritory of events which the play surprising educational value to those covers renders the production one of who were either young children still or even unborn in the stirring years of '60 to '70. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill, than by weeks and months of study in the class room.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the Negro in an unfortunate light and that it 's calculated to engender racial animosity is fully met by the consideration that it represents the Negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him, and when he was rioting in the deliciousness of a liberty, so new and untried, that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. In it is this respect exactly true to histtry and if it reflects upon the Negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have seen bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heriosm of the contestants and the glory of the victors. OnGriffith's screen we seel the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of men's inhumanity to man. It makes war despicable and devilish. It conveys an indellible lesson to all who have been bewitched by those who have decked out the naked hideousness of was with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artists hand—the signing by the President of the Proclamation for volunteers which marked the end of the old regime, the Surrender of Lee to Grant and the assassination of the President in Ford's Theatre.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken Southern mother pleading with him for her son sentenced to death as a guerilla. Every eye was dim with tears in the strangling hush that fell on the theatre. What might not our Country have been saved had the problem of Reconstruction been left to the Great Heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

THE EVENING STAR

TUESDAY, MAY 2, 1916.

National.

Entering the third week of its run in this city, "The Birth of a Nation," David Griffith's marvelous screen pageant-drama, continues to draw large audiences at the National. Noteworthy, according to the management, is the number of persons who, having seen the picture, return a second or a third time to see it. The picture is to be the attraction at the National the entire week.

CAMBRIDGE, MARYLAND,

TUESDAY EVENING, MAY 2, 1916

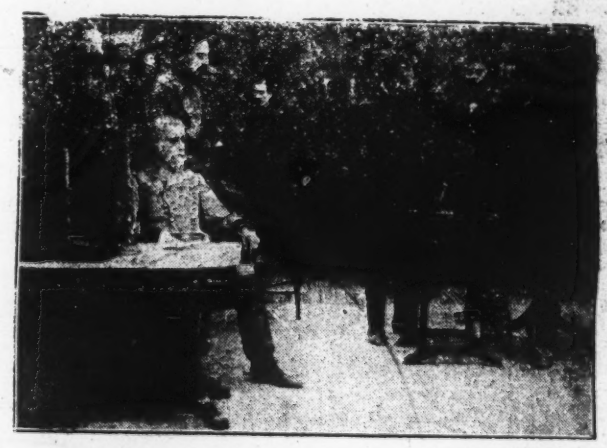
"The Birth of a Nation"

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh Radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine.

Eighteen thousand people and 3,000 horses appear in the picture which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the chash of riot and rapine, or the welcome KuKlux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the Master's hall"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not even been conceived before.



Generals Lee and Grant, in a Scene from "The Birth of a Nation."

E WORLD, MARTINSBURG, W. VA.

Mae Marsh—In "The Birth of a Nation," at The Central Opera House.

THE WASHINGTON TIMES.

TUESDAY, MAY 2, 1916.

"BIRTH OF A NATION" BEGINS THIRD WEEK

Probabilities Are Its Run May Be Extended For Even Longer Period.

"The Birth of a Nation" began its third continuous week at the National Theater last night.

Its stay in Washington will run through next week, with a possibility of a further extension after that.

Not in the history of Washington theatricals has a high-class production, either of the "legitimate" or the motion picture type, played so long an engagement here.

Again today the long line at the box office of the National Theater attested the unprecedented popularity of the film, which seems to possess an appeal for theater-goers and non-theater-goers alike.

TUESDAY, MAY 2, 1916.

HE WASHINGTON POS

National—"The Birth of a Nation."

"The Birth of a Nation" begins its fourth week of its run at the National next Monday afternoon. Just how long it will run thereafter has not been determined by the management, but capacity houses still rule, and the management may continue for some time to come.

If in Shakespeare's time, or even 50 years ago, anyone had said that such a spectacle as "The Birth of a Nation" might come to pass in the twentieth century, little attention would have been given to the prophecy. Even in the twentieth century it is a remarkable accomplishment. D. W. Griffith is the one man now with Alladin's Lamp. The merit of his great pen story has been recognized. It is really one of the dramatic offerings of the decade, for its vivid picture story becomes gripping drama in its settings of music and amazing 'camera action." It is brimful of the element which makes for drama. It has the "punch."

TUESDAY, MAY 2, 1916.

THE WASHINGTON HERALD.

National—"The Birth of a Nation."

There is no change of bill at the National this week as "The Birth of a Nation" is still the attraction at that playhouse. Not in the history of Washington theatricals has a high class attraction made such a long stay in the city. Next week will be the fourth of the engagement.

People who never go to the theater are going to see "The Birth of a Nation." This condition does not occur more than once in seven or ten years; a dramatic offering does not make a general appeal more frequently. The Birth of a Nation is appealing to the theater-goer and the person who may go to the theater only once in a life time. The reason in this special case that everybody is going to the Griffith production is because there is something in it which everybody can understand; it is elemental. But at the same time it is human, and it presents some of the most tremendous situations which have ever been offered within the limitations of the stage.

Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they know nothing of pictures. Most people had been on a motion picture drama as a [illegible] proposition. They measured everything by the standard of price. It is not surprising that they overlooked the fundamental facts in the case [illegible] unprepared to pass judgment on this undertaking. But in all there was nothing daring or [illegible] in it. You see, we knew what we had. That was an advantage [illegible] the other fellow never took into consideration.

The significance of this [illegible] of the big picture being an outstanding success. There will be many two-dollar pictures. The success will depend entirely upon how well they are done and reverts each solely to a question of merit. [illegible] an enc[illegible]

ture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when the dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the soul of a character into the principal role of a play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What [illegible] of sculpture stand out in my memory to compare with the acting, "Something you can't put your finger on" is a single revelation. Long and afterward in memorable moments I recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can never feel that woman's scene when he [illegible] the [illegible] in fiction [illegible] suffocating [illegible]

the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the overproducer from spending three times that amount and getting $5 a seat for it?

CENTRAL OPERA HOUSE

Lillian Gish in "The Birth of a Nation"

One of the most effective minor scenes in "The Birth of a Nation" coming to the Central Opera House tomorrow [illegible] shows Miss Gish as the daughter of the Confederate officer who led Congress [illegible] time, playing a guitar to a wounded rebel officer in the Office hospital.

"I haven't known you long, little Confederate colonel

Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothered by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the Second Southern uprising.

Miss Gish is of the "golden aur-

PA... HARRISB...
TUESDAY, MAY 2, 1916

FACTS ABOUT "THE BIRTH OF A NATION"

Bird's Eye View of Gigantic Spectacle Coming to the Orpheum for a Return Engagement Beginning Monday.

Premier performance March 3, 1915, at the Liberty Theatre, New York. Some of the subsequent productions were: Tremont Theatre, Boston, Mass., beginning April 10; Illinois Theatre, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon Theatre, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expenses, and took eight months to produce. Story divided in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox, Ford's Theatre, Washington, reproduced to the smallest

MIRIAM COOPER

details for the Lincoln Tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth.

Night photoplay of battle scenes invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells, costing $80 apiece were used. Miles of trenches, two thousands of Confederate and Federal fighters—"war as it actually is."

First time in the history of theatricals for a motion picture to be handled and presented as a regular attraction. It requires two sixty foot cars to transport the equipment. A regular traveling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to re-adjust the theatres to scientific focal requirements.

Not depending solely on the local musicians, a complete symphonic orchestra is carried. The musical score is synchronized to the several thousand distinct and individual scenes.

The spectacle has met strong opposition at various times but has been approved by every board of censors in the United States and by scores of the most eminent United States senators and representatives, governors, of states, judges, publicists, diplomats, educators and clergymen. It has been viewed and commended by a large number of priests and ministers than had ever previously approved a theatric entertainment.

Receipts and attendance have likewise made a new page of theatrical history. Within the first eight months the gross attendance was approximately 1,500,000. Receipts have dwarfed those of "Ben Hur" and every other great spectacle hitherto presented.

Artistically, "The Birth of a Nation" combines expuisite domestic comedy and romance with the grandeur and thrill of History's greatest moments, inculcating the lesson of patriotism that springs from the "nation reborn" as the result of War between the States and Reconstruction.

FRANKLIN REPOSITORY, CHAMBERSBURG, PA.

STONEMAN WAS STEVENS

Old Commoner is Not Flattered by Dixon's Portrayed in "Birth of a Nation"

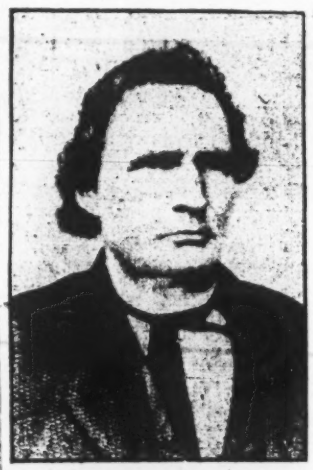
Who was Stoneman, the great, powerful character so wonderfully portrayed in "The Birth of a Nation?" which great picture will be shown in Orpheum on Friday and Saturday.

Grand Rapids, Mich., Herald says:

Some 15,000 persons saw the great film when it was in Grand Rapids recently. All watched with mingled hatred and respect the character of Stoneman. They noted his club foot, the strong face, the square set jaw. They observed the iron determination of the man and the tremendous power he wielded. They saw the result of his reconstruction policy, the ascendency of the colored man and the degeneration of the once proud whites. They saw the overbearing Lynch and the things he brought about and they cheered when the big negro informed Stoneman that the white woman he proposed to marry was Stoneman's own beautiful daughter.

Who was Stoneman? Everybody asked if there really was such a character in the history of the United States. Some few knew who the character was intended to portray. Most persons present did not know. As a result The Herald has been flooded with questions as to who the character was supposed to represent.

Thaddeus Stevens, congressman from Lancaster county, Pennsylvania is the man from whom the character of Stoneman was taken. Mr. Dixon in his "Clansman", from which "The Birth of a Nation" was taken, makes



THADDEUS STEVENS

Once Congressman From Pennsylvania and Prominent Figure During Civil War Period.

this plain, but in depicting Stevens, the author strayed far from the truth in order that his story might be readable and the things he was trying to show—the unwise policy of the north toward the south and the horrors of the reconstruction period—might be made strong.

Stevens was a great power in the nation during and after the war. Stevens was radical and would have punished with most extreme measures those who had been responsible for the rebellion. Stevens was club-footed. Stevens was a friend of the Negro. Indeed, long before the war, long before there was an abolutionist party, Stevens, as a member of the constitutional convention of Pennsylvania, had fought bitterly when suffrage had been restricted to whites. So bitterly did he combat that clause that he refused to sign the completed instrument and sought to defeat it after it was passed by the constitutional convention.

Stevens did have a mulatto housekeeper, but she was not his mistress as the story of Stoneman seems to imply. Stevens did not have, as the "Clansman" and the "The Birth of a Nation" show, any daughter or son or family at all. He never married and his life was looked upon as a model. He never even used tobacco and would not permit liquor to be brought into his home.

FRANKLIN REPOSITORY,

BIRTH OF THE NATION HERE ON MAY 5TH AND 6TH

Following its London success at Drury Lane Theatre, D. W. Griffith's wonder spectacle "The Birth of a Nation" has been sent on tour in the provinues of the United Kingdom. One company is nearing the end of a six weeks' run in Manchester, and on Easter Monday additional engagements of newly organized companies were installed in Liverpool and Edinburgh, and as soon as these are out of the way two other organizations will open in Birmingham and Glasgow.

STONEMAN WAS STEVENS

(Continued from Page One).

it a libel and a scandal upon the name of one of America's greatest men and Pennsylvania's most loved citizens.

"Many a time have I stopped at the little cemetery in which 'Old Thad' lies buried", says Mr. Ranck. "Many a time have I looked over the fence at the tomb in which his remains rest and many a time have I hoped some day that another such as he should spring up in that state.

"The people of that section loved Thad Stevens. His name is still one to conjure with. He was born up in Vermont of the most humble parents. His mother was left a widow soon after the crippled boy was born. She did all in her power to secure for him an education and he was able to be graduated from Dartmouth college. Mr. Stevens' affection for his mother was great. Throughout his life when he had become rich and famous, his first thought was of his mother and her comfort. In his will he left a considerable amount to care for his mother's grave, but nothing for his own.

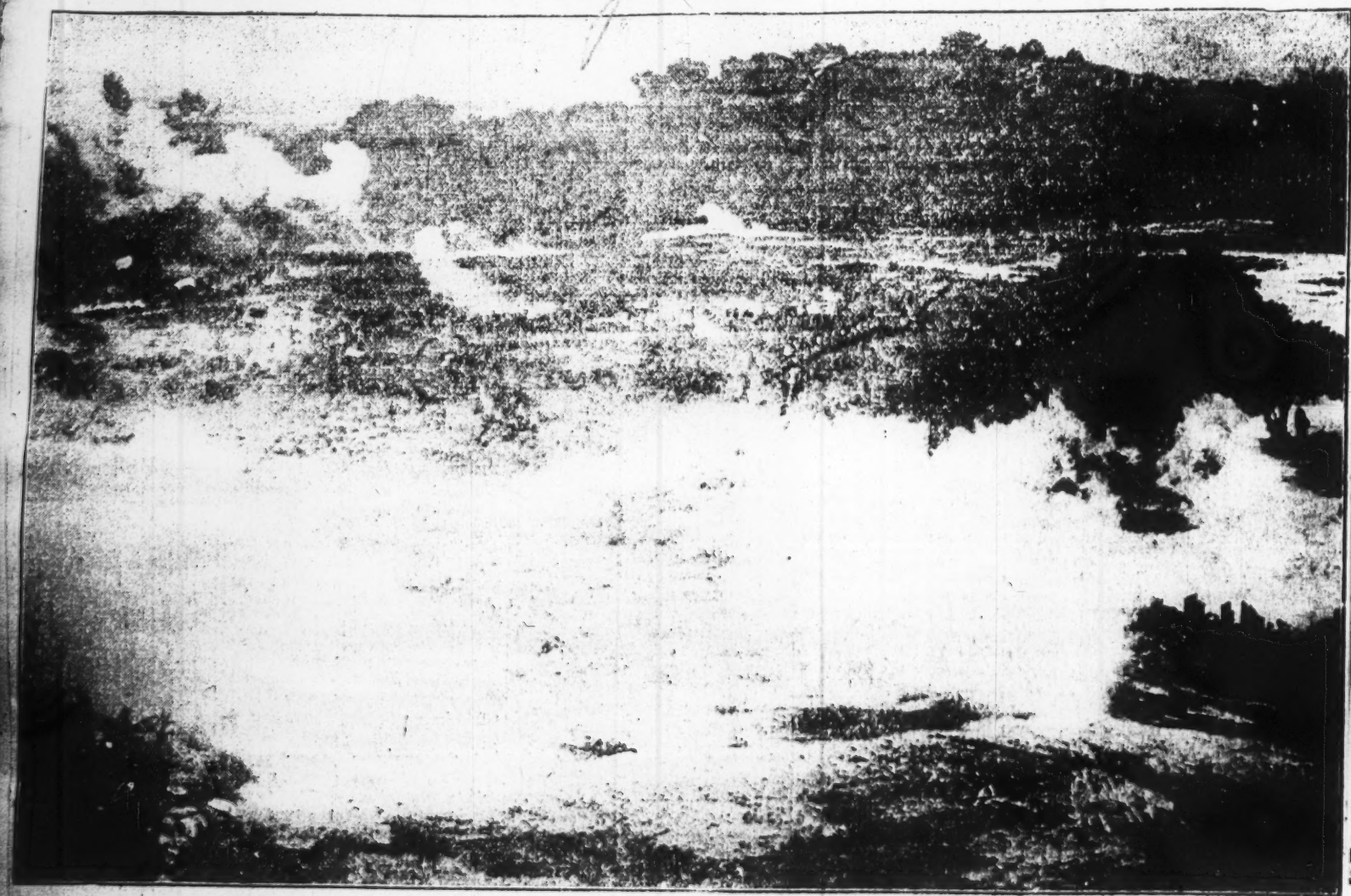
"Mr. Stevens was the big man of the nation during the war and just after it. Even if his policy toward the south may have been mistaken, it was born not of a desire to crush and humiliate the whites, but rather because of his mistaken conception of the ability of the Negro at that time to handle the ballot intelligently.

"He was a commoner by nature. He loved the poor and had no use for the aristocracy. His acts of kindness to the poor around Lancaster county are told over and over again even to this day. So greatly was he loved there that you can go into scarcely no farm house in all the country around and not find there an old steel engraving of Thaddeus Stevens or 'Old Thad.'

"In his will he left a large sum for a home for friendless children. The balance of his estate was allowed to accumulate for years until it had reychd a sufficient sum to build an industrial school for poor boys. That was the kind of man he was. Is it any wonder then that we who come from down in that part of the country see red when we see him depicted as 'Stonemen?'

"Mr. Dixon says he was buried in a Negro cemetery beside his mulatto mistress. As a matter of fact he was buried in a private cemetery, where he chose his own lot before death, while Mrs. Smith, his mulatto housekeeper, who had a Negro husband and two boys black as coal before ever she saw Mr. Stevens, is buried in the Catholic cemetery with her family.

"The whole character of Stoneman is as wide from the truth of the life of Stevens as the one incident of his daughter and his son, for he never married and never had children. We from Lancaster county resent the blackening of the name of our greatest citizen."



MARCH OF A MIGHTY CONQ UEROR SHERMAN) TO THE SEA. A THRILLING SPECTACLE IN "THE BIRTH OF A NATION." CENTRAL OPERA HOUSE, TWO NIGH NNING WEDNESDAY, MAY 3rd. MATINEE THURSDAY.

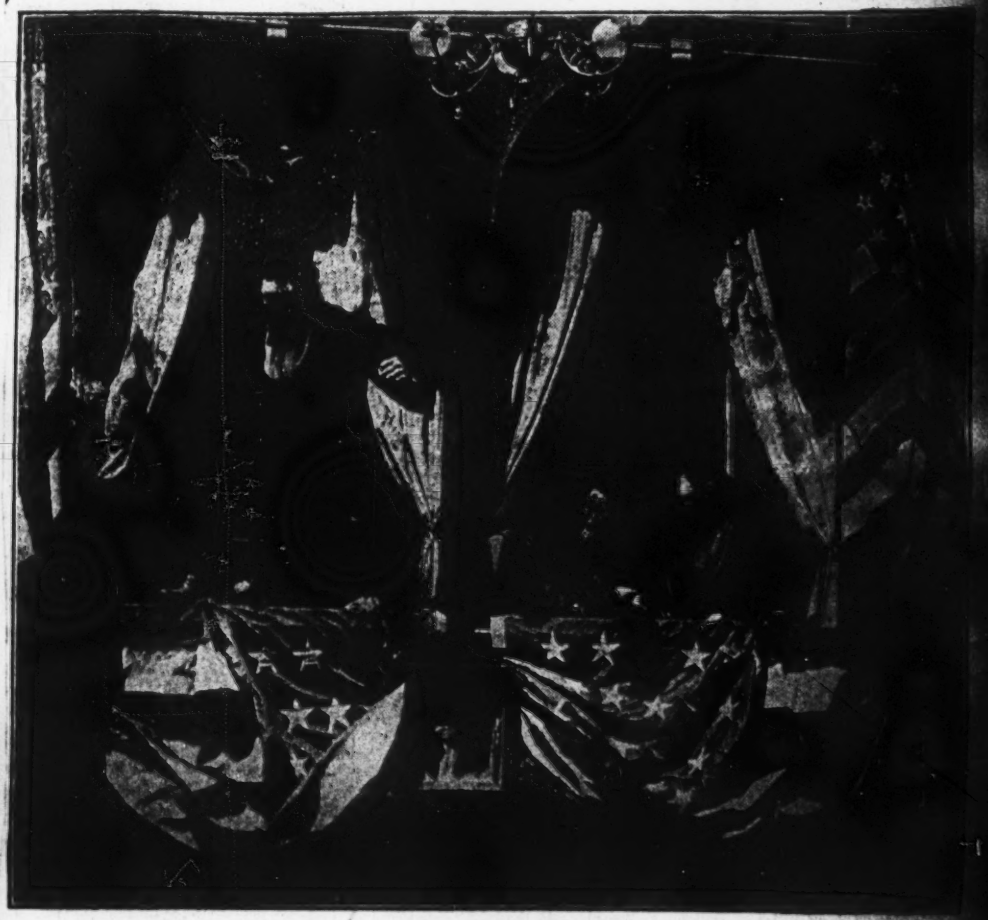
Wednesday Eve
THE EVENING STAR

"Birth of a Nation."

The "Birth of a Nation," next Monday afternoon, at the National Theater, will enter upon its fourth successful week, a remarkable record for a theatrical attraction in Washington.

From the first scene to the last the film seems to hold the keenest interest and it reaches its strongest point in the second part, where the hordes of the Ku Klux Klan gather for their thrilling ride.

Unusual spectacular effects, breadth of conception and skill of execution are the notable features of the production, whose scenes range through the civil war and reconstruction periods, visualizing effectively incidents and personages of the most stirring period of American history.



The Assassination of President Lincoln—Ford's Theat e—A dramatic sc in "The Birth of a Nation," which comes to the Orpheum Theatre, Friday Saturday, May 5th and 6th, with a matinee Saturday.

THE BIRTH OF A NATION

D. W. Griffith's master production "The Birth of a Nation," will be the attraction at the Orpheum Theatre on May 5 and 6.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of 000. Five hundred costume seamstresses worked for three m to make the costumes worn by people. Ten thousand yards of were worked into the costume by the women while 25,000 ya white muslin were used up in the galia of the KuKlux Klansmen yet with all this a simple, humanr y of love and romance weaves the vast spread of the action grips the hearts of the audience narrative is filled with tears smiles. A symphonic score ac panies the action and lends a p force to the drama.

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This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"

MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their quaincy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her South-lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and never far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

CHAMBERSBURG, PA.,
WEDNESDAY EVENING, MAY 3, 1916

THE BIRTH OF A NATION

D. W. Griffith's master production "The Birth of a Nation," will be the attraction at the Orpheum Theatre on May 5 and 6.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. Ten thousand yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the KuKlux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

May 3/16

HARRISBURG TELEGRAPH

Magnitude That Almost Appalls.

The magnitude of D. W. Griffith's feat in staging "The Birth of a Nation" is almost appalling — at least to the devotees of the older theater. Where now are the little groups of actors, the pinchback scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" is infinitisimal. For Griffith, in staging "The Birth of a Nation," used Nature for his background, 50 years of American history as his subject, 18,000 people as his actors, and no less than 3,000 mounts of cavalry in the celebrated "rides" of the Ku Klux Klan. After it was all completed, he had an operatic score prepared and provided orchestral music worthy of Wagner. The motion picture spectacle in which these marvelous things are done will be shown here for a return engagement at the Orpheum for three days beginning Monday with daily matinees.

THURSDAY, MAY 4, 1916.
BRIDGETON EVENING NEWS.

FACTS ABOUT "THE BIRTH OF A NATION."

Five thousand scenes, 18,000 characters, 3000 horses. Approximate cost of production $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War reenacted.

Ford's Theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of Wild Ku Klux "rides" that commandeered a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux costumes 25,000 yards of cloth.

Night photography of battle scenes invented and perfected at a cost of $5000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"war as it actually is."

A musical score of 40 pieces synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

Making altogether the most stupendous dramatic and spectacular enterprise which the brain of man has yet visioned and realized.

THE HERALD, MARTINSBURG, W. VA. Mar 4-16

Big Audience at The Central Held Spellbound by "The Birth of a Nation"

With a tenseness of varying emotions, marked by breathing quiet, tears and laughter, for nearly three hours last night the large audience that filled the Central Opera House to capacity on the main floor and in the gallery, was held spell-bound in the production of "The Birth of a Nation," D. W. Griffith's film marvel of the age from Thomas Dixon's novel, "The Clansman," embellished by a strong orchestra.

Human descriptive powers are at a loss and our language lacking in words to more than in a vague way tell of this "Eighth Wonder of the World." All who have read the famous novel naturally recall the general trend of the story that had been woven into the warp and woof, given the finishing touches of the magic wand of the filmdom artist. The portrayals of happy home-life in the southland before the break between the states comes as a pleasing thought in memory. Then follows the return to his old homestead of the young Confederate officer, wrecked by wounds and haggard, having left the younger brothers on the gory field of battle, to find his parents aged and tottering, his girlish sisters grown old in four years, the magnificent homestead wrecked and the estate impoverished. Soon followed the trying days of the reconstruction period and the horrors of the carpet-bag regime, when insult and degradation were heaped upon the old families, those who had worn the gray and given the best of their life blood for the "Lost Cause." In the common course of events came the Ku Klux Klan, night riders garbed in white, who took up the cause of the dominant race and in their own way had to do with bringing peace and order out of chaos, and a rehabilitating of the Confederate states. Throughout the scenes vary from the most pleasing to those of extreme sadness, to the tragic. The battlefield before Petersburg is reproduced in powerful realism with thousands of fighters, miles of trenches, here for hours it seems to the onlooker, the warring hosts of the blue and gray charge and re-charge, whole regiments being decimated by gun fire and shells, the heavens being enveloped in smoke and flame, when bayonets cross and hosts go down before the grim reaper. This scene is particularly graphic and powerful. Then the surrender of Lee at Appomattox.

Sherman's "March to the Sea," and the burning of Atlanta, terrible in picture realism, though significant in the fortunes of war.

The assasination of President Abraham Lincoln at Ford's theatre is a powerful feature in the play. Booth, the assasin, appearing on the stage after his fatal shot, as he totters on a broken leg and shouts "Sic Semper Tyrannus," while the Great Emancipator falls in the arms of friends in his box and all is confusion as the murderer escapes.

Running through the story in picture from end to end is a romance carefully interwoven, involving the younger members of one of the aristocratic families of the south and one prominent in political influence in the north, wherein love and brotherhood play a leading part, in various settings in the home and the battlefield.

But whatever prejudices may have been revived, whatever emotions however powerful and effective, all are lost in the beautiful finale representing a new south, prosperous and powerful, that has risen shinx-like in half a century, blotting out all but the sad memories of war and its wreck and ruin; a Union of States powerful and inseparable; a race that has gradually struggled from the bondage of the world, risen onward, upward under the guiding lives of their once masters, through the influence of education to a position of enlightment, with property interests, and with a sad past but a dim memory on the horizon of hope.

All with one accord must agree that "The Birth of a Nation" represents the highest pinnacle of success in filmdom, that it carries with it a powerful and lasting lesson in the history of the United States in the making, and the Central Opera House is offering to many the opportunity of a lifetime in its presentation today. Final performance tonight at 8:15.

THURSDAY, MAY 4, 1916.
THE WASHINGTON POST

National—"The Birth of a Nation."

"The Birth of a Nation" will begin the fourth week of a record-breaking run at the National Theater next Monday afternoon. The Griffith spectacle has thrilled capacity audiences in Washington from the beginning of the engagement. The prosperity of the mammoth film story is based on a foundation of solid merit. Matinees daily.

MARTINSBURG, W. VA.
THURSDAY, MAY 4, 1916

"BIRTH OF A NATION" WONDER SPECTACLE

Beautiful and Artistic In Its Scenic Splendor.

"The Birth of a Nation," that amazing screen drama whose scenes are laid just before, throughout, and immediately after the great civil war, is all that has been claimed for it.

This was the unanimous verdict of the big audience at the Central Opera House last night and this afternoon, and will be the opinion of those who will undoubtedly pack the theatre tonight at the last performance.

As a rule, readers of the Journal become surfeited with the copious use of adjectives constantly employed in the descriptions of film dramas even those that are so incongruous as to be laughable in their most serious aspect. But in the description of "The Birth of a Nation" the employment of the most extravagant terms is entirely permissible.

The play is indeed a wonder spectacle with musical embellishment—and not the least important portion of the entire work is the music by the splendid orchestra of 20 pieces. This not only accompanies the film scenes—it places them in a setting of peculiar effectiveness and permeates and actually becomes a part of the finished work. If Mr. Griffith never did anything else, his mighty spectacle, shown at the Central, would entitle him to a lofty place in the ranks of producers.

While most persons who keep in touch with such matters are more or less familiar with "The Birth of a Nation," either by reason of having seen the great pictured drama or by reading accounts of it, the mind pictures they have visioned will prove far short of the actuality. There is nothing like it in the picture world today, and it will be a long time before it is surpassed.

It is splendidly beautiful as a piece of artistry, it is immeasurably valuable as a work of history of the crucial period of the American republic, and it is positively stupendous as a spectacle. If you have not seen it, do so tonight.

The Journal for advertising.

WASHINGTON HERALD.
THURSDAY, MAY 4, 1916.

National—"The Birth of a Nation."

Entering upon its fourth week next Monday afternoon at the New National theater, D. W. Griffith's epoch-making photoplay, "The Birth of a Nation," still is thrilling audiences with its charming love story and historic spectacles.

The spectacular effects, the breadth of conception and the skill of execution with which the picture has been made differentiates it from all previous attempts at photo-spectacle. The scenes range through the civil war and reconstruction periods and visualize with graphic effect the scenes and personages of the most stirring period of American history. "The Birth of a Nation" has now the record for a run in Washington for a high-priced attraction. The longest run heretofore has never reached over two weeks.

HARRISBURG, PENNA
THURSDAY, MAY 4, 1916

At the Theatres—

ORPHEUM

Three days beginning next Monday with daily matinees—"The Birth of a Nation."

"THE BIRTH OF A NATION"

Many of the critics who have been earnest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to—the unique offering at the Orpheum next week, Monday, Tuesday and Wednesday with daily matinees.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama" to "The Barrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

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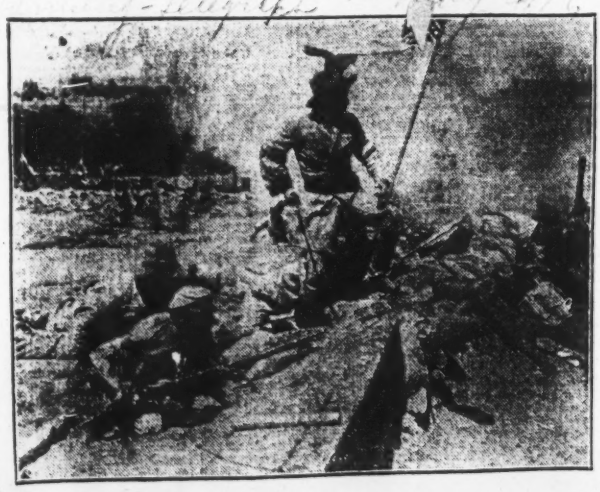

Storming the trenches, a tremendous scene in D. W. Griffith's gigantic spectacle "The Birth of a Nation," coming to the Orpheum for a return engagement three nights beginning Monday, May 8. Daily matinee at 2 p. m.

May 5/16 THE HATTIESBURG N

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

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THE WORLD, MARTINSBURG, W. VA.

MIRIAM COOPER, IN "THE BIRTH OF A NATION."

A kind of artistic achievement easy for the film, but impossible for the "indoor drama" is illustrated by the "Ford's Theatre scene in 'The Birth of a Nation."

The old-fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's Theatre in April, 1863 but also the auditorium of the theatre, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a semi-panic to gaze at the great statesman whose head has fallen back in the stage box and at the assassin Booth who is leaping from the box to the stage and whose spur catches in the box draperies as he jumps, causing him to break his leg. This sort of historical-realism has never been achieved before. It is part of what is meant by the so-called "new art" for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.

TIMES-DEMOCRAT— 5/5

MUSKOGEE, OKLAHOMA

"The Birth of a Nation."

The romance of the "little confederate colonel," Ben Cameron with the northern girl, Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout "The Birth of a Nation" which returns to the Hinton theater next Monday for a three days engagement with matinees Tuesday and Wednesday.

Never, in the most terrific scenes of the spectacle, is the romance, based upon Thomas Dixon's "The Clansman," quite forgotten. In the battle of Petersburg, for example, the "little colonel" leads a thrilling charge against the command of his old school friend, Capt. Stoneman. One of the brothers of Margaret Cameron falls a victim to war in Sherman's storming of Atlanta. Elsie Stoneman and her brother Phil are present in Ford's theater the night of the assassination of Lincoln. It is to save the honor of his sweetheart, Elsie Stoneman, that the "little colonel" leads the Ku Klux Klansmen in the most sensational ride ever staged.

The spectacle is in two parts. The first half exhibits the salient events of the civil war, which came to a close at Appotomattox fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy in Ford's theater live before the eyes of the spectator as vividly as did the actual events in the era depicted.

In the second half is shown the second uprising of the south, this time against the carpetbag regime. Horrors worse than those of war are enacted, and there springs up the "invisible empire" with its vast hordes of 400,000 men. The Aryan race is restored to its rights after a secret and terrible combat. It is in this half of the spectacle that Griffith tells for the first time accurately and vividly the true story of the Ku Klux Klan.

Hamburg Pa. Sep 5

FRANKLIN REPOSITORY,

ALLEGORICAL PEACE GROUP.

A Scene in "The Birth of A Na tion" coming to The Orpheum Thea tre, Friday and Saturday, May 5 d 6, Matinee Saturday.

Many of the critics who have n eternest in their exactions of erican dramatists announce their ief that D. W. Griffith has t over the great American play last. Mr. Griffith's wonderful ctacle drama, "The Birth of a tion,' is referred to the unique ring at the Orpheum Theater, t Friday, and Saturday, May 5th d 6th.

r many years American dramas wrote able plalys of particular tes, cities and localities, ranging m "Alabama" to "The Henrietta" d from "Way Down East" to e Great Divide." But no one n seemed to grasp the whole t and genius of America until rid Wprk riffith picked a suggesn for his theme out of Dixon's e Lepard's Spots" and "The sman" and started to develop

remarkable thing about Mr. ith's plan is that words (except n leaders and titles) did not en- into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate, he replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great scenes. In brief, he staged the great battles, struggles and critical events of 1861-70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting 2 hours and 45 minutes, it epitomizes the life of a nation. This is somethnig the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and the Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the case are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horsese and no less than 5,000 scenes went to the making of the big spectacle.

NIAGARA FALLS JOURNAL, FRIDAY, MAY 5, 1916.

"THE BIRTH OF A NATION," HERE FOR 3 MORE DAYS

"The Birth of a Nation," is here. Several thousand Falls people are today discussing this mighty spectacle, which opened a four days' engagement at the Innternational theater last night before a large audience that was alternately awed by the magnitude and realism of battle scenes; sat tensely gripping their seats as John Wilkes Booth fired the fatal shot that robbed the South of its best friend, Abraham Lincoln, or applauded to the echo as 1,800 white-robed horsemen, the Ku Klux Klan, swept down on the little town of Piedmont, where the negroes and carpet-baggers held sway in a wild orgy. These and hundreds of other scenes are what make D. W. Griffith's magnificent historical spectacle one of the most widely discussed topics in the country, and the greatest attraction ever presented in the world's theaters.

Those who have not witnessed the remarkable spectacle pay homage to the genius of David Griffith. Those who have not witnessed it cannot appreciate the magnitude of the production. Many believe it is just a "feature picture" and express wonder at the scale of prices. They do not know that a company of 32 is necessary to produce the remarkable historical drama. A symphony orchestra of 24 pieces, while eight men are used "back stage" to work the carload of effects, all of which add to the realism of the scenes.

The magnitude of the spectacle is almost appalling—at least to the devotees of the older forms of theatrical entertainment.

Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestral score perfectly synchorinzed to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of reconstruction are made to live again and the nation re-born is apotheosized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and mechanical effects tell vividly this thrilling tale of 50 years ago.

This great attraction plays the International tonight, Saturday and Sunday, with matinees. There are plenty of good seats to be secured. It is advisable, however, to reserve them early.

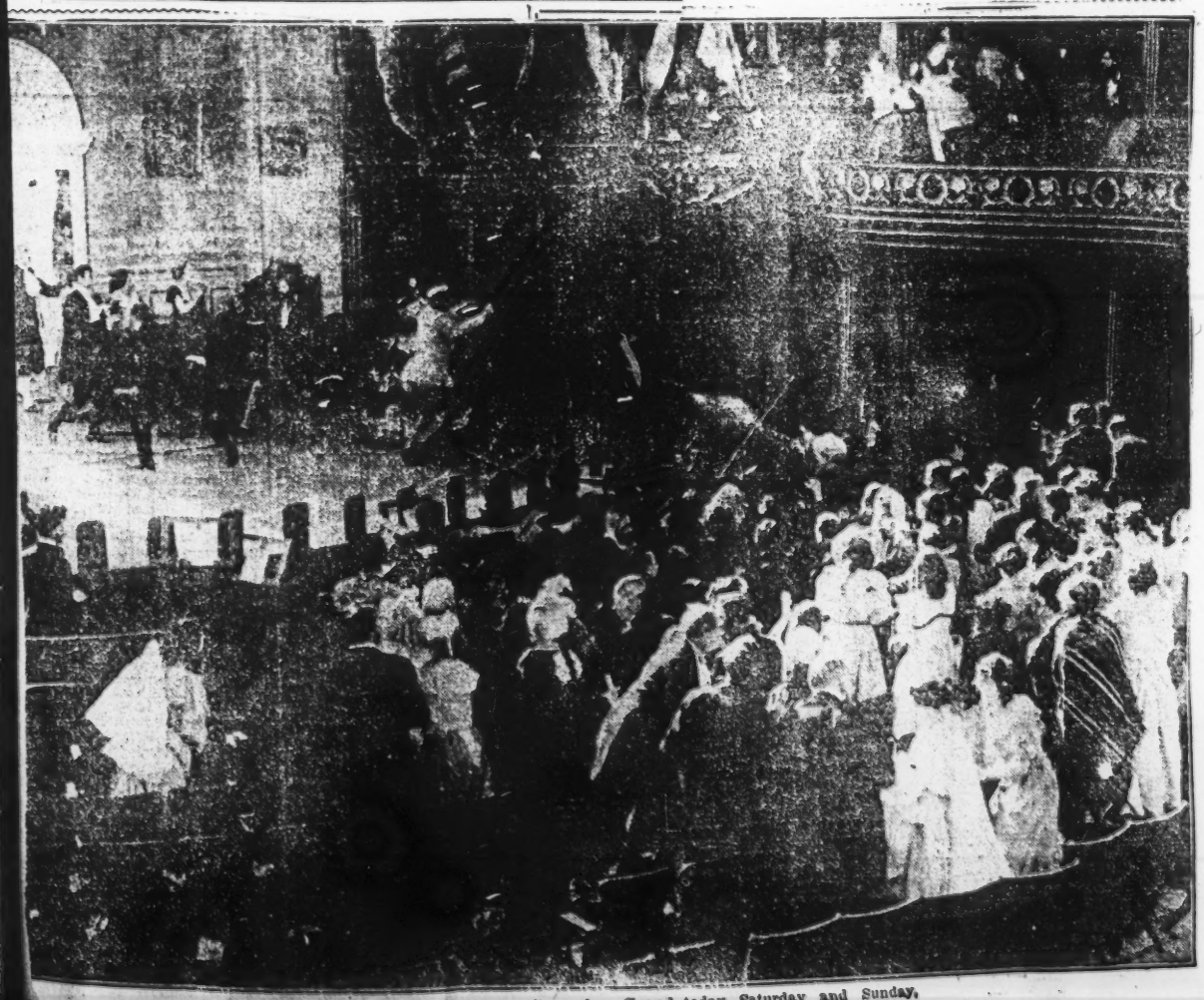
MARTINSBURG, W. VA.
EVENING JOURNAL

CENTRAL OPERA HOUSE

The general character of "The Birth of a Nation" is of necessity sober and sombre. It represents a critical period in the history of the States. It pictures a time that "tried men's souls" and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce; it is not a comedy. It is simply a truthful picture of the times it portrays, and there was little of a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle. Comedy of the most delicate sort, but comedy nevertheless. There is the typical Southern home where all is good cheer. War's alarms have not yet disturbed its serenity. A Northerner is visiting his old college chum. Then there is the young daughter of the Southern home; almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister, and their guests. Alas, later we see her tragic end, when to save herself from a fate worse than death, she jumps from the high cliff. Again there is the scene in "the quarters" where the negroes are "showing off" for the benefit of Northern visitors. There is the shuffle, buck and wing "Mississippi Sawyer," "Turkey in the Straw," and other steps in which the darkeys delighted.

LILLIAN GISH
In "The Birth of a Nation."

TULSA DAILY WORLD, FRIDAY, MAY 5, 1916



Scene from "The Birth of a Nation," at the Grand today, Saturday and Sunday.

ORLD, MARTINSBURG, W. VA.

"BIRTH OF A NATION" IS VERY PLEASING

Griffith Film Produces Unusual Effect on Washington's Customary Apathy.

(By Florence E. Yoder in the Washington Times.)

Any one who has ever entertained the idea that Washington audiences are phlegmatic and undemonstrative will do well to go to see the "Birth of a Nation," at the National this week and instantly rid himself of the idea.

It is true that the average dramatic performance in the form of a play rarely arouses actual demonstrations with the voice, but since some may recall instances when cheers were given at some production it will do well to consider such for a moment.

When Maude Adams first appeared in this city as Peter Pan in the play of that name, enthusiasm in the audience reached a height which may have been equaled since then but which has never been excelled until this week.

The last plea of Peter when he stretched forth his hands and asked, "Do you believe in fairies?" invariably brought replies from the audience, which stood as one person while hats and handkerchiefs were waved in the air.

But the demonstrations attending the showing of the Griffith film, "The Birth of a Nation," are not to be compared with even that maximum.

At certain points in the Griffith film the audience shouts. The people applaud and cheer and stamp their feet and otherwise everlastingly debar themselves from being known as the most phlegmatic audiences on record.

Sympathies Aroused.

Of course the fact that Washington is a southern city, must be taken into consideration. The film has a distinct appeal to anyone who has either experienced personally, or even known of, the tragedy of the south following the civil war.

But it is uterly without feeling or prejudice that the history of the Cameron and Stoneman families is followed. The tragedy which brings forth the most intense fervor in the audience, the moments at which the piece reaches its most dramatic heights, are indicative neither of the success of the North or of the South, but of the personal triumph of right over wrong.

So it is not a sectional feeling which makes the audience go wild, not any unusual enthusiasm due to the fact that this is a southern city, but a natural excitement occasioned by the construction of the plot of the film itself.

Tension Soon Felt.

At first there is little more than the ordinary handclapping as the film is unwound. People settle themselves comfortably in their chairs, and plan to accept the history quietly. The fortunes of a northern and a southern family whom fate has brought together supply the basis of the plot.

As the story unfolds the tension begins to be felt. People become a little stiffer, and sit more rigidly so that the tell tale tears which will sneak out of their eyes may not be seen by the person sitting next them.

The sadness and beauty in the reproduction of a south which will never live again grips like iron bands.

The desperation of a south confronted with a problem with which they cannot cope without financial ruin in any event, transfers itself to the spectators. The music of a generation ago, perhaps handed down by mothers and fathers, or remembered personally, helps to bring back the past.

Unlike the "Battle Cry of Peace," this film does not instantly produce storms of applause. Its workings are more logical; built on the firmer grounds of actual history and suffering.

Swings Into War Scenes.

But as the story swings into the war scenes, as the terrible period of reconstruction is brought nearer and nearer, an uneasiness begins to manifest itself.

The whole audience gradually begins to lose control. Northerner, Southerner, even the indifferent, are hopelessly one in their sympathy for the suffering Cameron family—one of the hundreds which was bruised and torn by merely being in the path of destruction, cleared at so great a cost.

By the time that the film reveals the formation of the Ku Klux Klan, and the major points of historical interest are completed, a sobbing, breathless audience sits with nerves drawn taut to watch the outcome of the fortunes of the Cameron and Stoneman families.

It is then that pandemonium breaks loose.

Polite, conservative, phlegmatic Washington playgoers yell.

They have everlastingly lost their reputation for being cold-blooded. But it took "The Birth of a Nation" to

NIAGARA FALL... FRIDAY, MAY

Many Witnessed Great Photoplay For Second Time

International Theater Filled last night the Occasion Being the First Presentation of "The Birth of a Nation."

Nothing could better emphasize the wonderful character of that marvelous motion picture, "The Birth of a Nation," than the fact that a number of Niagara Falls people who saw the picture when it was presented in Buffalo some months ago, were in the audience that filled the International theater last night to have a second look at its thrilling scenes. When people will pay their money to see a picture the second time there must be some extremely good reason for it.

The reason in this instance is that nothing like this photoplay has ever before been attempted in the realm of filmdom. One could see it a half dozen times and enjoy it as thoroughly the last as at the first.

This photoplay was suggested by Thomas Dixon's novel, "The Clansman," and contains 500 scenes. It also presents 18,00 men and women and 3,000 horses. It requires three hours to shew and the realistic features heightened by an admirable orchestra, are amazing. Intense excitement prevails from the first, the audience frequently bursting forth in uproars of patriotic enthusiasm.

The two most illustrious figures visible in "The Birth of a Nation" picture are General Lee and General Grant. These two idols of the American people are impersonated by Howard Gaye and Donald Crisp. The picture shows General Lee surrendering to General Grant in the Wilber-McLean mansion at Appomattox Court House under the historic apple tree April 9th, 1865. It is regarded as a most faithful reproduction of all personages in that historic event and likewise the minute details of the action. The misguided Booth, who assassinated Mr. Lincoln, was undoubtedly of the opinion that the removal of Mr. Lincoln would have the support of the South, but General Lee was altogether of a different mind. He realized that the South had been overcome in a struggle on the fields of contest and that to prolong the fighting farther would merely add to the horrors and miseries of the people. Shortly after the battle of Five Forks, General Lee opened negotiations with General Grant and later followed the surrender. General Lee was dressed for this last public occasion with great care, while, on the contrary, General Grant appeared in fatigue uniform, heavy raw-hide boots, which had rendered him such excellent service in his campaigns.

But this is only one of the many incidents based on historical fact and extremely interesting. In addition to the show tonight there will be matinee and evening performances tomorrow and Sunday.

There are a number of good seats for each performance that may be secured on application at the box office.

SATURDAY, MAY 6, 1916.
HATTIESBURG NEWS

ADVANCE SALE OF TICKETS IS LARGE

"BIRTH OF A NATION" PROMISES TO PACK THE LOMO AT EVERY PERFORMANCE.

These are strenuous days at the box office of the Lomo. The demand for seats for "The Birth of a Nation," which begins its three days' engagement next Thursday night, shows no slackening, and if there was any doubt that every seat would be sold for each of the five performances, it has been dispelled. Manager R. R. Akers' desk is piled high with mail orders, indicating that many will pour into the city from the small outside towns to witness the spectacle that has swept the South like a prairie fire.

Besides the rush for seats, the attaches of the Lomo have been confronted with the necessity of numbering all the seats in the theatre and obtaining coupon tickets with corresponding numbers. This means that the seating arrangement that prevails in all first class theatres will be followed and that patrons obtaining their tickets in advance can rest safe in the knowledge that they will occupy the seats they have selected. The stage and orchestra pit are also undergoing an overhauling and preparations are being made to put all the Lomo's electrical equipment out of commission during the three days' stay of the company. As already announced, the organization carries two carloads of special constructed projection and stage devices as well as its own orchestra of 25 New York artists.

Some bare facts of the sheer vastness of the production are:

Produced by David W. Griffith, and suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox. Ford's Theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth.

Night photoplay of battle scenes invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of Confederate and Federal fighters—"war as it actually is."

Matinees have been arranged for Friday and Saturday for the especial convenience of out-of-town people. The matinees will begin at 2:30 and the night performances at 8 o'clock. The scale of prices will be found in the company's full-page advertisement in this issue of The News.

SATURDAY, MAY 6, 1916.
THE HATTIESBURG NEWS

A CALL TO ARMS

Lincoln signing his first appeal for volunteers. One of the historical scenes in "The Birth of a Nation."

MAE MARSH

A Pet of the Motion Picture Fans Who will be Seen as Flora Cameron in "The Birth of a Nation" at Heuck's Opera House, May 8, 9, 10.

THE GLOBE AND COMMERCIAL ADVERTISER, NEW YORK,
SATURDAY, MAY 6, 1916.

STANDARD.—Third week of "The Birth of a Nation."

EVENING SENTINEL

BIRTH OF A NATION

The next attraction at the Opera House, will be D. W. Griffith's mighty spectacle "The Birth of a Nation." The engagement begins on Monday, May 15 and is for two nights and Tuesday matinee.

This is the great production which is still making a record run of over 600 performances in New York City where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra travels with the attraction to handle the musical feature of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.—Adv.

MAY 6, 1916
TULSA DAILY WORLD,

Miriam Cooper as "The Southern Heroine in "The Birth of A Nation," At the Grand today and tomorrow.

NING, MAY 6, 1
Muskogee Daily Phoenix

"THE BIRTH OF A NATION."

In the gigantic task of producing "The Birth of a National," which returns to the Hinton theater Monday for a three days ngagement, with matinees Tuesday and Wednesday, D. W. Griffith received valuable assistance from the United States army officers and men cooperating with him to the fullest extent. Every piece of artillery used in the battle scenes, for instance, was loaned by the ordnance department of the army, and had seen actual service in the civil war. Army engineers assisted in surveying, laying out and reconstructing to the smallest detail the battlefield of Petersburg. Clerks in the war department at Washington assisted Griffith's own corps of investigators in gathering the data necessary for the exact reproduction of the civil war and reconstruction scenes. Then, when it came to the actual work of staging the mighty conflicts, Griffith employed men who had seen military service either in the regular army or in state militias, in order to give the military effects impossible with raw "supers."

THE CHAT, SATURDAY, MAY 6,

TELLER'S SHUBERT THEATRE.

"The Birth of a Nation."

At Teller's Shubert Theatre "The Birth of a Nation" is to continue for two more weeks including Sundays. In place of the usual vaudeville entertainment there will be two performances of the Griffith masterpiece tomorrow. From the time of the first picture, showing the importation of slaves into America, is

1916

NEW YORK HERALD, SU

TELLER'S SHUBERT.—The success of the Griffith spectacle, "The Birth of a Nation," at Teller's Shubert has caused the management to continue it for two more weeks, including Sundays. To-day there will be two performances—one at fifteen minutes after two and the other at fifteen minutes after eight. "The Birth of a Nation," with its realistic, thrilling battle scenes, replicas of famous historical events and views of Lincoln, Lee and Grant, has proved intensely popular. There is no city of any size in this country where it hasn't been shown this season—and already patronage has reached the eight million mark.

SUNDAY, MAY 7, 1916.

THE DAILY STANDARD

UNION: BROOKLYN, NEW

TELLER'S SHUBERT—At Teller's Shubert Theatre, "The Birth of a Nation," has again been greeted by such success that the engagement is to be continued during the next two weeks. Commencing with two performances to-day this wonderful film will be shown twice daily up to and including Sunday, May 21. To see the tremendous battle scenes in this pictorial masterpiece is to realize what war really is. Despite the spectacular burning of Atlanta, Sherman's March to the Sea, and the night battle scenes which are shown with such wonderful affect, the horrors of war are in no wise glorified, rather they are shown in noteworthy magnificence. Many of film-land's most popular players are seen in the picturesque roles, notably Henry Walthall, Lillian Gish, Mae Marsh and Miriam Cooper. To music lovers the score of this famous picture, and its interpretation by the large symphony orchestra, makes the performances doubly attractive.

MORNING, MAY 7, 1916.

THE NEW YORK PRESS.

"The Birth of a Nation" will enter upon the third week of its run in the Standard Theatre to-night. Capacity audiences are being attracted by this spectacle, and the run is likely to extend several weeks in this popular uptown playhouse.

TIMES-DEMOCRAT—MUSKOGEE, OKLAHOMA

A SOUTHERN BALLROOM ON THE EVE OF BULLRUN

May 6-1916

"The Birth of a Nation."

The magnitude of D. W. Griffith's feat in staging "The Birth of a Nation," which returns to the Hinton Monday for a three days' engagement with matinees Tuesday and Wednesday, is bewildering to the casual onlooker and almost appalling to the thoughtful students of stagecraft and of history. Beside "The Birth of a Nation," with its tremendous battles involving 18,000 men, such "good old war plays" as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie," with their litle groups of "super" actors and their pinchbeck scenery seem tame. Instead of scenery for his background, Griffith has used nature. For subject, he has covered 150 years of American history. Armies as large as those actually engaged in the sternest warfare fight over a territory of some thirty square miles. Three thousand riders, mounted on the fleetest horses the western plains afford, sweep over the dusty roads reproducing the thrilling rides of the Ku Klux Klans.

People who have seen "The Birth of a Nation" no longer wonder that this magnificent historical spectacle is the talk of all America. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme that created so great a furore when Thomas Dixon's novel, "The Clansman," was published, and that was repeated when the novel was visualized on the stage.

The great deeds of the civil war and the horrors of reconstruction are made to live again, and the nation reborn is apotheosized. Everything is managed without the aid of dialogue, the ear being satisfied as well as the eye through music and sound effects.

May 8/16

HARRISBURG TELEGRAPH

LOCAL THEATERS

"The Birth of a Nation"

One of the most effective minor scenes in "The Birth of a Nation" coming to the Orpheum for its return engagement of three days beginning to-day with daily matinees, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had give nher brother and which had fallen into Ben's hands.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in indoor or outdoor scenes. The eyes, before the camera, are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Muskogee Daily Phoenix

May 7, 1916

played. The publis taste demands that. It seems to me, that there must be a great opening in this country for the large number of musical students to help out their musical education by playing in these moving picture houses in the evenings."

Amusements

"THE BIRTH OF A NATION."

Beginning with the arrival of the first slaves in this land, the forces leading up to the main story of "The Birth of a Nation" to be unfolded to theatergoers at the Hinton for three days beginning Monday with matinees Tuesday and Wednesday and following its impelling lesson, range through the vital pages of American history.

The first rumblings of the abolition movement are heard ominously. The sovereign states in their claims to the right to maintain the institution of slavery reach the climax of their discontent in the election of Abraham Lincoln. The new president issues his first call for troops, and the civil war, so long dreaded, comes to be a tragic reality.

The story of the mighty conflict is told vividly in the works of the best historians, but D. W. Griffith, producer of "The Birth of a Nation" founded on Thomas Dixon's "The Clansman," is credited with a vividness that is to theirs like the electric light to the oil lamp. Sherman marches to the sea before the very eyes of the spectator, and the storming of Atlanta excited the veterans in the audience, both northern and southern, to the wildest pitch of enthusiasm. The battle of Petersburg is fought on a stage five miles in width, and the veteran recognizes the tree or the clump of bushes whose shelter he heroically abandoned to meet the murderous charge of the enemy.

But, while the men of the north and the south are engaged in the fearful struggle, Griffith flashes before the eyes of the spectator the woman's part in the war. She is at home praying, or is ministering to the wounded in the hospitals, or is scanning with dreadful anxiety the lists of the slain. Then comes Appattomax court house. General Lee and General Grant drew up articles that are to put an end for all time to strife in this nation, and when they walk toward each other and stretch out their hands for a brotherly clasp, the audience, according to reports from the eastern amusement centers, farily rise to their feet and yell and cheer as if they were present at the actual scene of reconciliation.

But though the war is over, the nation must still go through some bitter throes before it becomes the wonderful reality it is today. Lincoln is assassinated, the enemies of the south in congress undeterred by the strong hand of the great leader, make possible the rule of the carpet bagger. The newly liberated race, under the influence of pernicious politicians go to such excesses that the Aryans of the south are forced to band together secretly for their preservation. This gives rise to the Ku Klux Klan, and their wild riders on their errands of vengeance and mercy are among the most thrilling scenes of "The Birth of a Nation."

Throughout it all there runs a story of love and chivalry based upon "The Clansman" though not following the book in its details. The story serves to soften and make romatic the stern realities or war and political selfishness.

The spectacle is rendered still more realistic by thousands of sound and electrical effects, especially devised for this production, and by a musical score, blending patriotic and sentimental themes into an operatic whole, interpreted by a special symphony orchestra.

May 7, 1916

Muskogee Daily Phoenix

The Battle of Petersburg in "The Birth of a Nation"

CARLISLE, PA., MONDAY, MAY 8, 1916.

LILLIAN GISH
Star of Photo Play "The Birth of a Nation" To Be Shown in Carlisle.

BIRTH OF A NATION

A great deal of film comedy is horse play, but David W. Griffith in "The Birth of a Nation" at the Liberty theatre proves that quiet comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil war portraits in the magazines and newspapers are almost doubles of this sentry figure, showing what care Griffith has used in reproducing the Civil war type.

Miss Lillian Gish wears her costumes of Civil war and reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkardly moving about in habiliments to which they are unaccustomed.

The picture will be shown at the Carlisle Opera House on Monday and Tuesday, May 15 and 16, with a matinee Tuesday.

THE SUNDAY STAR,
WASHINGTON, D. C., MAY 7, 1916

National.

D. W. Griffith's motion picture spectacle, "The Birth of a Nation," will begin its fourth successful week at the New National Theater tomorrow. The interest manifested in this elaborate production elsewhere seems to prevail in Washington. "The Birth of a Nation" is a marvel as a theatrical attraction to managers all over the country.

It is a big theme, handled in a stupendous way, with romance woven about historical incidents that are found in the annals of America. Actual observation of a battle on a European field would give the onlooker no more complete idea of the conflict of armies than may be had in "The Birth of a Nation." One sees also the south of ante-bellum days, of the war and of the reconstruction period. Through all Lincoln is the central figure.

The stirring scenes depicting the

CAMBRIDGE, MARYLAND,
EVENING, MAY 8, 1916

A PICTURE THAT ALL SHOULD TRY TO SEE

"The Birth of a Nation" Educates as Well as Entertains—The Price Seems High, But is Really Reasonable—Such Pictures Are Seen But Once in a Lifetime.

"The Birth of a Nation," which will be shown at the Opera House tonight, tomorrow afternoon and tomorrow night, arrived in Cambridge last night in two special cars, which were attached to the regular train. The symphony orchestra, which accompanies the drama, is composed of thirty musicians, also the operating company furnishes its own scenery, picture machines, operators, curtains, etc.

At first thought the prices for admission to see this wonderful photo play seem unusually steep, but when one considers the length of time required to show it ,only one show being possible in an evening, and this one being of about three hours duration, some idea can be obtained of the tremendous cost attached to the production of such a picture. The average photoplay is shown in thousands of theatres, the time required for the production being from a few minutes to one or two hours, seldom longer than this. The ability to distribute the cost of production among thousands of houses makes it possible to show at what may be termed moderate prices; then, too, much of the scenery used in one production can be used again in other productions. In the case of "The Birth of a Nation" the situation is entirely different. The cost of the production is said to have exceeded a half a million dollars; little if any of the cost can be transferred to the account of any other play on account of the character of the play.

It depicts the assassination of President Abraham Lincoln in Ford's Theatre, in Washington, in detail. This scenery cannot be used again. It shows the reconstruction of the South immediately following the Civil War, and the elaborate scenery used in this depictation of events is valueless after having been used the one time. It is so throughout the entire production, and the cost of the production is so great that it is not possible to show it in thousands of theatres, but instead it can only be shown in the theatres in the larger centers of population, where it is possible to find enough persons interested in the development of this great nation of ours to be willing to spend the money and time necessary to witness the reproduction of the most important historical events that have transpired since the declaration and winning of our independence.

Even though the price of tickets may seem somewhat high, those who see this picture tonight, or tomorrow, and who hear the splendid music that accompanies it, will feel that they have been fully repaid for their expenditure, even though such expenditure may have seemed a trifle extravagant. Besides the entertainment and the pleasure, those who see the picture will have a truer and better conception of the real worth of the United States of America.

SUNDAY, MAY 7, 1916.
WASHINGTON, D. C.

National—"The Birth of a Nation."

That same meed of success which came to the D. W. Griffith spectacle, "The Birth of a Nation" in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and other large cities has been the good fortune of the production here. At each presentation in the National Theater there has been a crowd sufficient to place standing room at a premium.

So widespread has been the discussion of "The Birth of a Nation" that it is hardly necessary to again outline the story. Suffice it to say that the spectacle deals with a big theme in a big way. No such wonderful photographic conceptions have ever before been made for the screen. A more complete idea of the conflict of armies on the field of battle could not be given, even were actual hostilities to be photographed. The onlooker sees a battle as only those on the very front line of fighting would see a conflict.

Then there is a wonderful realization of the South in ante-bellum days when slaves worked in the cotton fields and were sold on the block. The great liberator who gave to the helpless the boon of freedom is seen in his very human aspect as the comforter of the oppressed, and the tragedy that snuffs out such a life is most impressive. Indeed it would be difficult to imagine a more effective and affecting scene than that showing the assassination of Abraham Lincoln in Ford's Theater.

The great historical value of this picture is shown by the large number of school classes that have been attending the performances in a body. There is no better way of telling the impressive story of the civil war and reconstruction.

MONDAY, MAY, 8, 1916
CAMBRIDGE, MARYLAND

Author Endorses "Birth of a Nation"

Dorothy Dix, foremost woman writer, says the following about "The Birth of a Nation:"

"It is history vitalized—history by lightning flash. Go to see it because of the wonder of the pictures themselves, and finally, go to see it because it will make a better American of you, for out of the baptism of blood of the Civil War was born the new nation, one and indivisible."

"The Birth of A Nation"

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen at the Grand Opera House tonight, and tomorrow, matinee and night.

Petersburg, and Atlanta, Appomattox and Ford's Theatre, the foothills of South Carolina, and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman," and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the local theatre at every performance. Adv

MONDAY, MAY 8, 1916
GLOBE AND COMMERCIAL ADVERTISER, NEW YORK.

"The Birth of a Nation" continues at the Standard Theatre this week. D. W. Griffith's great spectacle has lost none of its popularity, judging by the attendance yesterday. Seats were at a premium in the evening. Fine music adds to the attractiveness of the bill at the Standard. At yesterday's performances the audiences showed the same enthusiasm which has greeted "The Birth of a Nation" wherever it was presented.

WASHINGTON POST
SUNDAY, MAY 7, 1916.

National—"The Birth of Nation."

With tomorrow's matinee, "The Birth of a Nation," will enter upon the fourth week of its highly successful run at the National Theater, a record that has never been approached by a high-priced attraction in this city. It will probably be witnessed by a very large percentage of Washington's population before the long engagement comes to an end. As the run continues the demand for seats grows instead of diminishing, and this is taken as an indication of the widespread interest this epoch-making film has created.

The battle of Petersburg, the assassination of President Lincoln and the awe-inspiring rides of the Kuklux Klan are but a few of the many tremendous incidents brought upon the screen and intermingled with the romance and comedy of Griffith's remarkable film story.

Incidental to the showing of the picture is a musical score that is a marvel in synchronization, for each melody is illustrative of the shifting scene. The whole field of musical composition has been searched to provide a suitable accompaniment for the picture story. This score, played by a symphony orchestra of 30, accentuates the dramatic effect so skillfully contrived by Griffith.

Then, too, the play was splendidly cast. Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden, to mention only a few, proved themselves ideal selections for the big roles. As a matter of fact, there is not a person in the production who is not true to character, and as there were required 18,000 persons to give verity to this historic and romantic photoplay, the task which Griffith set himself and which was so successfully completed seems the more astounding. Pictorial spectacles like "The Birth of a Nation" are inspirational and truly educational. As a result many large classes from the schools of this city and vicinity have attended in a body.

TUESDAY, MAY 9, 1916

THE PATRIOT, HARRISBURG, PENN.

"...MEMORY OF A NATION"

...well known artist visiting D. W. Griffith's Los Angeles Studio recently remarked on the film director's almost uncanny gift of composition. "Griffith," he said, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures in my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation." The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and veilings of the characters at the fore. Costumes of many nations are used, but the effect is light and gossamar—like, the joy of a fiesta in the Land of Eutopia.

In the sense that it ...

WILLIAMSPORT, PA.,

GAZETTE AND BULLETIN,

TUESDAY, MAY 9, 1916.

The Birth of a Nation.

The Epoch Producing company, of New York, has leased the Hippodrome theater for three days, Monday, Tuesday and Wednesday, May 15, 16 and 17 for the purpose of exhibiting D. W. Griffith's mighty spectacle "The Birth of a Nation" exactly as it is being given in New York and several other cities where it has made record breaking runs. This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American ...

BROOKLYN CITIZEN,

TUESDAY, MAY 9, 1

"THE BIRTH OF A NATION."

Great Photo-Drama Remains at Teller's Shubert.

"The Birth of a Nation," D. W. Griffith's wonderful production, continues to draw large crowds to Teller's Shubert Theatre. So successful has been the presentation before downtown audiences of the great movie depicting the turning point in the nation's history, that the management of the Shubert house will not only continue showing it throughout this week but next week as well. The remarkable film will be presented twice daily, including Sunday.

"The Birth of a Nation" is a picture so magnificently created that words cannot adequately convey its greatness. It tells a story bubbling over with interest. Beginning with the history of our country just before the outbreak of the Civil War, the picture portrays the war and its aftermath. Dual love stories are wound within the reels.

The stirring times of the reconstruction period are brought back to us vividly. The people of the sixties live again. Lincoln, Lee, Grant, Sherman and other great figures of those days are pictured in striking realism. A symphony orchestra serves to heighten the effect of the picture.

Lexington Herald May 9 1916

"THE BIRTH OF A NATION"

The play, "The Birth of a Nation," will be shown at the Lomo Theatre in this city the last three days of this week, with matinees Friday and Saturday.

It is the greatest play ever put upon the screen, and the equal of any play that is on the stage today. It is intensely interesting; it is thrilling; it is exciting; it keeps you guessing; the music written for the play, is beautiful. Simply as a play; a three hours' entertainment, it is well worth the price.

But it is more than that. A great deal more than that. It is historical. It is founded on fact. It tells of a cause "though lost, still just," and how out of that struggle a Nation was born. It burns into the brain that great tragedy called "Reconstruction Days," and it teaches the history of that great epoch as no history can teach it.

It is a chapter in the life of this Nation which every boy and girl, young man and young woman, ought to see and learn. A generation has grown up since those dreadful days, and they do not understand their meaning. When you talk to them about what their parents suffered and endured, it passes over their heads. They do not "take it in." They have a hazy idea, only a hazy idea, what it means. It is a part of their inheritance, and they ought to know it better and appreciate it more.

Every student at the Normal College; every girl at the Woman's College; every pupil of the high grade schools of the city, every young man and young woman in Forrest county ought to see that show for the information they will get out of it. They can learn more in those three hours from looking at that panorama of the Civil War, than they get from any book or learn from the lips of any man.

It is not a sectional play; it is an historical play. It is founded upon fact and it portrays facts. It matters not whether a youth is northern or southern born, "Reconstruction Days" is a part of the history of his country, and he ought to know and understand it.

TUESDAY, MAY 9, 1916.

BROOKLYN DAILY EAGLE

NATION FILM CONTINUES

Griffith's Production in Second Week at Shubert.

D. W. Griffith's historical drama, "The Birth of a Nation," continued at the Shubert last night, where it will remain for two weeks prior to leaving the metropolis for good. "The Birth of a Nation" shows the possibilities of the photo play such as no other production has ever done. It is a strikingly poetical story, with many titanic scenes, which, in their consummate reality almost stagger the observer.

Historical places and scenes are presented to view with veracity. An augmented orchestra, containing some twenty pieces, furnish musical selections, which are carefully compiled and in perfect keeping with the tenor of the story. Delightful rhapsodies mark the festive gayety of the Southern planter and his family; old plantation melodies are played during the scenes at the darkies quarters.

THE WASHINGTON TIMES, TUESDAY, MAY 9, 1916.

FIVE OF THE PRINCIPAL CHARACTERS IN THE GRIFFITH FILM PRODUCTION, "THE BIRTH OF A NATION," BEING PRESENTED HERE.

"BIRTH OF A NATION" IS BACK AT HINTON

Same Company Throughout That Was Here in December, Presents Great Film.

With all the magic intact that created riots of enthusiasm at every performance last December, "The Birth of a Nation" opened a return engagement at the Hinton theater last night. The exciting struggles between the north and the south in the last gray days of the Confederacy started the applause that makes an audience forget that it is a picture they are looking at; and when the Ku Klux Klansmen rode off into the night on their errand of revenge and chivalry that was to rescue the southland from terrors worse than those of war, the audience rose to a pitch of excitement such as has not been witnessed in the theater of the spoken word since the days when the Lincoln Carter variety of melodrama was taken seriously.

The company presenting "The Birth of a Nation" at the Hinton is identically the same to the smallest detail that was seen here last December. The same orchestra is carried, accompanying every action on the screen with music truly interpretive of the passions of the players at the moment, supplying the place of the spoken word so accurately that the audience forgets that the players are not talking. It was to rescue the southland from terrors worse than those of war, the audience rose to a pitch of excitement such as has not been witnessed in the theater of the spoken word since the days when the Lincoln Carter variety of melodrama was taken seriously.

The company presenting "The Birth of a Nation" at the Hinton is identically the same to the smallest detail that was seen here last December. The same orchestra is carried, accompanying every action on the screen with music truly interpretive of the passions of the players at the moment, supplying the place of the spoken word so accurately that the audience forgets that the players are not talking. It is a vital part of the entertainment and the orchestra carried by "The Birth of a Nation" surpasses in consonance with no musical accompaniment ever heard in Muskogee.

The engagement lasts the first half of the week, closing Wednesday night. There will be matinees today and tomorrow.

Muskogee Daily Phoenix

May 8/16

THE HATTIESBURG NEWS

May 7-1916

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"

MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

WILLIAMSPORT SUN

COME TO BLOWS OVER 'THE BIRTH OF NATION'

Two congressmen came to blows following an argument over the suppression of "The Birth of a Nation" in a Washington hotel, a United Press dispatch to The Sun today says. The dispatch which is from Washington follows:

"Arguing over whether 'The Birth of a Nation' should be suppressed, Representative Sam Nicholls, of South Carolina, and Representative Lehlbach, of Newark, N. J., came to blows, night before last in a local hotel, it became known today.

"Nicholls, who is a young militia officer, admitted today that he had slapped Lehlbach, but said that the latter and he had fixed up their differences and are friends again."

The seat sale for the production at the Hippodrome next week started yesterday afternoon. People stood in line some time before the board opened and there was a line on the pavement in front of the theatre during the entire afternoon.

The romance of war as well as its spectacular horror is depicted in "The Birth of a Nation." Consciously or subconsciously D. W. Griffith's mind ran in the same channels as Lord Byron's in working out his epic masterpiece. Even those to whose ears the name "Childe Harold" is only vaguely familiar, recall vividly the stirring lines in which the most red-blooded of English poets describes the ball before Waterloo, that night of revelry and gaiety which ended so tragically.

In "The Birth of a Nation" Griffith has made use of the same thrilling contrast between the joy of life and the hollow emptiness of death that stirs in Lord Byron's immortal poem. On the eve of the Battle of Bull Run, just before the soldiers are to leave for the front, a great ball is held in the little Carolina town of Piedmont. It is one of those brilliant, old-fashioned functions where the aristocracy of birth and breeding were as apparent as at the ball of Brussels. Beauty and chivalry, laces and uniforms mingle to the soft strains of the waltz. The "shadow shapes" on the screen sway to the stately music of the audible orchestra. The illusion is complete.

Then as at the Brussels ball, "A deep sound strikes like a rising knell." The bugle-call to arms is heard. Tears spring to soft eyes that looked "love to eyes that spake again," for they well knew what was to come. There are hurried partings. "Chivalry" rides to the field of glory, perhaps to death, while beauty is left in the joy-deserted halls to weep alone. It is one of the most striking scenes in this wonderful spectacle. At the Hippodrome, Williamsport, three nights, three matinees, May 15, 16, 17. Matinees daily.

WASHINGTON POST: SUNDAY, MAY 7, 1916

WASHINGTON'S professional playgoers recorded last Sunday decent and becoming expressions of regret that the end of the season was at hand. There were plausible evidences of mourning for the flickering footlights and the passing of the audible play. We were prepared for a period of tropical calm quickened only by a philosophical contemplation of the peaceful [illegible] and a closer scrutiny of the gasoline market. Within [illegible] hours, however, the joys of an annual [illegible] were rudely dis[illegible]ed by the fall of the mercury and a bulletin from A. [illegible] Woods.

It [illegible]ears that Mr. Woods resents the news that the Capital of his country has been turned over to "The Birth of a Nation" and other estimable and [illegible]fying screen stories. Detailed information of the Washington theatrical situation did not reach him in time to place a production in our midst tomorrow evening, but he will make a belated appearance on Wednesday night at the Belasco with a new farce that has been constructed to fit the charms of the Misses Dolly and upon which Mr. Rising, the author, has bestowed the disquieting title, "His Bridal Night."

Only a complete and almost childlike confidence in Mr. Woods will enable us to approach the Belasco on Wednesday evening with any degree of fortitude. The vague timidity bred in us by the name of the new comedy is not soothed by hints of the plot. We are told that Mr. Rising has found inspiration for his story in thoughts of what embarrassments might beset a bridegroom rash enough to wed one of beautiful twin sisters. This particular benedict, it is added, is unable to determine which fascinating creature promised to love and [illegible] and which agreed [illegible] be a sister-in-law. However, the fact that the charming Dolly sisters are to essay the essential roles will strengthen our sense of duty and permit us to hope [illegible]

David Wark Griffith, who startled the world with his wonderful combination of film and operatic drama in "The Birth of a Nation," is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied grand opera and developed a splendid barytone voice. He became interested in pictures as a scenario writer, but the technical side of the work fascinated him. In less than three years from his first entrance into a motion picture studio he was the most promising figure of American directors. His numerous inventions and his wonderful judgment soon placed him at the forefront of the motion-picture industry. He is recognized as the greatest director of motion-picture productions in the world today. He has gained this eminence in

Attractions in the St. Joseph Theaters

"The Birth of a Nation" Next Week

"The Birth of a Nation," D. W. Griffith's mighty masterpiece, returns to the Lyceum theater Monday, May 15, for an engagement of one week. Audiences that tested the capacity of the theater were in evidence twice daily throughout the last engagement. Never before had such applause been heard in a theater in this city. This wonderful spectacle of the American military era is eminently suited to the present with the great war in the minds of all. Civil strife that grew out of misunderstandings; battles fought over wide-stretching areas; the great, all-loving heart of the president and the little men, who, after his death, thwarted his far-seeing plans; the victory of the north and the terrible aftermath of reconstruction—these furnish a succession of themes the working out of which impinges vividly upon 1916 as in 1861-'65.

Never before has America's greatest war been thus comprehensively put on stage, film, panorama, or canvas. It is the biggest patriotic entertainment ever devised and it inculcates the lesson of national solidarity with sledge hammer strikes. It is a powerful plea for patriotism. The fascination of the beautiful love romance, the excellent acting and perfect photography, the emotional appeal of the music and the cunning art of the mechanical effects combine to make an offering satisfying delightful to all classes of theater goers.

The blending of history, romance, and emotional power proves irresistible. The titanic events sweep on with the force of a whirlwind. In its spectacular features, so prodigally shown, "The Birth of a Nation" is positively superb.

The sale of seats will open Friday. The scale of prices for this return engagement will be very popular. The best seats on the lower floor at nights will be 75 cents and $1. The balcony seats will be 50 and 75 cents. At the matinees the prices will be 25, 50 and 75 cents.

Scene from the battle of Petersburg, in "The Birth of Nation," which will be shown at the Lyceum a week, starting Monday matinee, May 15

LILLIAN GISH - National -

THE WASHINGTON TIMES, SUNDAY, MAY

"The Birth of a Nation." Film Spectacle.

"THE BIRTH OF A NATION" starts upon its fourth successful week at the National tomorrow afternoon. As usual there will be two performances today, the Sunday matinee beginning at 3 o'clock.

Twelve different companies are now touring the Eastern, Southern, and Central States with Griffith's wonder spectacle, and most of these are now booked up until the 1st of June. All records will have been smashed by the time the current theatrical season closes.

In addition to the companies directly under the control of Mr. Griffith's organization, there are at least ten more companies touring the Western States and Canada, making in all a grand total of twenty-two separate organizations playing on the American continent.

There are five additional companies now being directed on tour or for runs in London and the British provinces. Other companies are booked in Australia and in South America.

"The Birth of a Nation" was the first combination of the silent screen drama with music and theatric effects, which Griffith has combined into a new form of art, to ever play tours in the recognized first-class theaters of the country at prices corresponding with the scale of charges for the best-known plays of its period.

Birth of a Nation.

The Griffith film drama of the reconstruction period will continue next week at the National Theater, with the usual daily matinees.

Burlesque.

Short Man Can Be Hero In Movies and on Stage

Walthall in 'Birth of Nation' Definitely Dispels Dread of Actor Folk.

FAME CROWNS HIS EFFORTS

First Dug Ditch as Italian Laborer—Climaxed Work as "Little Colonel"

HENRY B. WALTHALL.

Some fifty thousand Washingtonians have been added to the most of people who have investigated the matter and are willing to state that a man short in stature can so visualize their idea of a hero that they lose all sense of height values except as they relate to the artistry of perfect performance.

The eternal question of the theater whether a short man can be a hero—a question that has kept some wonderful actors and still more wonderful singers off the stage in times past—has been definitely settled by Henry B. Walthall—the young man whom critics agreed was easily the best artist among all the actors in motion pictures, long before Walthall became famous as the "little colonel" of "The Birth of the Nation."

For more than five years it has been difficult for even the most blase critic of the drama—and this includes dramatics with the most highbrow tendencies—to discuss the work of Henry Walthall in motion picture productions soberly.

A young man, a student, and such a consummate artist, they all considered him far beyond the average of motion picture stars, and critics feared they would be accused of extravagance in placing on paper their estimates of this young man's work.

In Boston, in New York, in newspapers and magazines devoted to discussion of the dramatic from purely literary or artistic viewpoints, Walthall's work has always been given the most careful consideration and the highest praise.

Climax of Fame.

It is through "The Birth of the Nation" that Walthall's work has become known to those theatergoers who are not familiar with other motion pictures. He has made the most decided impression on them and many inquiries are received at the theater and by the dramatic editor of The Times as to just who he is.

Walthall is an actor with a considerable stage experience behind him. While he has never lived in Washington, many intimate friends of the late United States Senator Walthall of Mississippi, will remember him as a very small boy visiting his uncle, Senator Walthall, during the latter's last term of office.

The actor branch of the Walthall family lived in Birmingham, Ala., where Henry B. was born. He was graduated from the high schools of his city and was completing a college course when war with Spain was declared. He immediately entered the volunteers and served throughout the war, although he did not get nearer to the front than Tampa, Fla.

Walthall always had been interested in the stage and in the drama as an art. He had taken part in theatricals at school and at college, and decided to go on the stage after the war.

He went to New York from the place of his discharge and began at the bottom as an extra man with a stock company. The fact that he was a real artist was soon discovered by his stage director, but his small stature was against his being selected for very important parts.

As a juvenile and especially in the parts of very young men, Walthall made a reputation among theatrical folk that led to his being given important parts in important productions.

Aided by Henry Miller.

Henry Miller is credited with giving Walthall his best chance on the stage, and it was while supporting Miller in "The Great Divide" that Walthall's attention was turned to motion pictures.

He was in New York at the time, and was persuaded by a friend who was then playing in motion pictures to go to the old Biograph studio and watch a rehearsal.

David W. Griffith saw the quiet, reserved young man watching the production of the play with much more interest than was usual in visitors, and asking questions about the methods adopted that showed his interest.

Griffith and Walthall discussed the drama and the place of motion pictures in the drama. The discussion became so interesting to both men that Griffith finally persuaded Walthall to try the pictures, simply as an experiment to convince him what could be done. The men recognized in each other the big vision and broad outlook on the art in which they were both so deeply interested.

Walthall's first appearance in motion pictures was as an Italian laborer. In those days it was not easy to get people to agree to let motion picture actors utilize their dwellings or workshops for picture plays as it is now.

Griffith wanted to produce this picture with as much realism as possible. He made an agreement with a contractor who had undertaken to dig a trench, to dig part of the trench for him if he would permit the photographer to use it for a film play.

The contractor agreed and Walthall was put to work digging in the trench. The scene was to be a short one, but Griffith kept him at it. When his back seemed about to break and big blisters appeared on both hands, Walthall asked Griffith if he hadn't almost enough film.

Had to Make Good.

"I got all the film I wanted an hour ago," the director replied, "but I promised the contractor you'd dig about a yard more of trench for him than you've done, so please hurry up

flashed on the piece of drama

WASHINGTON HERALD,
MONDAY, MAY 8, 1916

FILM FIGURE HAD BASIS IN HISTORY

Austin Stoneman in "Birth of a Nation" Is Modeled After Thaddeus Stevens, Political Lord.

AUSTIN STONEMAN.

"Was there ever such a man as Austin Stoneman in American history?" is a question asked by nearly all who see "The Birth of a Nation." It will be recalled that Stoneman is pictured as the leader of the House of Representatives in Washington and the dominant figure in political life after the assassination of President Lincoln.

It was an open secret that Thomas Dixon, the author of "The Clansman," upon which "The Birth of a Nation" is based, modeled the character of Stoneman after Thaddeus Stevens, who was one of the most powerful parliamentary leaders in American history. There is no denial of the fact that Stevens came into power when Lincoln was killed. He was born in Vermont, but later moved to Lancaster, Pa. He was always an extremist and a radical of radicals.

As leader of the House he was the prime factor in passing the Reconstruction bills which caused so much misery in the South. When President Johnson decided to follow the Reconstruction ideas of Abraham Lincoln, Stevens turned against him and afterwards managed the impeachment trial of the President. His attitude towards the South was exceedingly bitter and naturally he was looked upon by the people in that section as their worst enemy.

Aided by the Union League of America, which was first founded in Ohio by his friends, Stevens hoped to bring about confiscation of the property of the South. This league did everything in its power to prevent the second election of Lincoln. Nicolay and Hay in their biography of Lincoln say that Stevens and his friends made no concealment of their joy at the death of the President. This made Stevens practically the dictator of the nation.

MIDDLETOWN EVENING NEWS, TUESDAY, MAY 9, 1916.

Scene from "The Birth of a Nation"

At the AUDITORIUM, Vineland, Friday and Saturday Evenings and Saturday Matinee, May 12 and 13

FIGHTING IN THE TRENCHES

A big scene from "The Birth of a Nation," the photoplay to appear in Carlisle next Monday and Tuesday.

SOME FACTS ABOUT THE GREAT PHOTO PLAY

Bird's Eye View of Gigantic Spectacle To Be Played Here Soon

Premier performance March 3, 1915, at the Liberty Theatre, New York. Some of the subsequent productions were: Tremont Theatre, Boston, Mass., beginning April 10; Illinois Theatre, Chicago, Ill., starting June 5; Brighton Beach Music Hall, New York, July 3; Nixon Theatre, Atlantic City, N. J., July 18. All of these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also 17 weeks in Los Angeles and 18 weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expenses, and took eight months to produce. Story divided in two acts. Total time of performance, two hours and 40 minutes.

Some of the greatest battles of the Civil war re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox. Ford's Theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth.

Night photoplay of battle scenes invented and perfected at cost of $5000.

Wonderful artillery duel in which real shells, costing $80 apiece were used. Miles of trenches, thousands of Confederate and Federal fighters "war as it actually is."

First time in the history of the trials for a motion picture to be handled and presented as a regular attraction. It requires two 60 foot cars to transport the equipment. A regular traveling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to readjust the theatres to scientific requirements.

Not depending solely on the local musicians, a complete symphony orchestra is carried. The musical score is synchronized to the seven thousand distinct and individual scenes.

The spectacle has met strong opposition at various times but has been approved by every board of censors in the United States and by scores and scores of the most eminent United States senators and representatives, governors of states, judges, publicists, diplomats, educators and clergymen. It has been viewed and commended by a larger number of priests and ministers than had ever previously approved a theatric entertainment.—Adv.

CAMBRIDGE, MARYLAND,
TUESDAY EVENING, MAY 9, 1916

BIRTH OF A NATION PLEASES LARGE AUDIENCE

Famous Photoplay Draws Large Crowd to The Opera House And Is Splendidly Received.

"The Birth of a Nation," which has been widely advertised in the local papers for the past ten days, was shown at the Opera House last night to a large audience, and seemed to give universal satisfaction. The play, which has had a run of several weeks at Ford's Opera House, Baltimore, where it was seen by a large number of Cambridge and county people, fully lived up to the expectations of those who had not seen it.

One of the spectators said after the show, "Well, I paid a dollar to see this play, and now that I have seen it, I would sooner have paid five dollars than to have missed it." This seemed to represent the views of a great many of those who saw it; they felt that they could not afford to miss an entertainment that had been staged at such a huge cost to represent historical facts of the country, which have transpired in the country in which they live.

While there has been an exceptionally large sale of tickets for the two performances today, the one this afternoon and the other tonight, there will, undoubtedly, be a sufficient number left to accommodate those who desire to see the later performance, as the number who have already seen the play is a guarantee of additional room for those who have not been so fortunate and who may have waited for the last performance.

The musical accompaniments at both of the performances completely excelled anything of the kind ever heard in Cambridge, and besides aiding in keeping the attention riveted upon the screen, added much to the entertainment.

WASHINGTON TIMES,
TUESDAY, MAY 9, 1916.

"BIRTH OF A NATION" BEGINS FOURTH WEEK

Griffith Production Has Power to Draw Audience Back Time After Time.

The beginning of the fourth week of the exhibition of "The Birth of a Nation," at the New National Theater yesterday emphasized the fact that the big Griffith spectacle is not only attracting larger audiences each day and evening of people who have never seen it, but it has the remarkable power of compelling people who have been once to come back for a second and a third time.

There has probably been no dramatic attraction in Washington which has so plainly shown its ability to entertain the same people three or four times and give really more entertainment on the fourth visit than on the first. Usually an audience is pleased with a play, but does not care to see it again. In the case of "The Birth of a Nation" people seem again and again and enjoy it each time.

The final two weeks of the big play began yesterday, with big audiences at both performances, despite the circus and other counter-attractions. The quality of the musical accompaniment of the picture is coming in for more and more comment from theater patrons. The music is interpretive of the theme of the play itself, and the orchestra, which has accompanied the production from city to city, plays the score with the precision and finish that make it an important part of the play.

...ene From "THE BIRTH OF A NATION," To Be Presented at the Auditorium, Friday and Saturday, May 12 and 13. 5-9-1t

...EVENING, MAY 9, 1916.
...DAILY NEWS, TUESDAY

"THE BIRTH OF A NATION" NOTEWORTHY PRODUCTION

DELLINGER THEATER AUDIENCE THOROUGHLY PLEASED.

No one can afford to miss the wonderful spectacle play, "The Birth of a Nation," which was produced at the Dellinger Theater last evening and this afternoon and which will be presented again this evening and tomorrow afternoon and evening. There was a fair-sized audience present last evening, which vented its enthusiasm time and again by outbursts of applause.

In no small measure the work of the large orchestra contributed to the success of the picture, every detail and incident having its appropriate music. There are about twenty members in the orchestra and there are others who assist in securing the sound effects. The picture was started at 8:15 o'clock, and with only an interruption of about three minutes between the first and second parts, was run continuously until 11:05 o'clock.

History and fiction, fact and romance, were finely blended so as to make an absorbing narrative, and one could easily recall the biographical sketches of the men who lived at the time of the Civil War, as well as the glamour with which an after generation, and especially the writers of historical novels and romances, have since clothed those characters and incidents.

Thomas Dixon's novel, "The Clansman," served largely as a basis for the moving picture story. There are 5,000 scenes and 18,000 men and women and 3,000 horses in the spectacle. Besides the presentation of President Lincoln, in which it is claimed that fidelity has been sought to preserve the mannerisms of the man, the other illustrious figures visible are General Grant and General Lee. The picture shows Lee surrendering to Grant in the Wilber-McLean mansion at Appomattox Court House under the historic apple tree. It is regarded as a most faithful reproduction of all personages in that historic event and likewise the minute details of the action.

Sketches of Sherman's march from Atlanta to the sea were marvelously real pictures and of course the scenes in which the Ku Klux Klan figure were most spectacular. The series of wild rides by the clansmen show daring horsemanship and artistic riding. It is said that in the production of this pageant more than 25,000 yards of cloth were consumed in making the costumes worn by the Ku-Klux riders.

Night photography of battle scenes, a new invention, is another of the amazing features of the affair. There are wonderful artillery duels in which real shells were used. There are many miles of trenches and thousands of fighters—war as it actually is. There are 140,000 feet of actual photography—the longest picture that was ever taken. When measured in magnitude "The Birth of a Nation" can well be classed as a stupendous dramatic and spectacular enterprise by far the most pretentious that the brain of man has visioned and realized.

...UESDAY, MAY 9, 191...
THE WASHINGTON ...

National—"The Birth of a Nation."

Evidently everybody in Washington means to see "The Birth of a Nation." Washington, like other cities throughout the country is alive to the fact that this entertainment is quite worth while. It seems almost a marvel that any offering could run more than a week in this city, but here is "The Birth of a Nation" in its fourth week, and seats selling for the fifth week, which is said to be the last. One might doubt it, and predict that this great spectacle will run all summer.

There is nothing hereabouts in stone which can tell this great story of a nation with such force; stones and color make but a mute appeal. There are heart beats in "The Birth of a Nation;" it shows the travail of a young nation being re-born as no other vehicle might show it. It is a new art mastered, something to glorify, not to oppose.

...TUESDAY, MAY 9, 1916
THE EVENING STAR.

New National.

"The Birth of a Nation" opened its fourth week at the New National yesterday afternoon. Practically nothing new can be said of the Griffith photoplay, founded on Thomas Dixon's book, "The Clansman." It is to motion pictures what any supreme achievement in its line is to literature, music or art. It cannot be compared, because there is nothing with which to compare it. It is a glimpse of the past, a warning for the future and a poignantly dramatic spectacle of the very now.

Romance winds its way in and out of the red lanes of battle, but it is the war itself which conveys the terror of a possible future, measured by a knowledge of what has gone before. Enlightenment as to the why of "Ku-Klux-Klanism" and its judgments by "invisible empire" is visioned by the death of "little sister," and, in high light to the dark tragedies born of the clash of races, is shown, throughout the splendid loyalty of the southern slave. "The Birth of a Nation" will be continued throughout next week.

WASHINGTON POST:
...TUESDAY, MAY 9, 19...

National—"The Birth of a Nation."

"The Birth of a Nation" has entered its final fortnight at the National. Definite announcement is made that the remarkable film spectacle will cease its mission of entertainment in Washington on Saturday evening, May 20. The photoplay built on Thomas Dixon's novel, "The Clansman," deserves the very great measure of success it has attained in the Capital. It overshadows every camera story that has come into existence since the period of adolescence in the art of the movies. Its exhibition of stirring battle scenes and clashes of races, its pictured episodes of romance and comedy, love and tragedy; and the haunting music that was employed to make more potent the lure of the Griffith spectacle have appealed to the theatergoers of Washington and other American cities as material well worth the attention of the amusement seeker. In consequence, the film has prospered in greater degree than any theatrical offering, audible or silent, since the theater became an institution in the United States. The fourth week, which began yesterday afternoon, finds the attraction at the National Theater as prosperous and popular as it was when it inaugurated its record-breaking run in Washington.

...ERALD
Tuesday, May 9, 1916.

EL PASO

When D. W. Griffith's play, "The Birth of a Nation," was shown at the Drury Lane theater, London, not long ago at a special matinee for the benefit of the women war workers' fund, royalty attended. Queen Mary with Queen Alexandra and Princesses Victoria and Mary and the Princes Henry and George were there.

DAILY STANDARD UNION: BROOKLYN.

TUESDAY, MAY 9, 1916

"BIRTH OF A NATION" CONTINUES AT SHUBERT

"The Birth of a Nation," as popular as ever, drew a full house at its opening for another week's run at the Shubert last night. The box office man made an estimate that a third of the folks who saw it last night had seen it before, which is as worthy a tribute as an old play, an old book or an old film can receive. Curtain at 10:25 o'clock.

WEDNESDAY, MAY 10, 1916.

THE WILLIAMSPORT SUN.

BIRTH OF A NATION HERE THREE DAYS

D. W. Griffith's master production "The Birth of a Nation," will be the attraction at the Hippodrome commencing an engagement of three nights and three matinees, May 15, 16, 17.

It will be brought here in exact reproduction of the great attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlative because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tents of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

May - 10 - 1916

THE WASHINGTON TIMES

PLAYS COMING TO CAPITAL THEATERS

Varied Programs Offered Amusement Seekers of Capital Next Week.

National.

"The Birth of a Nation," D. W. Griffith's great photoplay spectacle of the civil war and reconstruction days, continues to attract large audiences at the National Theater, although next week will be the fifth and last of its phenomenal engagement in this city.

Dealing with scenes easily within the memory of many men, this picture has proved its possession of a peculiar sway over the emotions of all classes and degrees of men. Its love story, though of a type that has been seen in tales of the civil war, has a strong emotional appeal.

The very capable cast presenting the piece includes Henry B. Walthall, Mae Marsh, Mariam Cooper, and Lillian Gish. To Walthall and Miss Marsh fall the chief histrionic scenes of the action.

THE EVENING STAR,

WEDNESDAY, MAY 10, 1916.

"Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's photoplay spectacle, continues to attract large audiences to the National Theater, although next week will be the fifth of its phenomenal engagement in this city. Dealing with scenes easily within the memory of many men, this picture seems to exert a peculiar sway over the emotions of all classes. Its love story, of a type oft told in tales of the civil war, has a strong emotional appeal. Henry B. Walthall, Mae Marsh, Miriam Cooper and Lillian Gish are pictured in important roles.

May - 10 - 1916

THE WASHINGTON POST.

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Aladdin's Lamp Not In It With the Camera's

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in filmland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is willowy and languid and a pronounced brunetta, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

TIMES-DEMOCRAT-MUSKOGEE, OKLAHOMA

May 10

"The Birth of a Nation."

Five states and one foreign country contributed to the scenery of "The Birth of a Nation" which opened a three days' engagement at the Hinton Monday night with matinees Tuesday and Wednesday. The greater part of the film spectacle was made in California, where the clear, pure atmosphere eclipses even the softness of the tones under Italian skies for the production of photographic effects.

But, in order to make his photodrama exactly accurate, Mr. Griffith took a number of his players over land from California to the Carolinas and Virginia. This was particularly the case for some of the woodland effects and for the scenes in the cotton field, that win enthusiastic applause from Texas audiences. Never before in film drama has the beautiful, silky texture of the cotton blossom been so practically treated.

One big scene was taken in Mexico, where the wild ruggedness of the land was better adapted to Griffith's purpose than the California landscape. Another big scene extended through the California border into Nevada.

PENNSYLVANIA Wednesday May 10. 1916 SUNBURY DAILY ITEM, SUNBURY

CAPACITY HOUSE FOR "BIRTH OF NATION"

RECORD THRONG TO WITNESS PERFORMANCES WHICH BEGIN TOMORROW.

With seats selling fast for all performances of "The Birth of a Nation," at the Lomo theatre Thursday, Friday and Saturday it is apparent that the spectacle will perform its usual feat here of playing to capacity business. Matinees have been arranged for Friday and Saturday, making five performances in all, but it would not be surprising if hundreds are turned away.

Since the opening of the advance sale Thursday morning, the boxoffice has been beseiged by playgoers of all ages and classes, many of them from the small towns in this section of the state that have no facilities for staging a theatrical attraction approaching the magnitude of "The Birth of a Nation." They realize that unless they see it during its local engagement they may never have another chance. The company coming to this city has just finished a phenomenal engagement of seven weeks at the Tulane theater, New Orleans, and during that period virtually every person of playgoing age journeyed from all parts of Southern Louisiana and Mississippi to see it.

But prosperity brings its worries. Just now the theatre management is somewhat concerned as to how the crowds are to be handled inasmuch as the capacity of the local playhouse is much smaller than the company has been accustomed to in the larger cities. Wherever the spectacle has been shown there has been confusion and congestion, due to the tendency of many patrons to wait for the final performance. It is urged, therefore, that all who can conveniently do so, attend the Thursday and Friday performances.

As has been repeatedly stated in the advertising for the local engagement, "The Birth of a Nation" is not a mere moving picture. It is a vast spectacle employing the services of fifty people in each presentation and depicting the salient events of two stormy periods of American history. It was eight months in the making, cost $500,000 and is by long odds the most gigantic theatrical offering that the world has known. The story is taken from "The Clansman," by Thomas Dixon.

PRODUCER AND THE LEADING MAN

Persons responsible for "The Birth of a Nation," which begins a run at the Lomo tomorrow.

MAY 10, 1916
WILLIAMSPORT, PA.
Williamsport Sun
WEDNESDAY EVENING.

SEND LAWYER HERE TO CONTEST ANY PROTESTS

Edgar B. Linck, manager of the Hippodrome theatre, has been informed by the management of "The Birth of a Nation," which is to be shown in his house next week, that a New York lawyer representing the company will be in this city to look after the interests of the concern in case of any protest against the picture. Some colored residents protested to the city council last Monday morning. They were informed by council that that body would see the picture before it is shown publicly.

Mr. Linck has been informed that the company has been able to overrule objections in all other cities in the United States where the picture has been shown and that it will be given here complete.

WOULD SURPRESS "BIRTH OF A NATION"

Congressman Benj. K. Focht has introduced a bill in congress to suppress the exhibition of the picture, "The Birth of a Nation," in the District of Columbia. This action is of special interest here, as the picture is coming to Sunbury next week:

Congressman Focht's resolution follows:

"Resolved, That it is the sense of the congress of the United States that the picture exhibition entitled "The Birth of a Nation," now being presented in Washington, is largely immoral and untrue to history, and maligns and monstrously libels and traduces the memory of one of the nation's greatest statesmen and patriots, former Congressman Thaddeus Stevens, of Pennsylvania. In response to a common demand the commissioners of the District of Columbia are therefore called upon to suppress the invidious portrayal in which the immortal Lincoln and Grant are introduced as a mask and palliation of the evident real purpose of the picture, believing that a further exhibition can only tend to arouse and perpetuate that sectional hatred so unhappily born of civil strife, and which all true Americans hope to see buried in the love of a reunited country with all animosities forgotten and former enmities forgiven. We, the congress of the United States, further voice the sentiments contained in an editorial written by Howard E. Butz, and published in the Huntingdon, Pa., Globe, of May 4, 1916, which reads as follows:

"'We witnessed the production of the play, "The Birth of a Nation." It is a stupendous production, one of the biggest things ever put on the American stage, but the blight it puts upon the life of Thaddeus Stevens is rank, outrageous, and as black as hell. We do not wonder that the people of Lancaster, headed by Congressman Griest, prevented the production of the play in that city, where the great commoner and the founder of the public school system of Pennsylvania spent so many years of his great and useful life.'"

May 11/16

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EVENING REPORT, LEBANON, PA.,

Return Engagement of "The Birth of a Nation"

A great deal of film comedy is horse play, but David W. Griffith in "The Birth of a Nation" at the Academy of Music proves that quiet refined comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the Hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed. "The Birth of a Nation" will be shown at the Academy of Music, Lebanon, Thursday, Friday and Saturday May 18th, 19th and 20th, with matinees daily starting Thursday.

THURSDAY, MAY 11, 1916.

THE WASHINGTON HERALD.

Na[illegible]nal—"The Birth of a Nation."

"[illegible]e Birth of a Nation," D. W. Griffi[illegible] great photoplay spectacle of the ci[illegible] war and reconstruction days con[illegible]s to attract large audiences to the N[illegible]onal Theater, although next week w[illegible] be the fifth and last of its engage[illegible]t in this city.

[illegible]ealing with scenes easily within the [illegible]mory of many men, this picture has [illegible]oved its possession of a peculiar sway [illegible]er the emotions of all classes and de[illegible]ees of folk. Its love story, though of [illegible] type that has been seen in tales of [illegible]he civil war, has a strong emotional [illegible]ppeal.

The very capable cast, presenting the piece includes Henry B. Walthall, Mae Marsh, Mariam Cooper and Lillian Gish. To Walthall and Miss Marsh fall the chief histrionic scenes of the action. Lillian Gish, as the daughter of the unrelenting Stoneman, proves particularly lovely in the last climaxes, while Mariam Cooper is fascinating as the proud Southern girl.

CARLISLE, PA., WEDNESDAY, MAY 10, 1916.

CALL FOR VOLUNTEERS

Scene showing Lincoln Issuing the call for the first 75,000 men. One of the features of the photoplay "The Birth of a Nation," to be shown here.

"BIRTH OF A NATION" IS HISTORICALLY CORRECT

Various Scenes Show Great Attention to Detail—Picture Beginning of New Art

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Opera House May 15 and 16 with a matinee Tuesday. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan and the overthrow of the carpetbagger regime—these great factors and

Nature paints the backgrounds nd army men directed the battle campaigns. The notable indoor scenes like Ford's Theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact facsimilies of the originals. Altogether, it is the first time in art production that history in the large has been presented in living pictures. To do this, many times the amount of time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousan people and 3,000 horses appear in th picture, which cost approximatel, $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of war again sweetly harmonizing love's sighs and raphsodies, again bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on he ear of Southern whites sorely oppressed by the "servants in the Master's hail,"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well earned laurel of having created a new kind of grand opera, so to speak, that had not even been conceived before.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of 50 people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture machine operators, together with optical experts to readjust the theatre projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices which are 50 cents to $2 at the evening performances and 25 cents to $1 at the matinees.

WASHINGTON POST: FRIDAY, MAY 12, 1916.

Coming to t

National—"The Birth of a Nation."

"The Birth of a Nation" will begin its fifth and last week at the National next Monday afternoon. The big film spectacle continues to attract large audiences, notwithstanding the fact that it is rounding out this week an entire month's run in the Capital. This remarkable record is due to the inherent worth of the entertainment constructed by D. W. Griffith.

CARLISLE, PA., FRIDAY, MAY 12, 1916.

MILES OF TRENCHES USED IN BATTLE PICTURE

Astounding Attention to Detail Makes War Scenes of "Birth of a Nation" of Remarkable Interest

D. W. Griffith is the most talked about, and probably the most sought after, man in America. He learned how to plan things, in the making of the 5,000 scenes of "The Birth of a Nation" or he would be lost. He gallops through the myriad-and-one business details of a theatrical success without turning a hair or developing the slightest case of "nerves." When the turmoil and the tumult dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that no soldier could have conceived and executed "The Birth of a Nation." As a Kentucky lad, the son of Brigadier General J. W. Griffith, he drank in the Civil war narratives greedily. As he grew up came the poet's vision of the entire struggle and of reconstruction days. In the prime of manhood awoke the genius to make it a reality.

While planning the battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchner in England or McClellan on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceeded the soldiers to di gthe long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand was a moderen telephone switchboard. From it field wires ran to his various sub-generals. Mostly these wires were in conduits underground; they had to be, or the camera would have produced the anchorism of field telephones in Civil war times.

Thus completely equipped as a modern Joffre or Von Kluck, Griffith saw everything and telephoned instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the 1864 pattern. When the infantry got busy, they used the antique Springfield muskets with the old fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless; the clothing of others is tattered; the flags, even, have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers. It is hard, grueling continuous work. Regiments, brigades, not companies are employed. There's everything from the far flung panorama of the general battle to the handgrips of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "indoor" productions.

MORNING. MAY 12. 1916

LEBANON PA. FRIDAY

AMUSEMENTS

BIRTH OF A NATION

There would be more horses than the present 3,000 shown in Griffith's mighty spectacle, "The Birth of a Nation" if the European war had not broken out when this part of the big production was being completed. The foreign drain on American horseflesh is something the average citizen has no comprehension of. Griffith had to beg, borrow and buy the horses for his big scenes and they were corraled from all parts of the country. He found agents of the English, French, Italian and Russian governments competing with him for these horses and while he only rented them by the day the foreign demand was so great that many shrewd horsemen forced him to buy at war prices in order to complete his picture within a given time.

The Birth of a Nation will be shown at the Academy of Music, Lebanon, Thus, Fri, & Sat, May 18 19, & 20, with matinees daily starting Thursday.

EVENING TELEGRAM-TIMES, FRIDAY, MAY 12, 1916.

BIRTH OF A NATION TO BE SHOWN SUNDAY AT SHATTUCK

"The Birth of a Nation," the wonderful photoplay, which has created a sensation wherever shown, was presented to a capacity house at the Shattuck last evening, and was thoroughly appreciated.

But slightly less wonderful than motion pictures themselves, this stupendous production comes as near being a classic as any that have yet been filmed, and its remarkable success and drawing power, apparently continues as strong as it was when the picture was first shown. It is truly a remarkable effort, and depicts in perfect details one of the most tumultuous and critical periods in the history of the United States.

The opening scenes are laid in the south, just previous to the opening of the Civil War, and portray life in a peaceful southern village at about the time Lincoln was elected president of the United States.

The scenes pertaining to the outbreak of the war are carefully presented, the ability of the director, David Griffith being displayed in the human touches which permeate the entire story. The many battle scenes which follow bring out some of the horrors of war in a startling manner.

The scenes in this part of the picture are far out of the ordinary. Like the entire production, special attention has been given to detail and the charge of the "Little Colonel's" command is realistic to a marked degree.

Following the scenes of the surrender of General Lee which are historically correct, the assassination of President Lincoln in Ford's theatre is graphically shown, the escape of the assassin Booth through the stage being out in detail.

For eight years after the close of the war the south was busy, rebuilding itself, and the second part of the picture dwells entirely on this subject. Following the assassination of Lincoln those in power at Washington advocate the policy of bringing the colored race to the front, on an equal basis with the white, with the result that trouble ensued.

The formation of the powerful Ku Klux Klan, by the southern wites, following a number of outrages by the power drunk negroes, is presented, and the way in which the whites deal out justice is shown to have been not only effective, but very successful. The methods of the organization in putting down outlawry has been the subject of many powerful gripping stories.

Special descriptive music has been written especially for the picture and the program by a seventeen piece orchestra added materially to the strength of the production.

So great has been the demand to see the picture that it is to be shown Sunday. The original engagement called for but Thursday, Friday and Saturday of this week but arrangements were completed today to continue it Sunday.

BRIDGETON EVENING NE WS, FRIDAY, MAY 12, 1916.

HENRY WALTHALL in "THE BIRTH OF A NATION"

as the Southern Colonel and Ku Klux Captain, in D. W. Griffith's masterpiece, showing at the Auditorum, Vineland. m5-12 d 1t

"BIRTH OF A NATION" TONIGHT.

The attraction par excellence of the entire season will visit the Auditorium, Vineland, in the engagement there tonight and Saturday, matinee and night, of D. W. Griffith's "The Birth of a Nation" with the original metropolitan production and company.

This is the mighty spectacle that employs motion picture, mechanical effects and music in a vast and thrilling presentation of Civil War and reconstruction days. It was doubly the sensation of New York, Chicago and Boston last spring and summer; first, because of its absolute artistic novelty and, second, because unsuccessful efforts were made to stop the productions on the part of those who opposed it as a picturization of "The Clansman."

The Baltimore Sun
Apr. 13, 1916.

VINELAND, N. J., SATURDAY, MAY 13,
DAILY REPUBLICAN, SATURDAY, MAY 13,
THE EVEN
HERALD, SATURDAY, MAY 13, 1916.

Opening Session Of The Board Of Movie Censors.

As Reported by Homo Candidus.

MEMBERS OF THE BOARD.

THE REV. MALACHI METHOD, appointed on the recommendation of the Rev. Tom Hare, the Hon. Oliver Metzerott, Bibb Mills, the Lord's Day Alliance and the Anti-Vice Society.

THE HON. BILL BRANNIGAN, appointed through the influence of the Hon. Frank Kelly and the Hon. William J. Ogden.

MISS PENELOPE PRUNES, backed by the Purity League and the Ladies' Federated Societies for the Uplift.

PRAYER by the Rev. Dr. W. W. Davis.

Touching addresses on the demoralization of our youth, by the Hon. Howard Bryant, author of the law, and the Hon. Oliver Metzerott, who saved its morality by insisting on a Republican having one of the $2,400 jobs.

Song, "Brighten Up the Movies!"

First Film Shown—Entitled "The Race."

SYNOPSIS.—Sportive young son of millionaire, engaged in gay doings at a roadhouse, is "pinched" in a raid. Disowned by "Dad"; goes to work in a garage; meets girl chauffeur; enters cross-country auto race to get money to pay an' old poker debt; girl enters to pay debt for her father, a mild and kindly embezzler many horrendous adventures; ends in a wedding and forgiveness.

Verdict.—Hero gambled and drank intoxicating liquor and was not punished sufficiently for his sins. Should have been portrayed roasting in brimstone. Women shown in low-necked attire, old man and woman shown in night clothes, girl chauffeur wore trousers, all very immodest and tending to evil thoughts. Rejected.

Mild dissenting opinion by the Hon. B. B.: "I don't see nothing wrong about it. Wasn't the feller and goil married all legal and right at the finish?"

Second Film—"Julius Cæsar." (From the well-known play by William Shakespeare.)

Verdict.—Tends to glorify murder and war, an evil influence on our young men who should be taught that their mothers did not rear them to be soldiers, but meek and pious church members. Men and women in the Forum shown with bare legs and otherwise indecently dressed, and women shown dancing, a sin so hearteningly denounced by the Rev. William Sunday. All very demoralizing. Rejected.

Miss P. P. concurs, but thinks the film very interesting in showing the customs and dress of heathen times.

Dissenting opinion by the Hon. B. B.: "What is this anyhow—a pink tea or a prayer meeting?"

Third Film — "Views in Buenos Aires."

Verdict.—Part of film not objectionable, but one scene shows a racetrack and a horse race actually going on with betting. This is wicked and demoralizing enough, but we are informed that these races actually take place on the Sabbath, which makes the film impossibly offensive. If all this is destroyed, and we can be assured that none of the other scenes were photographed on the Sabbath, we might be willing to approve the balance, although moving picture concerns ought not to go to heathen countries for pictures when hundreds of Chautauquas and Billy Sunday revivals might be photographed in this Christian land. Final decision reserved.

Dissenting opinion by the Hon. B. B.: "Gee! They wanta cut out the only hot stuff in the picture. I'd abeen willing to lay 3 to 1 on that little jockey in the green coat."

Fourth Film—"The Undraped Truth." Highly moral, if maudlin, allegory, showing how truth and righteousness are stoned and crucified by the wicked world. The Truth, surprisingly enough, is personified by a female, clothed only in her hair and her innocence. She appears on the screen.

Miss P. P. faints, and is revived by smelling salts.

The Rev. M. M. seems fascinated, and says "Stop it! Stop it!" but too low for the operator to hear.

Verdict.—Frightful! Rejected with scorn.

Concurring opinion by the Hon. B. B.: "Pretty bum stuff, for a fact, but I kinda liked the looks of that dame running through the park."

Fifth Film—"Charlie Chaplin on a Bat."

Charlie removes his apron, "swipes" a bottle, empties it, is kicked out of the saloon, lands on a policeman, kicks the "copper" in the midriff and he goes down—

[The Hon. B. B.: "Ha, ha! ho, ho!"]

Staggers down street, hat on crosswise, collides with pedestrian, who bats him over a hedge into a garden where a girl is picking posies.

[The Hon. B. B.—Oh, ha, ha, ha—ain't it great!]

Charlie makes "goo-goo eyes" at the girl.

[Miss P. P.—Disgusting brute!]

Girl apparently does not agree with Miss P. P. Charlie finally kicked out by irate father, etc, etc.

Verdict.—Drunkenness is here treated with disgusting levity. Peculiarly dangerous, in view of the prohibition election in the fall. Rejected.

Loud and profane dissenting opinion by the Hon. B. B. [unfit for publication.]

Sixth Film—"Charlie Chaplin in the Wrong Cell."

Charlie, full of "scats," raises a roughhouse in the hotel office, jams a cuspidor over clerk's head.

[The Hon. B. B.—"Ha, ha, ha, ha, oh, ha, ha!"]

Escapes from office, falls up steps, goes head first into a door, door flies open, lady in boudoir cap and night clothes leaps from bed shrieking.

[Miss P. P. screams and faints again.]

[The Rev. M. M. threatened with apoplexy from indignation.]

[The Hon. B. B., in a fit of laughter, nearly chokes.]

Verdict.—Shockingly immoral! What is to save our land from the fate of Sodom and Gomorrah if such vile pictures are shown to our children? Rejected.

The Hon. B. B. (disgusted)—"Whattell's the use? Say, you old maids, how inel do you expect to git any salary if you're going to tin can all the films, I'd like to know? Aw, I'm going down to Mike's and get 14 drinks—no use staying here. Billy Ogden told me there'd be some money in this, but I guess he was kiddin' me."

The Hon. B. B. retires and exhibits continue.

Result of first day's work: Twenty-three films examined, 20 rejected, 2 admitted on condition that they be expurgated, 1 called "Scenes in Palestine" accepted.

It is understood that the Hon. Bill Brannigan has applied for a position with the Oyster Navy or with the Board of Penal Control under "Bill" Lankford.

MAY 13, 1916.

BRIDGETON, N. J.,

Press

"BIRTH OF A NATION" TONIGHT.

Those who witnessed "The Birth of a Nation" at the Auditorium, Vineland, last evening, are loud in their praises of the wonderful spectacle. True to its name, those who viewed it witnessed the birth of this glorious country as a united nation, following the horrors of the civil war which so nearly rent it asunder.

To see this great picture one lives through history as it was made by our forefathers.

"BIRTH OF A NATION" THRILLS BIG AUDIENCE

Most Stupendous of Motion Picture Productions Re-enacted Gettysburg Battle and Assassination of Lincoln Last Night at Auditorium—Film is of Necessity Sober and Sombre.

Easily the most stupendous dramatic and spectacular enterprise that the brain of man has yet visioned and realized, "The Birth of a Nation" that peer of motion pictures which thrilled city audiences for months was equally thrilling in its first production in Vineland last evening at the Auditorium. The engagement here ends with another production this evening.

Some of the "Facts About 'The Birth of a Nation'" are worthy of reproduction here in reviewing the gigantic film drama:

5,000 scenes, 18,000 characters, 3,000 horses. Approximate cost of production $500,000; cities built up and then destroyed by fire; the biggest battle of the Civil War re-enacted at Gettysburg; Ford's Theatre, Wasihngton, reproduced to the smallest detail for the Lincoln Tragedy; a series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000; Women's dresses used, 25,000 yards and Ku Klux costumes, 12,000 yards of cloth; Night photography of battle scenes, invented and perfected at cost of $5,000; Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches, thousands of fighters—"War as it actually is;" twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

The general character of "The Birth of a Nation," is of necessity sober and sombre. It represents a critical period in the history of the States. It pictures the times that "tried men's souls" and is not to be approached with levity. It is not a comedy, unless the word comedy be used as it was by Dante and Balzac. It is simply a truthful picture of the times it portrays, and there was little of a comic nature in those days. Yet there is comedy in D. W. Griffith's filmed spectacle, comedy of the most delicate sort but comedy nevertheless.

A typical Southern home is shown where all is of good cheer. War's alarms have not yet disturbed its serenity. A young Northern lad is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds there is pure comedy. A few months later they are destined to die on the field of battle, enemies, but clasped in each other's arms.

Then there is shown the young daughter of the old Southern family; almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister, and their guests. Later is seen her tragic end, when to save herself from a fate worse than death, she jumps to her death from a high cliff. Comedy that ends in tragedy, but comedy nevertheless.

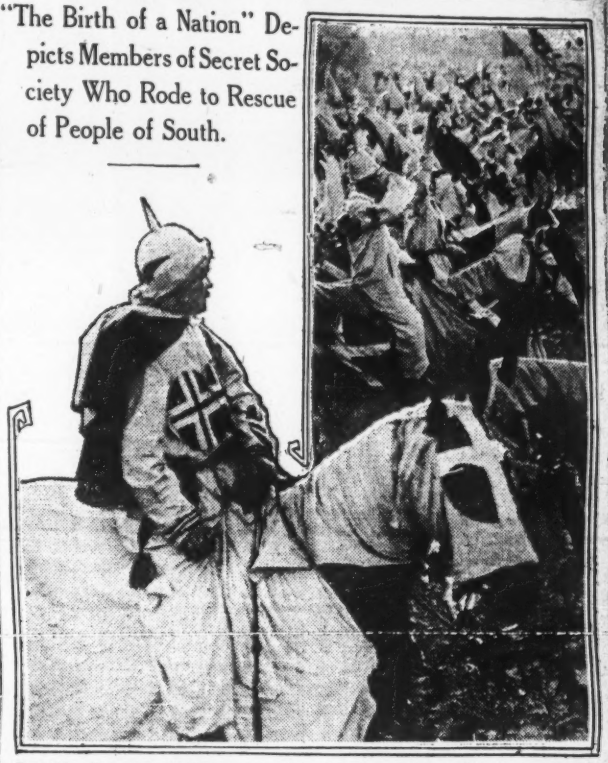
Again there is a scene in "the negro quarters" where the negroes are "showing off" for the amusement of the Northern visitors. They dance the shuffle, buck and wing, and other steps to the tune of "Turkey in the Straw."

When the Camerons are besieged in the cabin of two Union soldiers by a mob of frenzied negro soldiers, a time when tragedy looms over the scene like a dread spectre, the audience goes into convulsions of laughter when the faithful old negro mammy hits a negro soldier on the head with a billet of wood. And so through it all there are bits of the lighter shades of life in striking contract to the more sombre scenes. And that is what makes "The Birth of a Nation" such a truthful picture of the times, for tragedy follows comedy ever.

A large orchestra added realism to the film with its accompaniment.

Ghostly Garbed Ghouls of Ku Klux Klan Are Shown in Film

"The Birth of a Nation" Depicts Members of Secret Society Who Rode to Rescue of People of South.



Probably the most thrilling scenes in David W. Griffiths' spectacular production, "The Birth of a Nation," are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the South.

Secret societies organized for political ends are no novelty in history. There were the Jacobins in France, the Carbonari in Italy, and the Nihilists in Russia. In America there were the Know Nothings, who made their creed, "America for Americans." Somewhat like the Ku Klux Klan, the Vigilantes of California were organized to bring about law and order when the regular machinery of the law had broken down.

The Ku Klux Klan was organized as "an institution of chivalry, humanit, and patriotism.' In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning circle. This society was formed in Pulaski, Tenn., in May, 1866. The president of the circle was known as the grand cyclops; his assistant was the grand magi; the marshall was the grand turk; the treasurer was the grand exchequer, and the guards were termed lictors.

As the sorrows of the South under the baneful reconstruction acts began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because so many of the original members were descendants of Scottish clansmen. The fiery cross of the Scottish Highlanders was again used as a call to arms.

A similar order was started in Louisiana known as the Knights of the White Camelia. The shibboleth of both organizations was "The Supremacy of the White Race," and that has survived in the South to this very day. At first the Ku Klux Klan devoted their efforts to putting down disorder among the bad negroes. Generally all that was necessary was to play upon the credulity and superstition of that race. They would ride up to a negro's cabin in the dead of the night and one of the riders would call for a bucket of water, which he would drain to the bottom by using a concealed leather bag. He would then say that was the first drink he had had since he was killed at the Battle of Shilo. This is very effectively shown in "The Birth of a Nation."

SATURDAY, MAY 13, 1916
SUNBURY DAILY ITEM,
SUNBURY, PENNSYLVANIA

BIRTH OF A NATION IS SURE TO PLEASE

Demand for seats for the production of "The Birth of a Nation" at the Chestnut street opera house next Wednesday and Thursday are very encouraging and indicate that a capacity audience will be present at all performances and that it will be difficult to secure seats on the day of the show.

This is the greatest historical spectacle that has been produced by David C. Griffith and the reputation it gained as a marvelous work of art on its previous appearance in Sunbury this season has aroused the curiosity of men and women in all walks of life and the management assures the public that this production will be enhanced by even greater music.

Press

MAY 13, 1916.

The neighborhood theatres, as they are called, would have had a meagre season but for the existence of the famous film "The Birth of a Nation," which has been seen in many theatres about New York during the present season.

"Theatre managers," said one of them yesterday, "have no reason to complain of the moving pictures which do as much for them as this sensational film play has done. Many a time it would have been necessary for the so-called combination playhouses about New York to shut their doors had this film not been available. For two months at a stretch the combination theatres in Brooklyn relied on this picture play, and there were many weeks in which the New York theatres would have had to close had there not been this substitute for a combination.

"So many companies closed their tours after short seasons on the road that there were not enough plays to supply the combination theatres that were to present new pieces every week. As it was, some of the least satisfactory of the pieces sent on the road were kept alive by playing several engagements in the theatres. When the managers refused to accept return engagements from the booking agencies there was no alternative but to close or accept 'The Birth of a Nation.' So it would be ungrateful for managers to complain of that sensation. It has kept many a playhouse open this season."

SATURDAY, MAY 13, 1916
THE WILLIAMSPORT SUN

CAPACITY CROWDS TO SEE 'BIRTH OF NATION'

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles will be seen in one of its original productions at the Hippodrome beginning on Monday May 15 for three nights and three matinees. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicate that the pdayhouse will hold capacity crowds.

"The Birth of a Nation" tells by film and music the story of a nation reborn. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh radical policy to the stricken south; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and event pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallent clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-dooors, where Nature painted the backgrounds and army men directed the battle compaigns. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of war again sweetly harmonizing love's sighs and rapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of the southern whites sorely oppressed by the "servants in the Master's hall."—it fits the changing scenes of the story like a flowing, beautiful garment.

Among the distinguished principals are Henry B. Walthall, in the role of the clansman; Lillian Gisgas as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stonemen; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant respectively. George Seigmann as the mulatto lieutenant-governor of South Carolina; Walter Long as the renegade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

LEBANON DAILY NEWS
LEBANON, PA.

Birth of a Nation Return Engagement

A development no one would have believed possible a few years ago is seen in Academy of Music, Lebanon, of D. W. Griffith's "The Birth of a Nation" as a regular theatrical attraction playing to absolute capacity at a $2 scale. "The Birth of a Nation" is indeed more than a film, for nearly 100 persons are employed in the mechanical effects and the music during the unreeling of its 13,000 feet of celluloid; yet not a word is spoken from the stage during the two hours and three quarters' performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of Ku Klux Klan days with a love story based on Thos. Dixon's "The Clansman." The battle scenes, engaging thousands of combatants drilled with the well-known Griffith elan and realism, are particularly effective. After seeing it, some optimistic are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences. Certainly the "indoor drama" of the not henceforth hope to cope with the photoplay, so far as spectacular features are concerned. Thursday, Friday and Saturday, May 18, 19 and 20, with matinees daily starting Thursday.

CARLISLE, PA., SATURDAY

FAME IN DAY IS HER HISTRONIC EXPERIENCE

"Birth of a Nation" Intrdouces Mae Marsh to Stardom—Is Leader in Big Picture

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Opera House May 15 and 16 with a matinee Tuesday, is a prodigy of filmdom. In fact it would sound extravagant to quote the praises of her by the film experts who declare her to be the best "find" of the last 30 months in his wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear holding with the "merry, merry" was at last promised her. While waiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility could queen it in a palace or play a "biddy" in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit with the possible exception of Henry Withall, playing the hero, had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field, the chances are ten to one that he will mention her name. The ugly duckling is at last a swan! —Adv.

THE EVENING REPORT,
LEBANON, PA., MAY 13, 1916

Return Engagement of "The Birth of a Nation"

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation" at the Academy of Music proves that quiet refined comedy is a big laugh-maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the Hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed. "The Birth of a Nation" will be shown at the Academy of Music, Lebanon, Thursday, Friday and Saturday May 18th, 19th and 20th, with matinees daily starting Thursday.

WASHINGTON TIMES, SUNDAY, MAY 14, 1916.

"BIRTH OF A NATION" STAR

MERIAM COOPER.

WASHING[illegible] TIMES, [illegible]DAY, MAY 14, 1916.

Griffith Film Closing Local Theater Season at the National---Irvin Cobb Stories Dramatized by Bayard Veiller Into "Back Home" Comes to Poli's---Mary Shaw, in Bits from Shaw and Ibsen, Comes to Keith's

A MOST successful theatrical season is drawing to a close here in Washington. Although pictures, and local musical and dramatic events will be housed in the local major theaters, the retirement of the Griffith film to other fields will practically [illegible] the vale.

As long, however, as the Poli organization persists in presenting most engaging and late productions the chronic playgoer should no grieve.

This week the play founded on the Judge Priest stories which Irvin Cobb wrote for the Saturday Evening Post will be presented. Barnard Veiller who made the dramatization, has named it "Back Home."

Keith's offers Mary Page as the head liner this week. F. Y.

National: "The Birth of a Nation." Feature Film.

SEATS for the spectacular creation of D. W. Griffith, "The Birth of a Nation," at the National Theater continue to be sold a week in advance, although tomorrow will mark the beginning of the fifth of the phenomenal run of this great production.

"The Birth of a Nation" is so vital a production, and so historically illuminative that its appeal is universal. One contains an accurate idea of conditions prevailing in this country prior to the civil war, and through tremendous battle scenes, sees the significant changes leading to the bitter days of reconstruction, and to the actual making of a new nation.

As the picture is flashed upon the screen there is a wealth of illustrative melody from a symphony orchestra of thirty, and the impression that one takes from the theater is of a realistic presentation far surpassing one's own power of imagination.

The stirring tale of divided families and separated friends, which forms the story basis of the film, seems to possess unlimited power for eliciting the interest of spectators. Certainly it is the vehicle for the exhibition of a remarkably interesting series of pictures, all historically accurate, of the most critical period in the history of the United States.

Henry B. Walthall, Mae Marsh, Lillian Gish and Miriam Cooper are the principals in a cast of great merit.

SCENE FROM "THE BIRTH OF A NATION"

MAY 14. 1916.

DAILY STANDARD UNION:

TELLER'S SHUBERT.—With the two performances to-day at Teller's Shubert Theatre, "The Birth of a Nation," commences its last week in Brooklyn. The two performances next Sunday will positively be the last appearance of this famous film in this city. Just how popular this pictorial masterpiece has proved in the Bushwick section of this city is indicated by the fact that already some 60,000 people have attended the presentations of it at Mr. Teller's theatre, and this remarkable record of prosperity represents but a fraction of the enormous number of people who have witnessed the Griffith drama throughout the country. Both press and public everywhere have pronounced this film a real triumph in the art of the screen. The tremendous battle scenes, the thrilling encounters of the Ku Klux Klan, the great spectacular marches, the replicas of the most important historical events like the assassination of Lincoln and the surrender of Gen. Lee to Gen. Grant, are but a part of the dramatic story.

MAY 11. 1916.

BROOKLYN DAILY EAGLE

NATION FILM'S LAST WEEK

Picture Opens Final Week at Shubert Tonight.

With the two performances today "The Birth of a Nation" at the Shubert commences its final week in this city. The engagement will end next Sunday evening. In the four weeks that this screen drama has appeared at this playhouse it has been seen by some 60,000 people. In a year of more or less harrowing experiences for stage entertainments the Griffith spectacle has rolled up a country-wide attendance that numerically is almost unbelievable. Practically every large and small city in the country has had its engagement of this photoplay, and welcomed it with capacity audiences twice daily.

Nothing quite like its battle scenes, replicas of historical happenings, clash of interests and appealing love stories have ever been presented. Even the score of this film drama is remarkable for its wealth of good music.

MAY 14. 1916.

THE NEW YORK PRESS

Standard.

"The Birth of a Nation" will begin the last of its four weeks' presentation in the Standard Theatre to-night. Two showings are given daily, and the large audiences that have been attracted by the spectacle go to prove its tremendous drawing qualities.

Tribune Mon 1-4-16

BROOKLYN DRAMA.

"The Birth of a Nation" continues to hold the boards at Teller's Shubert Theatre.

THE WASHINGTON TIMES:

Birth of a Nation ~~Mexican War Pictu~~

SCENE FROM "A BIRTH OF A NATION" - National -

HENRY WALTHALL - National -

MIRIAM COOPER - National -

MARIAN COOPER IN "THE BIRTH OF A NATION" - NATIONAL

D.W. GRIFFITH DIRECTING A SCENE IN THE BIRTH OF A NATION.

WASHINGTON, D. C.,

SUNDAY, MAY 14, 1916.

THE CURRENT WEEK.

National—"The Birth of a Nation."

Had it not been for the daily matinees inaugurated at the National Theater when the engagement of "The Birth of a Nation" opened, it would have been impossible for the management to provide accommodation for the crowds clamoring for admission. It is hoped that through the continuance of these daily matinees in addition to the usual evening performances disappointment of those who have not yet seen this epoch-making film may be averted. Griffith lays stress upon his announcement that the spectacle will never be shown in any but the best theaters and at prices that prevail with high-class attractions. There will positively be no reduction of prices during the engagement in this city.

"The Birth of a Nation" is stupendous in every way. Eight months were spent in preparation of the spectacle. One of the high points in the presentation is in the graphic reproduction of the assassination of Abraham Lincoln in Ford's Theater at Washington. This representation of a tremendously vital happening is said to be as nearly accurate as it is possible to achieve after the lapse of half a century. The interior of the theater is an exact reproduction of the auditorium and stage of that historic playhouse and every action of Lincoln as he sat in a box to watch the play, "Our American Cousin," is as described in authoritative accounts of the tragedy.

The battle scenes that are pictured are a triumph of realism and for thrills there could be no more stirring activities than those of the Ku Klux Klan during the reconstruction period at the close of the civil war.

The story itself is founded upon Thomas Dixon's world-popular novel, "The Clansman," and there is thus a strong element of romance as well as delightful leaven of comedy. It is doubtful if there has ever been a more able cast of players than is seen in this production, and with its orchestral music the show becomes the greatest triumph in the history of the theater.

With the matinees tomorrow will begin the fifth successful week of the unprecedented run of this globe-girdling spectacle.

CARLISLE, PA., MONDAY, MAY 15, 1916

ONE SCENE IN "BIRTH OF A NATION" COST $25,000

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which will be shown at the Opera House, May 15 and 16, Tuesday matinee, he was confronted with a seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look southern. David Griffith handled this difficulty with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tones of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.—Adv.

MAY 15, 1916.

CARLISLE, PA.,

HALF MILLION IS COST OF BIG PHOTO PLAY

"Birth of a Nation" is Unique Spectacle—History Faithfully Followed in Making

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a two day engagement May 15 and 16 with a matinee Tuesday. The first-class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. Petersburg and Atlanta, Appomottox and Ford's theatre, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an emitome of scenes, incidents, characters, passions, and emotions of the whole great period from 1861 to 1870, the period occupied by the Civil war and reconstruction. Suggested by Robert Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the local theatre at every performance.—Adv.

CLEARFIELD, PA.
May 15, 1916

"The Birth of a Nation"

"The Birth of a Nation" is due for an engagement of two days at the Opera House commencing Monday, May 22, when D. W Griffith's mighty spectacle will be offered for the first time here. This is the great attraction which has broken all records in New York City and has also to its credit record runs in Boston, Chicago and elsewhere. It takes four cars to transport the big organization. In the story proper 18.000 people and 3,000 horses are seen. The story tells in thrilling detail the relationship that the rise and fall of slavery in this country bore tot he making of American history. It ist he great est achievement ever seen upon the American stage. Seats are now on sale.

A great Big Feature

"The Birth of a Nation" which will be presented at the OperaHouse House on May 22 and 23 is the most stupendous spectacle that has ever been presented to the public. It took over a year to make it and the cost was over 500,000 dollars. 18,000 people and 3000 horses were used in the various scenes which show all the decisive battles of the Civil War.

May 15 16
LEBANON PA
Times

BIRTH OF A NATION

The general character of "The Birth of a Nation", at the Academy of Music, Thursday, Friday and Saturday, Map 18, 19 and 20, is of necessity sober and sombre. It represents a critical peri d in the history of the States. It pictures the times that "tried men's souls" and is not to be approached with Levity. It is simply a truthful picture of the times it portrays, and here was little of a comic nature in those days. Yet there is comedy in D. W. Griffith's filmed spectacle, comedy of the most delicate sort, but comedy nevertheless.

A typical Southern home is shown where all is of good cheer. War's alarms have not yet disturbed its serenity. A young Northern lad is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds there is pure comedy. A few months later they are destined to die on the field of battle, enemies, but clasped in each others arms.

Again there is a scene in "the negro quarters" where the negroes are "showing off" for the amusement of the Northern visitors. They dance the shuffle, buck and wing, and other steps to the tune of "Turkey in the Straw".

And so through it all there are bits of the lighter shades of life in striking contrast to the more sombre scenes. And that is what makes "The Birth of a Nation" Such a truthful picture of the times, for tragedy follows comedy and

MAY 15, 1916.

THE GLOBE AND COMMERCIAL ADVE

"The Birth of a Nation" continues to be the attraction at the Standard, as does "Where Are My Children" at the Globe Theatre. This is the last week at these theatres, however. At the Forty-fourth Street Theatre "Ramona" remains.

MONDAY, MAY 15, 1916
PHILADELPHIA, PA.
GAZETTE AND BULLETIN

Theatrical

At the Hippodrome.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Hippodrome of three nights and three matinees today. There will be two performances daily at 8:15 and 2:30 p. m. Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York city where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles. It covers a wide range of American hictory and touches only the highest points of interest in the great events that led up to and terminated in the Civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of country roadside. The decisive battles of the Civil war are reproduced as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative.

MAY 14, 1916
SUNDAY STAR.
WASHINGTON, D. C.

Limitations of the Stage.—Mu might be said upon the subject of t limitations of the stage. It is a sma world with only three walls and an i different ceiling, a window or a door two, maybe as many as six doors, the modern farce is to be produc Withal a small confined circle so in mate by virtue of its having only th walls instead of four that of late theaters have been built with a sma capacity in order that the auditors m be in closer touch with the players.

The pulling down of one wall did secure quite the intimacy desired w the modern play of few characte Where there is a mob, a thous ways are devised for its exit but w but three or four players it is the m difficult thing in the world to get t on and off the stage. The auditor intimately acquainted with them watches their every move. And we have the limitations of the st The playwright has not had the field of the novelist or the story e until the coming of the phot As in the novel, the "cut-back" thing in the photoplay. This trick of dropping a character in midst of a situation, rushing b an earlier event and taking up a act of characters. Such a thing not be done in the legitimate dra time would have to tear down the wood work and the iron and the steel with the "cut-back" the limitations are fewer.

Then came "The Birth of a Nation." And here the stage is limitless, infinite There is no woodwork, no steel, no iron. The travail of a whole world being reborn is shown within three hours.

National.

At the National remains of the engagement of the D. W. Griffith spectacle, "The Birth of a Nation," at the National. This production has just completed its fourth week in this city, beating all records for length of run and for receipts. Seats for all of the remaining performances are on sale at the box office. The photoproduction will not be offered in this city again before next season.

There are many elements entering into the success of "The Birth of a Nation" apart from the perfection of its photography and the excellence of the acting shown in this highly dramatic and tensely human story. Among them is the illuminative orchestral score. This music, played by a large orchestra of the best musicians, includes folk tunes, dance measures, national anthems, old war songs, selections from the works of the greatest composers, and in addition some really notable compositions by Joseph Carl Breil, who synchronized the music and acting.

The players selected by Griffith for "The Birth of a Nation" include Henry B. Walthall, Mae Marsh, Lillian Gish, Mariam Cooper, Ralph Lewis, Wallace Reid, Mary Alden, Josephine Crowell, Spottiswoode Aiken and others, hold names among the devotees of film drama.

The wonderful battle scenes, filmed under Griffith's direction, never been surpassed in any screen presentation.

Poli Players Support Spoken Drama Week Given Over to Films, W the "Yellow Ticket." Morto Sensational Success. Griffith's Fi of Reconstruction Period to Shown for Two Weeks at Nation First Mexican War Pictures to Shown at Belasco.

"THE BIRTH OF A NATION" is at last in our midst, after h favored almost every other city with its presence.

It opens at the National Theater tomorrow night at for a run which is as yet indefinite, though at least two weeks have promised.

Comment on this film has been so extensive in the press that it is necessary to introduce it further. Opinions and impressions more m fold in number than there is space to speak of here, will be undoubt supplied by those who see the film. Elsewhere in this paper, a slight tempt has been made to give a few of the facts concerning the product and producer.

The Mexican war films which are to be shown at the Belasco The are said to be the first to be exhibited which give actual scenes fro regions which Villa has harassed.

In conjunction with the films, a lecture with pictures will be giv man L. Sper, an American Boy Scout, whose experiences in E said to be most interesting.

d by the Poli organizati

May 16/16
Carlisle Pa

THE EVENING SENTINEL

PACKED HOUSE SEES GREAT SHOW

Birth Of A Nation Attracts Valle Patrons

Before an audience that packed the opera house in Birth of a Nation was produced in all its spectacular and gorgeous features and it pleased all who saw it. Before the show began the doors of the gallery had to be closed. No more seats were sold. The orchestra adds a great deal to the enjoyment of the attraction. It plays splendidly and is a feature that probably could not be dispensed with. This afternoon another large audience saw the great production and this evening another large audience will gather. Manager Hitt of the opera house is deserving of the thanks of the community in general for bringing here this stupendous attraction and judging from the patronage his enterprise is appreciated. People of the valley towns as far west as Greencastle are among the ticket purchasers for the Birth of a Nation in Carlisle.

May 16/16

BROOKLYN DAILY EAGLE

WAR FILM STILL THRILLS

Griffith's Spectacle Begins Last Week at Shubert.

The "Birth of a Nation" began the second and last week of its latest showing in Brooklyn at the Shubert Theater last night, and judging by the well-filled theater, the film is far from being a played-out attraction as far as Brooklyn audiences are concerned. The film is of peculiar timeliness at present, picturing as it does the grim and sordid details of war in all their horrors. It presents a striking and forceful argument in favor of adequate preparation to prevent any unnecessary prolongation of a conflict at arms, if such a conflict should come.

The film, however, has one other justification for its continued appeal to the public—and that is its power of vitalizing for the mass of the public eras and events that would otherwise be appreciated in their full significance only by the students of our history. This film has done much to establish the contention of educators, that the moving picture is one of the great mediums of education devised in the Twentieth Century. Films like the "Birth of a Nation" are to the moving picture industry what the historical romances of Scott were to the novel—a combination of history and romance. And like the novels of Scott, films of this character will always have an appeal to the public, no matter how often repeated.

Brooklyn Citizen

MAY 16, 1916.

"THE BIRTH OF A NATION"

Is Now Playing Its Last Week at the Shubert.

D. W. Griffith's spectacle, "The Birth of a Nation," entered upon the third and last week of its run at the Shubert Theatre last evening, where it is being witnessed by large audiences. Despite the fact that this picture was shown at this house before, the theatre has been taxed to its utmost at every performance.

The picture, which depicts life in the South before and after the Civil War, is one of the most wonderful ever staged. The battle scenes are alone worth paying the admission to see. In the leading male role, Henry B. Walthall, the popular screen star, is seen to good advantage, while Lillian Gish is dainty and sweet in the leading female role that of a Southern belle. The rest of the cast is in the hands of capable players.

MAY 16, 1916.

THE NEW YORK PRESS

[illegible] other attractive features.

"The Birth of a Nation" is in its fourth and last week in the Standard Theatre.

May 16/16

GAZETTE AND BULLETIN.
WILLIAMSPORT, PA.

BIRTH OF A NATION DREW BIG CROWD

First Two Exhibitions Yesterday Were Largely Attended at the Hippodrome Theatre

Two large audiences witnessed the production of "The Birth of a Nation" at the Hippodrome theater yesterday afternoon and last evening. The afternoon show was well attended and last evening nearly every seat was occupied. The advance sale for today and tomorrow is unusually large, but the management stated that there are many choice seats left. Many people came here from out-of-town to witness this greatest of all motion pictures. The Epoch Producing corporation, of New York, under whose management this picture is being shown, carries with it a large orchestra of twenty pieces. The music during the three hours of picture was highly appreciated.

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation" has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificence besides this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 cavalry, 200,000 details the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his monumental effort in motion picture spectacle by "capacity" business first class prices in the principal theaters of the country. Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost 500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1870—the period occupied by the Civil War and reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a grandly epical quality of its own which stamps it as a masterpiece of genius.

THE EVENING LEADER
CORNING, N. Y.

TUESDAY, MAY 16, 1916.

BIRTH OF A NATION IS THE HEIGHT OF REALISM

"The Birth of a Nation," is worth $2 but you don't have to pay the top price to see it.

As a moving picture it isn't one. It is too real to be a picture.

There is one scene in it—the assassination of President Lincoln, that for sheer realism has never been equaled. You feel as though you were an eye witness of that crime—as though you could give the personal testimony of an eye witness.

As an exposition of experience some parts of the south were subjected to, immediately after the war—scenes based upon historic facts—it gives us in the north a vivid understanding of things that time and distance have cheated us of.

The music which accompanies every incident is in its way just as wonderful as the events filmed. You are swept through the riot of battle until you become a man with a musket yourself.

As an example of what war is—as an exponent of preparedness—"The Birth of a Nation" is more than a book, more than a sermon, more than an oration. It is the experience of war itself.

Every American citizen should see "The Birth of a Nation." It will be at Corning Opera House tonight and tomorrow matinee and night.

SUNBURY DAILY ITEM, Pa

COME TO BLOWS OVER "THE BIRTH OF A NATION"

Two congressmen came to blows following an argument over the suppression of "The Birth of a Nation" in a Washington hotel. A United Press despatch to The Item from Washington follows:

"Arguing over whether "The Birth of a Nation" should be suppressed, Representative Sam Nicholls, of South Carolina, and Representative Lehlbach, of Newark, N. J., came to blows night before last in a local hotel, it became known today.

"Nicholls, who is a young militia officer, admitted today that he had slapped Lehlbach, but said that the latter and he had fixed up their differences and are friends again."

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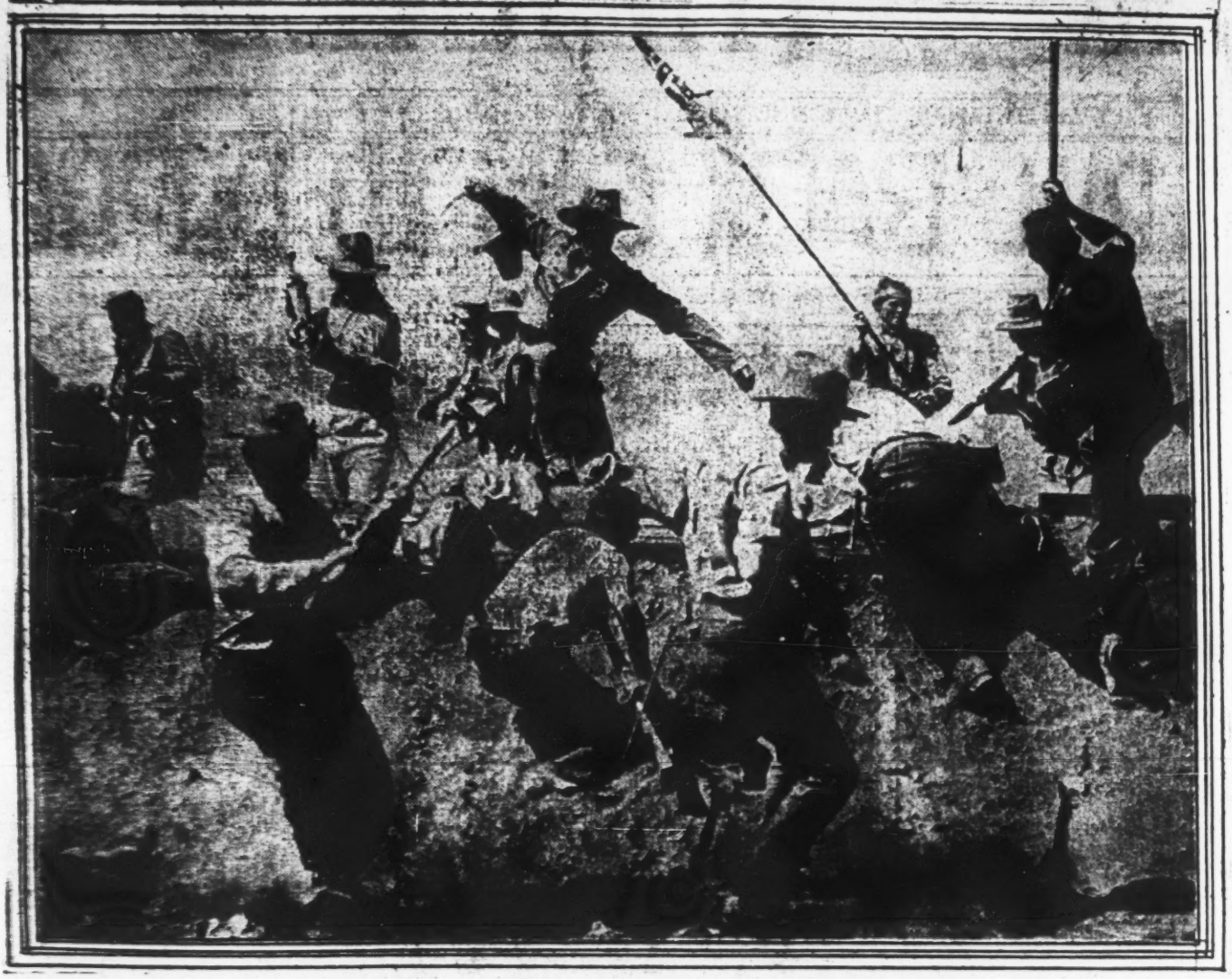
HISTORICAL FEATURES OF "THE BIRTH OF A NATION"



David W. Griffith, creator of the first 12 film show, "The Birth of a Nation," now at the National Theater, has given in that masterpiece the only theatrical representation of the surrender of Gen. Lee to Gen. Grant. The picture shows Grant and Lee in the Wilmer-McLean house at Appomattox. Grant is seen in fatigue dress, travel-stained, and Lee is in full dress, ready, as it were, for the historical painter.

"Gen. Lee," runs the story, "signed the papers by means of quill and inkstand he had borrowed from a young officer's kit, for, as it happened, there were no writing materials in the Wilmer-McLean home." This historical fact is for the first time brought out by Griffith in his play. Lee then handed the document to an aide, who placed it in Grant's hand. The two generals thereupon arose, met in the center of the room and shook hands. There have been several paintings of the historic scene, but never, it is believed, had a stage representation of the living figures and action been made before Griffith's putting it into the present play."

Griffith, by the way, is the son of Brig. Gen. Jacob Ward Griffith, who fought on Lee's side. It was in Louisville that the foremost motion-picture director of the country was born, fifteen years after Lee's surrender. The son took up acting as a profession and made his debut in a Louisville stock company conducted by Oscar Eagle, who is also prominent today in the motion-picture world. Afterward Griffith went to New York and found engagements as "juvenile." One of these was under the management of George H. Brennan, who was a newspaper writer in Boston twenty years ago, and who managed the company that appeared in the Dixon play, "The Clansman." It was this play in part that was used as the basis of "The Birth of a Nation."

But Griffith, it seems, was all the time straining to do big things. He wrote a play called "A Fool and the Girl," which James K. Hackett produced in Washington. But as success did not come, the restless Kentuckian turned to the newspaper field and wrote several short stories for the Sunday supplement of one of the New York dailies. The editor suggested to Griffith that some of his offerings would make good scenarios for the "movies." Griffith was impressed at the suggestion, "rattled off" a few photo-plays and waited for results. By the time two of them were accepted he was nearly on his uppers, and so the Biograph people, who were to produce the plays, gave the author a job at $5 a week, acting before the camera. This $5-a-week job was the making of Griffith, for by and by one of the Biograph directors fell sick, and Griffith took the sick man's place. Forthwith Griffith began to submit new ideas. He introduced the "close up" or enlarged portrait of the principal character in each scene—and you will see much of this in "The Birth of a Nation." He brought out the "cut back" or "insert," which visualizes the thoughts of the charcters. He specialized in the reproduction of classic stories. The company met the novelties with some misgivings, but Griffith's work spelled success, nevertheless, and before long he was the Biograph's chief director.

A year and a half ago he went over to the Mutual Film Company as director-in-chief, with a carte blanche contract. Today he is one of the most famous men in the motion-picture world and he is one of the three great producers who form the Triangle Film Corporation.

In Griffith's "The Birth of a Nation" there were over 120,000 feet of film when the cameras finished their work in the West and the South, but the process of selection, which plays such a telling part in these productions, has reduced this to about 12,000 feet. The spectacle, as it stands now, takes about two and three-quarters hours to present. The first presentations was given in Los Angeles. The pictures now are to be seen in a number of the leading cities of the United States and at every theater in which the spectacle may be seen there are crowds at each presentation.

porque son las cualidades ... "Rosario", riqueza ... y bellezas de dicción.

El asunto ... bien ... aunque ... el tercer cuadro se pueden hacer algunas objeciones; por ejemplo el olvido que tiene el protagonista por la vida de Rosario, desde que fué abandonada por él; en el segundo acto hay emocion y la exposicion, en el primero, tiene mas de pintoresco que de claridad. En la reduccion se han perdido algunos aspectos de la pieza—sobre todo en el diálogo—que justificaban la actitud de los personajes.

La interpretacion correcta y la señora Membrives evidenció sus buenas condiciones de actriz, sobre todo en una escena del segundo cuadro que arrancó aplauso unánime. El público salió satisfecho.

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ODEON

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Amalia Isaura

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Despues de haber escuchado anoche á Amalia Isaura en sus canciones epigramáticas, podemos decir que es esa artista renovadora del género que Repide hizo se llamara tonadilla, siguiendo antes á sus amores las antiguas canciones que á la ...dad. Estábamos un poquito fatigados de oir canciones rumánas y politanas con letras españolas, las traducciones, couplets de Lebert, de Mayol ó Fregson, mal adaptados. Y anoche Amalia Isaura ... letrillas antiguas, de Trillo, Cervantes, Figueroa, Breton de los Herreros, llenas de gracia y espíritu de tonadilla. Son canciones burlescas la mayoría.

El maestro Vives las ha musicado con verdadera devocion. No es su música esa de las coupleteras, música fácil al oido, de ritmo insistente, es un comentario á la letra, cuidado, para que la letra brille claramente; son juguetes lindísimos. Otros ya habia intentado esta clase de música, y en "Don Lucas del Cigarral" tiene trozos que son muy ...os.

Pero estas canciones necesitan un ...ento interpretativo como el de Amalia Isaura. De otro modo parecen monótonas y lánguidas. Hace falta matizarlas y subrayarlas ... por palabra, vivirlas intensamente, cantarlas con esa media voz ... esa dicción clarísimas que constituyen uno de los méritos de Amalia Isaura.

El triunfo fué completo. El público aplaudió con entusiasmo y hizo que se repitieran algunas canciones, entre ellas "La presumida", que es ... las que más gustaron.

ARTE NACIONAL

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La reunion que anoche se celebró en la Asociacion de la Crítica á iniciacion del señor García Velloso y celebrando el éxito de "Mamá Culebra", estuvo muy bien concurrida. Asistieron á la simpática fiesta de hermanamiento autores, críticos, literatos y buen número de artistas, entre ellos Amalia Isaura, Dell'Acqua, Lola Membrives, Parravicini, señora Rico, Aldo Toniu...

LILLIAN GISH, LA HEROINA DE "THE BIRTH OF A NATION"

La mas hermosa actriz del mundo cinematográfico interpreta el papel de protagonista en el gran espectáculo de D. W. Griffith

Mucho del entusiasmo que ha despertado "The Birth of A Nation", el grandioso espectáculo de D. W. Griffith, que empieza una temporada en el teatro de la Opera, el sábado próximo, se debe á la gentil manera de representar de la señorita Lillian Gish, en el papel de Elsie Stoneman, la heroina. La señorita Gish es una jóven de tipo rubio de la "aureola de oro", que se presta para la belleza fotográfica. Es singularmente graciosa y su carácter nunca pierde su interés y espiritualidad. Sus ojos delante de la cámara oscura, son singularmente expresivos y su manera de representar dice sinceridad así como verdadero encanto femenino.

Tal vez la más poética escena de todo el drama es aquella en que ella y Henry Walthall, desahogan el sentimiento de sus corazones por el medio de un antiguo símbolo de Venus, la paloma. No atreviéndose en este punto, por cortesía, á besarse, depositan sus cariños alternativamente al ave. Otra escena en la cual la señorita Gish desarrolla su exquisito encanto, es una en la que juega con un gatito con tanta gracia y significante acariciamiento, que el auditorio, invariablemente, experimenta una deliciosa impresion de simpatía. La señorita Gish contrasta fuertemente en "The Birth of A Nation" con la hermosa morocha, la señorita Miriam Cooper, que representa la otra heroina de la parte Sur de los Estados Unidos.

La pequeña heroina del Norte nació en el Norte, como la señorita Cooper en el Sud, su estado de nacimiento es el de Ohio. En su temprana juventud ella y su hermana Dorothy, tambien famosa en el mundo cinematográfico, vivieron en Missouri.

La señorita Gish, siendo casi niña, ganó fama en la escena como bailarina y formó parte en el ballet de una produccion de Sarah Bernhardt. Ha sido presentada al señor D. W. Griffith, productor de "The Birt of A Nation", por Mary Pickford.

El señor Griffith instantáneamente reconoció su talento y rápidamente la promovió de un papel á otro hasta que finalmente la hizo célebre en su papel actual de la heroina del Norte en el "The Birth of A Nation".

THE CLEARFELD PROGRESS,

EVENING, MAY 15, 1916.

ON THE SCREEN

"THE BIRTH OF A NATION"

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant aond Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging on "Lee's Surrender to Grant at Appomattox," one of his striking historical fac-simile scenes in Griffith's motion picture, "The Birth of a Nation," coming to the Opera house Monday and Tuesday, May 22 and 23. General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith, in speaking of such scenes recently, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricaljam." Seats now on sale.

THE WILLIAMSPORT SUN
TUESDAY, MAY 16, 1916.

"THE BIRTH OF A NATION"

That Williamsport is fortunate in being privileged to see "The Birth of a Nation," was the judgment of all who saw the first performance yesterday afternoon. In the first place it is the most spectacular thing ever achieved in film production. Words fail to describe such scenes as the burning of Atlanta, the meetings and the night rides of the Ku Klux Klan, and several of the battles which took place. They are simply magnificent, while the music played by a large orchestra adds to the interpretation of each picture.

Then too, there is another side to this picture. The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study, which he has made of the wider territory of events which the play covers, renders the production one of surprising educational value to those who were either young children or were still unborn during these years. A child can certainly learn more true history and get more atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill, than by weeks of study in the classroom. Some objection has been made at times by people of the colored race in regard to this picture. The criticism is made that it exhibits the negro in an unfortunate light, and that it is calculated to engender racial animosity. Rather it represents the negro not as he is now, but as he was in the days when he had just had the chains broken from him, and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it, and was as ignorant as a baby of how to use it. In fact it is a compliment to the negro of today, and when in closing we are informed of the thousands of these people who are in college, are found in all professions, in newspaper work, owning homes and farms, and ending with pictures of the wonderful Hampton College, then what they have accomplished in a short time is almost unbelievable.

The play is so stupenduous it is almost impossible to discuss each part. The reason for showing the picture is given as "the right to picture the dark side of wrong as well as the right side of virtue."

It is clearly stated that there is no desire to reflect on any race or people, that rather facts are given in order to open the eyes of all people. It is a strong protest against war, showing that war does not close with the ending of hostilities, but goes on and on for years, during the period of reconstruction. That men do not want to fight, that in their own hearts there is no bitterness, was shown over and over again, in these pictures. When pals, one fighting for the north, the other for the south die with their arms around each other, one realizes there is no enmity there. That war hits women is clearly shown. There is nothing thrilling in the pictures of war. It is depicted in its true light. The battle scenes, which Mr. Griffith depicts, are

LEBANON DAILY NEWS
LEBANON, PA.

LAST CHANCE TO SEE BIRTH OF A NATION

Tonight will be the last time Lebanon audiences will be given the chance of seeing D. W. Griffith's mighty spectacle, "The Birth of a Nation," which closes its sixth performance engagement at the Academy. Both balconies of the theatre were taxed to their capacity last evening, the seats being sold out early; there were however a number of very good seats to be had on the first floor, but for tonight there promises to be a full house.

Those who have seen this magnificent picture cannot find words to express their satisfaction with the wonderful display and admirable music that accompanies it, played by a symphony orchestra of twenty men, who seem to be a part of the play itself. They at all times assist in keeping the interest in the picture at the highest pitch and their work has come in for a big amount of the praise.

The picture is both instructive and interesting, and carries through it two of the prettiest love stories ever told; the love of a Southern girl and her brother for a Northern gentleman and his sister. The action of the play brings tears one moment and ripples of laughter, the next. All in all, it is generally admitted by all who witnessed it to be the greatest attraction of its kind ever shown here.

From the quiet and happy life of the country before the Civil War, one is carried on through the early days of the rebellion, through the great strife itself, showing some of the decisive battles, and Sherman's March to the Sea, and the burning of Atlanta. The tragedy of the death of Abraham Lincoln is next revealed in startling manner, not only his assassination, but the terrible consequences of his death, to the poor whites of the Southern States. From an historical standpoint the picture is even more wonderful than as a dramatic spectacle. All the reproductions, of famous doing during that period, that are attempted in this picture, seem to be exact according to history.

Perhaps the most interesting part of the production from a dramatic standpoint is the period it shows, following the declaration of peace between the North and South. The rebuilding of the Southern plantations and cities following the rebellion furnishes considerable fuel for thought and action. The formation of the Ku Klux Klan and their work is perhaps the most exciting part of the performance, assisted by the orchestra. Those who have not seen this picture should not fail to make a special effort to witness it for its last appearance here this evening. It is really the most wonderful picture of its kind ever attempted and well worth coming miles to see

EVENING REPORT, LEBANON, PA. MAY 1[illegible]

MISS MAE MARSH IN "THE BIRTH OF A NATION" AT THE ACADEMY

THE WASHINGTON POST
TUESDAY, MAY 16, 1916.

National—"The Birth of a Nation."

About five weeks ago there were whisperings and wagging of heads over the coming of "The Birth of a Nation." There was some opposition to its happening here, and some wiseacres predicted that such a thing would never come to pass. Opposition came principally from those who had never seen the production. Now it is said a hundred thousand Washingtonians have seen it, and no longer is there an opposing voice. People fear usually what they do not know; like the pickaninnies in "The Birth of a Nation," who take fright at the white children wrapped up in a sheet. The blissful ignorant are the conventional always—they hate a new twist in life, any old thing grafted upon a new stem.

Now when "The Birth of a Nation" comes again it will come upon rubber heels; there will be no opposing voice. It is now an old story. The blissful ignorant will be looking for other lands to conquer. And in the meantime this masterpiece in film art goes serenely on at the National, closing at that playhouse this coming Saturday night. Other attractions have come and gone at the other theaters, but this entertainment is still the vogue. For the wise ones who have not seen it a hint is sufficient. Go. To miss it is to give your neighbor the advantage.

THE WASHINGTON TIMES.
TUESDAY, MAY 16, 1916.

NATIONAL.

The record for continuous performance of a theatrical attraction in Washington has been broken by the Griffith spectacle, "The Birth of a Nation," which began its fifth week at the New National Theater yesterday. Apparently there is no diminution of interest if the size of the audiences which attended the two performances can be any measure.

The film spectacle seems to have unusual capacity for making people return to see it again and again. The big theme of the play and the mass of incident that go to make it up seem almost impossible to grasp at the first sitting, and persons who have seen it once return again to watch for and note particularly scenes that impressed them in the first performance, but which the rapid change of scene and incident made impossible to watch closely.

It is understood that the run of "The Birth of a Nation" will close on Saturday night, closing the season of the National Theater.

WASHINGTON TIMES.
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THE EVENING STAR.
TUESDAY, MAY 16, 1916.

New National.

"The Birth of a Nation," in its fifth and closing week, still commands interest at the New National Theater, where last evening the applause expressed the same interest at various stages of the big photo-production as that which marked the opening night. The drama is not always a rigidly faithful reflex of the truth of history, because the play must supply a thrill or a shudder here and there that strict truth might hardly justify, but there is much of truth in the photoplay pictures of the great war that ultimately brought a

TUESDAY EVENING, MAY 16, 1916
LEBANON DAILY NEWS, LEBANON, PA.

HENRY WALTHALL AS THE "LITTLE COLONEL" IN "THE BIRTH OF A NATION," AT THE ACADEMY, THURSDAY, FRIDAY and SATURDAY, THIS WEEK

WEDNESDAY EVENING, MAY 17, 1916.

FRANKLIN REPOSITORY, CHAMBERSBURG, PA.

BIRTH OF A NATION

Not Even Poor Imitation of History but a Wilful Perversion Says a Greencastle Writer.

Horace G. Kauffman, Greencastle, saw "Birth of a Nation" in Chambersburg and records his public protest in a long letter to the press, part of which we reprint:—

Soon after being graduated from Dartmouth College, Thaddeus Stevens left his home at Peacham, Vt., and went to York, Pa., where he was a teacher in an academy; later a student and then practitioner of the law. He was near Mason and Dixon's line and repeatedly saw fugitive slaves, like hunted rabbits, dart over that historic boundary, that "scar of honor across the brow of our country," only, perchance, to be taken into custody by the officers of the law and held for delivery back into the hands of their pursuing slave masters, their hope to reach Canada and freedom crushed, and their treatment on their return made cruel in the extreme. Fleeing from bondage under the stars and stripes, emblem of democracy, and attaining liberty under the banner of St. George, ensign of monarchy, was a contradiction in government and a travesity on justice in a republic over which the young attorney became increasingly incensed.

Later, when elected to congress, Thaddeus Stevens fought slavery with all the logic, satire and wit at his command, and without quarter, while at the same time he befriended individuals of the servile race wherever and whenever he could. When the slave oligarchy, having taken up the sword, had perished by the sword, the Great Commoner, who throughout the years of the war had been the leader of his party in congress, and of whom one can say that he leaned upon a cane, being lame, Mr. Lincoln leaned upon him, declared that the slave states, having taken themselves out of the Union upon their own initiative, should be received back into the family of loyal states only after they had been sufficiently reconstructed by adequate punishment. In this we know he was unnecessarily and unwisely harsh. And here, I take it, is the chief reason, at this late day, for this novelist of that one time misguided section of the Union to stoop to the ignoble task of slurring the character and damaging the reputation of the dead. I believe that such mendacity, conceived in the sin and born in the iniquity of sectional hatred that was fast passing into forgetfulness among all good citizens, then put forward under the guise of historical fiction and followed by a play for the moving-picture screen, on which the lies of the story are visualized, should be resented, and that they who resent it are doing a patriotic service.

In this case, I am further induced to assail this mendacious writer, who is willing to drag his country's history and the biography of a statesman

(Continued on Page Five)

ATTACKS BIRTH OF NATION.

(Continued from Page One).

down to the low plane of attempting to revive political prejudice and sectional hate, by the fact that Thaddeus Stevens represented in congress the district which included my birthplace, where I recall hearing my father, who knew Mr. Stevens personally, often speak of the Great Commoner, and always in terms of admiration and respect, as did all other abolitionists and Republicans there of whom I have recollection.

There were those, especially southern members of congress, who declared Stevens a dangerous radical and denounced him as a troublemaker because of the fight he made against slavery and the slave regime. Slander was sometimes his portion, as it was of other leaders of the time, including Abraham Lincoln. It must be said that Stevens dealt sledgehammer blows, that his argument was able and his invective bitter, and that he was as keen for vexing the slave-owing aristocrats as is an acid for an alkali.

But while Thaddeus Stevens is singled out for slur and innuendo, there are others of the north who are assailed and caricatured; none of the south. In the surrender at Appomatox, General Grant, with a cigar uptilted in the corner of his mouth, is represented in a swaggering attitude before General Lee. Yet we know that Grant did not take Lee's sword, that he offered 25,000 rations for the immediate use of the famishing Confederates, whom he permitted to take their horses to their homes, because, as he said, they would "need the horses to put in their crops." The assassination of President Lincoln is described as if it had been a bit of pretty stage play, instead of hideous and awful fact, with no word of condemnation for either the deed or the assassin, while the following chapter of the novel is entitled "A Nation in a Frenzy." The entire story is false and misleading from the standpoint of history, and so meager and puerile from the standpoint of literature, as to be unfit to be read. The book had but a limited sale.

Return Engagement of "The Birth of a Nation"

D. W. Griffith's mighty spectacle, "The Birth of a Nation" will be at the Academy three days, starting Thursday, May 18, as it is being given in New York and several other cities where it has made record breaking runs.

THE WASHINGTON TIMES: WEDNESDAY, MAY 17, 1916.

PLAYS A LEADING ROLE IN "BIRTH OF A NATION"

LILLIAN GISH.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer.

They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importing of the first African slave and it ends with the settlement of that question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife and the high lights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across bloodstained plains. The human note weaves in and through the entire thread and lends itself to the mightiest story ever unfolded. Seat sale now.

DUAL LOVE AFFAIR IN GRIFFITH FILM

"Birth of a Nation" Is Not All War and Turmoil and War's Alarms.

All is not war, nor war's alarms in "The Birth of a Nation," the Griffith spectacle now at the National Theater. All is not turmoil and confusion. There are two perfectly developed love stories during the action of the play; love stories that appeal more than do the average tales, to the grown-ups of this generation.

And it is because the lovers were contemporary with the fathers and mothers of the lovers of today, and one can see that the style of lovemaking has not changed with the years; its sweet song is sung in the same key and to the same accompaniment.

The first note of the song is heard by Margaret Cameron and Phil Stoneman before the call to arms has been sounded in the land, and all is serene in the little Southern home to which has come the young Northerner to visit his college chum. The haughty little Southern beauty wins his heart, and when he is summoned home to take his place in the great struggle that has begun between North and South, he takes with him the heart and troth of the beautiful Southern girl. It is years ere that troth can be plighted at the altar. In the meantime each passes through perils of war, but after the terrible days of Reconstruction are over and peace reigns supreme the couple finds happiness.

The love of the "Little Colonel" and Elsie Stoneman begins at the Army Hospital in Washington, where Colonel Cameron has been taken as a prisoner of war, apparently mortally wounded. He is brought back to health by the careful nursing of Elsie and falls a victim to her piquant charm.

And while no troth is plighted at the time between the little Northern girl and the Little Colonel, there is an understanding between them that when the fearful struggle that is separating the States, as well as lovers, is over, they will join their lives as their hearts are already joined.

Ball Room Seen in The Birth of a Nation At the Academy Thus Fri. and Sat. This Week Matinee Daily

THE EVENING REPORT, LEBANON, PA., MAY 17, 1916.

THE EVENING REPORT, LEBANON, PA., MAY 17, 1916.

BATTLE SCENE IN "THE BIRTH OF A NATION."

LEBANON PA. WEDNESDAY MORNING. MAY 17. 1916

THE BIRTH OF A NATION

The one great theatrical sensation of New York, Boston and Chicago. "The Birth of a Nation", will be presented at the Academy again on Thursday, Friday and Saturday of this week.

The first half of the D. W. Griffith spectacle unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the South, including the carpetbagger-negro excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and Gray, suggested by Thomas Dixon's "The Clansman". A complete metropolitan production is to be on view here. It comprises a company of 50 expert technicians, a complete symphony orchestra, and two baggage cars of effects. Seats now on Sale.

WASHINGTON TIMES WEDNESDAY, MAY 17, 1916

Elimination of Villain Would Destroy Drama, Says Griffith

Photoplay Producer Sends Frank Views on Censorship to Members of Congress.

RIDICULES PROPOSED LAW

Declares Captious Orders of Censors Would Destroy Art of the Picture.

David Wark Griffith, who is by way of being the most authoritive person in these United States regarding the production of motion pictures, declares that if the principles of censorship proposed in the national censorship bill before Congress, had been suggested for literature there would have been no Shakespeare, no Dickens, no Thackeray, no Dumas, no Cervantes, no Hugo, no Ibsen, and certainly no Maeterlinck.

Griffith is the author of an anti-censorship pamphlet which has, within the past two or three days, been placed in the hands of every member of Congress and most of the people who will have the most to do with the censorship legislation that is proposed.

The producer of "The Birth of the Nation" and a hundred other films uses sarcasm and keen analysis in his summing up of the evils of censorship and his prediction of what will happen. Books and newspapers will be the next to feel the weight of the humors of people whose business in life it is to attend to other people's business.

Advocates Talk Nonsense.

"It is painful to listen to the nonsense about censorship from the people who are behind it," Mr. Griffith writes.

"These people would not have us show the glories and beauties of the most wonderful moral lesson the world has ever known—the life of Christ—because in that story we must show the vice of the traitor Judas Iscariot.

"Had the modern censors existed in past ages, and followed out their theories to a logical conclusion, thewe would have been written no Iliad of Homer; there would not have been written for the glory of the human race that grand cadence of uplift called the Bible; there would have been no Goethe. There would have been no thrilling, beautiful dramas given us as the grandest heritage of the English-speaking race—the plays of Shakespeare.

Would Avoid Truth.

"According to the theory of the censors, the moving picture producers must slavishly avoid the truth, for fear of trending on the toes of races, politicians, and individuals.

"For example—the moving pictures dare not even hint the possibility of wrong conduct of the Democrats in Atlanta; of the Republicans in a Northern States; of the 'wets' in another vicinity; of the police in Chicago; of the Germans in Milwaukee; of the Irish in another community.

"Now, the same reasons which make a censorship of the printed press unconstitutional and intolerable to Americans, make a censorship of the pictorial press unconstitutional and intolerable.

Violates Constitutional Right.

"The theory of the constitutional guarantee, in brief, is this: Every American citizen has a constitutional right to publish anything he pleases, either to speech, or in writing, or in print, or in pictures, subject to his personal liability after publication to the penalties of violating any law, such as the law forbidding obscenity, libel and other matter legally unfit for publication.

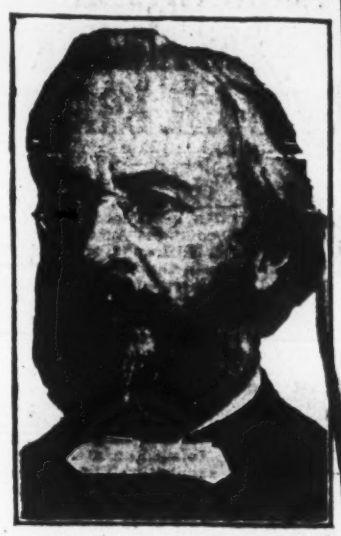
"But the distinction between this theory and a censorship is that a censorship passes upon and forbids printing a picture before publication, and so directly controverts the most valuable of all our liberties under the Constitution, which our fathers established for our guidance and our protection.

"If the pictorial press can be subjected to censorship by a mere act of Congress, then so can the printed press. And, of course, there would be an end, at once, to the freedom of writing and printing."

Aug. 13-16

LEBANON DAILY NEWS, LEBANON, PA.

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not [illegible] the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

THE EVENING STAR.
THURSDAY, MAY 18, 1916.

Birth of a Nation.

The patronage accorded Griffith's mammoth spectacle of photography, "The Birth of a Nation," has prompted the management to defer the close of the engagement until next week, when the final showing of the big photoproduction will be made at the New National Theater. This extraordinary photoproduction, with a record of five weeks already, has been so completely described that further details of it seem unnecessary. It blends historical events of the civil war with romance and incidents during the reconstruction period in a tensely interesting way.

WASHINGTON TIMES
FRIDAY, MAY 19, 191

TYPICAL MOTHER IN "BIRTH OF A NATION"

Josephine Crowell, As Mrs. Cameron, Idealizes Character, Says Critic.

"The Birth of a Nation" claims to have within its cast one of the few typical American mother roles, played by Josephine Crowell.

Now that Mother Day has just passed it is not amiss to speak of the stage Mother. Frequently she has had a place upon the stage, and recently she has come prominently before the public in "Madame X" and "Mother," plays which expressed the melodramatic and maudlin sentiment. There have been others, like "Kindling," where the maternal spirit or instinct was represented. Seldom has the modern stage seen the Spartan mother, or the selfish mother; rather it is the character which typifies the mother-love.

Shakespeare was not given to creating the mother character, he eschewed it rather. There is none of the mother in Juliet or Portia or Lady Macbeth. Though ideally poetical, Juliet and Portia, they cannot be associated with motherhood, while Lady Macbeth is the embodiment of ambition with none of the finer qualities which express the maternal spirit. One can hardly conceive of Lady Macbeth in the role of a mother. She would probably send her sons to the wars with much glee while Juliet would neglect her children for her husband and Portia would bring them up on the rule of three. None of these would typify the American mother, particularly the American stage mother.

Love and Sacrifice.

Here we like to have all that mother love and sacrifice mean emphasized. The selfish mother who exacts everything from the child until it is sixty years old, and gives it nothing after the age of six, has not been depicted upon the stage, and probably would not be greeted with favor by the American public. Here the grown-up boy likes to hear of the mother who gives her sons over to her country; open-handedly, freely and heroically.

It has remained for the photoplay to give us the ideal mother, the typical American mother. She is not of today a club woman with a nursery and all of its accessories. The author with a modern locale could not have brought out all of the finer qualities of motherhood.

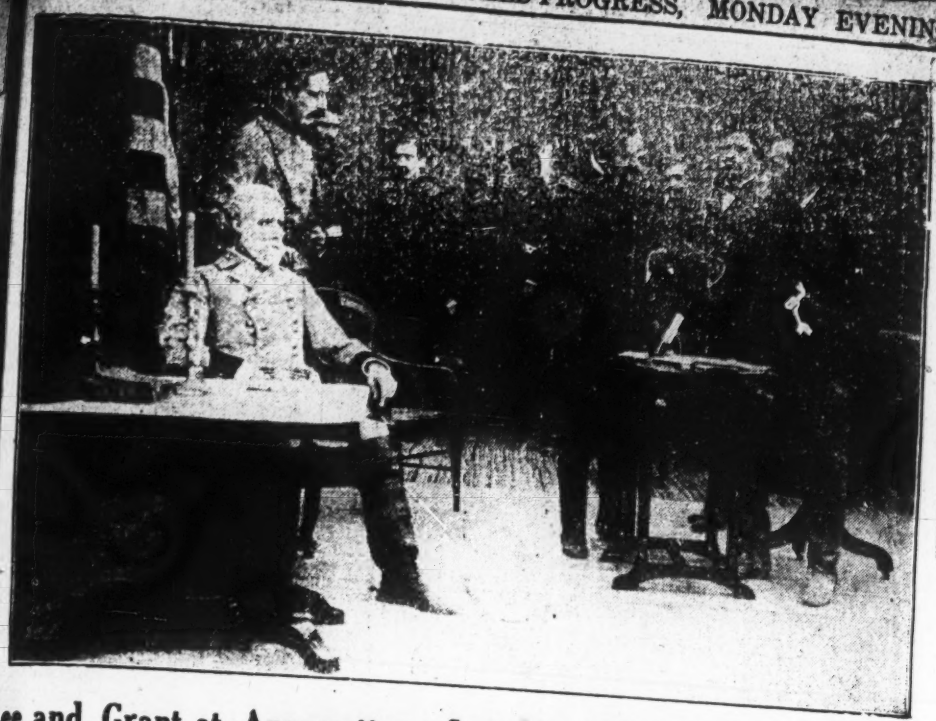
She is of the civil war times, when the mothers paid their toll. And in this mother we have the embodiment of sacrifice, the strongest virtue in a mother's breast. And she is a mother of the South, giving up not only her boys, but her home as well, and thereby exacting greater sympathy than the mother of the North, whose home was not sacrificed. This is Mrs. Cameron, in "The Birth of a Nation," played by Josephine Crowell and witnessed and known today by millions of people.

Speechless Anguish.

And no doubt she has demanded a sob from every one of these millions. Men have wept shamefacedly, and men have wept freely—there being only a difference in the method and the character—before her sacrifice. With all of its big tragic scenes provocative of heart sobs the pivot of sympathy is this Southern mother. The big scenes may lift you up and leave you spellbound, but your throat is dry; it is the simplicity of this mother, a mere twitch of the mouth, half-smile, half-sob, which gets you. And strange to say the potency of this character lies in its speechless anguish. Here is one character in the photoplay which would have been weakened had it been endowed with words. Here is a mother! Here is a character, the embodiment of sacrifice, all that a big mother should be, giving away the world itself—her sons—not freely, heroically, but with a half-smile, half-sob—in silent anguish. The world is chuck full of silent, sacrificing little women. Men know them. Hence the sobs over this Southern mother. Thanks to Griffith for her.

EVENING REPORT, LEBANON, PA., MAY 19, 191

MIRIAM COOPER IN "THE BIRTH OF A NATION" AT THE ACADEMY, FRIDAY AND SATURDAY, MAY 19TH AND 20TH.



Lee and Grant at Appomattox---Scene in "The Birth of a Nation"

Daily Public Spirit
Clearfield, Pa.
May 20, 1916

'The Birth of a Nation"

"The Birth of a Nation" is due for an engagement of two days at the Opera House commencing Monday, May 22; when D. W Griffith's mighty spectacle will be offered for the first time here. This is the great attraction which has broken all records in New York City and has also to its credit record runs in Boston,Chicago and elsewhere. It takes four cars to transport the big organization. In the story proper 18.000 people and 3,000 horses are seen. The story tells in thrilling detail the relationship that the rise and fall of slavery in this country bore tot he making of American history. It ist he great est achievement ever seen upon the American stage. Seats are now on sale.

SCRANTON TIMES.
SATURDAY, MAY 20, 1916

"THE BIRTH OF A NATION" RETURNS WEEK AFTER NEXT, WILL BE SEEN AT MAJESTIC

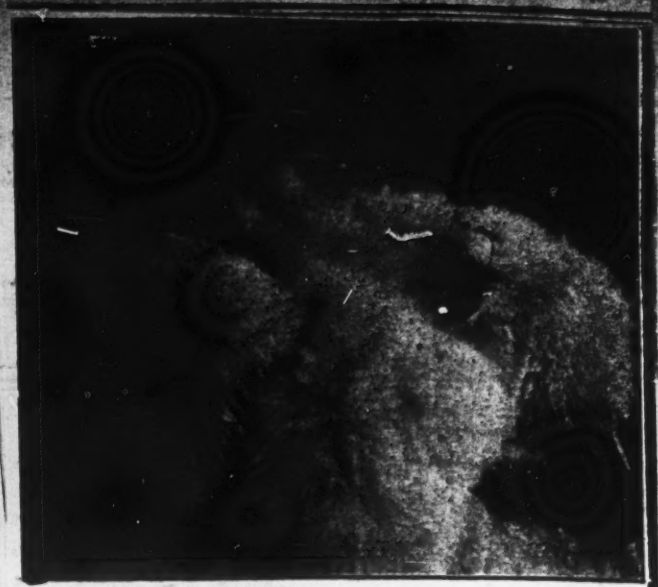
D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be seen at the Majestic theater for an engagement of one week, beginning Monday, May 29, with daily matinee, exactly as it is being given in New York and several other cities where it has made record breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written last upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies and with this framework they make these wonderful characters live again. They pass before your vision in a panorama of achievement [illegible] is startling [illegible] entire action ranges over three centuries. It begins with [illegible] of the first African slave and it closes with the settlement of that question in the freedom of the enslaved. But before this end is reached the mighty nation in the world passed through [illegible] strife and the high lights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across blood-stained plains. The human note weaves in and through the entire thread and lends itself to the mightiest story ever unfolded.

Seats for all performances will be placed on sale Thursday, May 25, at 9 a. m. Phone, 5226-J.

French Scene In D. W. Griffith's "The Birth of a Nation," Which Returns To the Majestic Theater for a Week's Engagement, Beginning Monday, May 29th, With a Matinee Daily.

Big Battle Scene In "THE BIRTH OF A NATION" Temple Theatre, St. Marys, 2 Nights, Friday and Saturday, May 26 and 27, Matinee Saturday.



Lillian Gish in "THE BIRTH OF A NATION", Temple Theatre, 2 Nights, Friday and Saturday, May 26 and 27. Matinee Saturday.

MAY 22, 1916.

CLEARFIELD, PA., MONDAY.

"The Birth of a Nation"

"The Birth of a Nation" is due for an engagement of two days at the Opera House commencing Monday, May 22, when D. W Griffith's mighty spectacle will be offered for the first time here. This is the great attraction which has broken all records in New York City and has also to its credit record runs in Boston, Chicago and elsewhere. It takes four cars to transport the big organization. In the story proper 18.000 people and 3,000 horses are seen. The story tells in thrilling detail the relationship that the rise and fall of slavery in this country bore tot he making of American history. It ist he great est achievement ever seen upon the American stage. Seats are now on sale.

THE CLEARFELD PROGRESS.

TUESDAY EVENING, MAY 23, 1916

"THE BIRTH OF A NATION" DRAWING CAPACITY HOUSES

D. W. Griffith's Mighty Spectacle Witnessed by Hundreds Last Night

Orchestra of Thirty Pieces Furnished Special Music Which Greatly Increased Effects—Full house Witnesses Play Again this Afternoon.

"The Birth of a Nation" the greatest moving picture play ever produced, was presented last evening in the opera house before a capacity house. Many residents of near-by towns were in attendance. The picture will be shown this afternoon and this evening and from the advance seat sale, it is expected that the house will be filled both times.

The play, which has met with such great success in all the larger cities of the country, surpassed all expectations of the audience last night. A orchestra of thirty pieces furnished music written especially for this picture which greatly increased the effects.

The picture is founded on Thomas Dixon's book "The Clansman" and is full of historical facts, giving the history of the south from many years before the civil war until the present time. It traces the development during the reconstruction period immediately following the Civil war, showing scenes where the Ku Klux Klan disperse the negro mob. A beautiful love story runs through the entire play.

DU BOIS DAILY EXPRESS
WEDNESDAY, MAY 24, 1916

"The Birth of a Nation," Monday and Tuesday, May 29 and 30.

Cavalry experts figure that the life of a horse in war times is about ten days. These high strung animals knock under to the nervous strain of battle. When D. W. Griffith was building his big scenes for "The Birth of a Nation" he used 3,000 horses. These were used in relays and each horse was given a two days' rest between times that it was used in the mimic warfare. In this way the producer was able to save all of the fine horses and not a fatality was charged up against the production. Returning to the Avenue theatre two days, Monday and Tuesday, May 29 and 30. Matinees daily. See adv. for scale prices. Seats on sale Thursday.

Adv-24-1t

WEDNESDAY, MAY 24, 1916.
THE SCRANTON TIMES.

AT MAJESTIC

"The Birth of a Nation" is due for an engagement of one week at the Majestic commencing on Monday next, when D. W. Griffith's mighty spectacle will be offered for the second time here. This is the great attraction which has broken all records in New York and has also to its credit record runs in Boston, Chicago and elsewhere. It takes four cars to transport the big organization. In the story proper 18,000 people and 3,000 horses are seen. The story tells in thrilling detail the relationship that the rise and fall of slavery in this country bore to the making of American history. It is the greatest achieevment ever seen upon the American stage.

down and all are welcome to join

THE SCRANTON TIMES,
THURSDAY, MAY 25, 1916.

AT MAJESTIC

A development no one would have believed possible a few years ago is to be seen in Scranton next week at the Majestic theater, with D. W. Griffith's "The Birth of a Nation" as a regular theatrical attraction playing to absolute capacity at a $2 scale. "The Birth of a Nation" is indeed more than a film, for nearly 100 persons are employed in the mechanical effects and the music during the unreeling of its 12,000 feet of celluloid; yet not a word is spoken from the stage during the two and three-quarter hours' performance. Mr. Griffith's photo entertainment combines a pictorial survey of Civil war history, and of Ku-Klux Klan days with a love story based on Thomas Dixon's "The Clansman." The battle scenes, engaging thousands of combatants, drilled with the well-known Griffith elan and realism, are particularly effective. After seeing it, some optimists are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences. Certainly the indoor drama can not henceforth hope to cope with the photoplay, so far as spectacular features are concerned.

THE TYRONE HERALD

"The Birth of a Nation."

David W. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," which will be presented at the Wilson on June 2-3, both afternoon and evening is that of making history live. He has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the north and the south.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story.

Eighteen thousand people were employed in taking the historical pictures. One sees Lincoln among his counsellors issuing the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the south in the throes of change, the carpetbaggers' excesses, and the famous rides of the K. K. K.

ST. MARYS, ELK CO., PA.
THURSDAY, MAY 25, 1916

"The Birth Of A Nation"

"The Birth of a Nation" brings forth D. W. Griffith's wonderful new art of pictorialized spectacle with music. The first half of the production which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the War between the States. The formation of the Confederacy; Lincoln's call for troops; Sherman's march to the sea; the battle of Petersburg; surrender to Grant; and the awful tragedy of Lincoln's assassination at Ford's Theatre, April 14th, 1865, live before the spectator of the Griffith Drama. In the second half the South's "Second Uprising"-this time against the carpet-bagger regime-is shown in a thrilling story of Reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron with the Northerner Elsie Stoneman, and that of the unionist Captain, Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Clansmen are staged with thousands of participants. Eighteen thousand actors and three thousand horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificient instrumental musical is played by a large orchestra of thirty musicians. At the Temple, Theatre, Friday and Saturday, May 26-27, Matinee Saturday.

The New York Times
TUESDAY, SEPTEMBER 26, 1916.

A KUKLUX STATUE.

Southern newspapers are debating with considerable warmth the announced intention of THOMAS DIXON to honor the memory of his uncle, Colonel MCAFEE, by erecting an equestrian statue on the Court House lawn in Shelby, N. C. Colonel MCAFEE was the original of Mr. DIXON's hero, "the Little Colonel," in his film play, "The Birth of a Nation." He purposes to portray the man he would honor in the uniform of the Kuklux Klan, and it is over this part of the plan that the discussion has been aroused. The Charlotte Observer declares that "it "would be hard to conceive of a statue "more grotesquely treated," and would have the Colonel clad in Confederate uniform. The history in which the Kuklux Klan played a part "belongs to the past," should be "stored in the archives as a sealed book." None but Southerners understand, or ever will understand, that history, and "the "erection of a statue of the class proposed would impose upon the people "of this and succeeding generations "the duty of perpetual explanation "and defense, a duty that might become irksome with the passing of the "years, and that might in the end be "repudiated."

The Montgomery Advertiser calls The Observer's position "ridiculous." Colonel MCAFEE's fame is that of "leader and organizer of the Kuklux," and virtually every Southern town has a statue to some Confederate officer; there would be nothing distinguishing about another such statue.

Kukluxism is an interesting phase of Southern civilization, an institution that rose up to do a definite thing, and disappeared when its purposes had been accomplished. It will live always in the lore of this people. * * * The Clansman's individuality should not be lost, but should be indelibly impressed upon the minds of this and coming generations.

Where Southerners take such opposite views, it may not be intrusive for Northerners to express opinions. The Advertiser's position seems to be the right one. If MCAFEE was famous as organizer of the Klan, that is the way he should be remembered, unless, indeed, his people are ashamed of the work in which he won fame and wish to remember only the work in which he was not distinguished above others. Largely because of Mr. DIXON's own labors, this generation is being taught to idealize the Klan. After the MCAFEES let go of it, it fell into the hands of scoundrels and committed many bloody and shameful outrages. In the beginning, however, it was an uprising like that of the San Francisco Vigilance Committee, for which no Californian will ever dream of apologizing. It was the uprising of Confederate soldiers against an intolerable tyranny. It was violent and lawless, but so was the San Francisco revolt; both were cases where civilization was prostrate under the feet of ignorance and vice. If the Kuklux afterward became the instrument of tyranny and crime, while the Vigilance Committee did not, it was because such an instrument always invites such a danger, and California was luckier than the South. It was with the better part of the Klan's history, its fight for the preservation of civilization in the South, that this soldier was connected; and if he is to be honored by a statue, it should be one that will recall his real work. It was, as The Advertiser says, a phase of Southern civilization which has passed. The Observer is perhaps too touchy. It is more the North than the South that has reason to blush at the name of the Kuklux Klan; that name recalls a time when men took the law into their own hands, but it recalls still more the unclean tyranny that forced them to do so; and of that tyranny the North has long repented.

ST. MARYS, ELK CO., PA.
FRIDAY, MAY 26, 1916

"The Birth Of A Nation"

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with evening's performance opens an engagement of two nights at the Temple Theatre, Matinee Saturday. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago, Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's Surrender to Grant and the awful tragedy at Ford's Theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising." this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron with the Northerner, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle and (it is estimated) no less than 200.000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures.

This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singirg behind the scenes. Somehow the old war time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistably real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henaberry as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Waltball, Lillian Gish. Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

THE SCRANTON REPUBLICAN
TUESDAY, MAY 30, 1916

"BIRTH OF NATION" SPLENDID AS EVER

Week's Engagement At Majestic Theater Opens Auspicious Lyceum Management.

"The Birth of a Nation!" How wisely that motion picture spectacle was named. How potent is its argument for patriotism, preparedness; how intensely it grips the interest of the spectators; and yet, how human is the story about which everything is developed. A large audience saw it on its return engagement to the city last night at the Majestic theater and from the interest displayed, it is certain to appeal to capacity houses at the theater for the remainder of its stay in Scranton. It will be presented as it was last night, with a superb orchestra of thirty musicians, and all of the interesting effects that lend so much attractiveness and so much force to the most forceful motion picture ever conceived.

It would seem casually that a goodly portion of the population had already witnessed "The Birth of a Nation". Yet that impression must be erroneous, for the gasp for breath at the tense moments in last night's production, the tears of the woman folks whose heartstrings are more easily touched, and the eager anticipation of the last moments proved conclusively that the spectators could not have seen this picture before.

To a large portion of the population, "The Birth of a Nation" is the most potential argument so far advanced for military preparedness. It visualizes and reveals to the eye the thoughts that heretofore have been strongly enough expressed, but no force con go with an argumentative speech to equal the visualization of the dire consequences to follow military unpreparedness. "The Birth of a Nation" will be at the Majestic theater all this week, with two performances today and matinees every day this week. The picture begins at 2.15 in the afternoon and 8:15 at night, and there is but one performance afternoon and evening.

MAY 30, 1916 THE CLEVELAND STAR, SHELBY, N. C., TUESDAY

The second half of "The Birth of a Nation" showing at the Shelby Auditorium Monday, Tuesday and Wednesday, is devoted to events of the Reconstruction which discloses the inner workings of the Ku Klux Klan is driving the carpetbaggers and blacks from politics in Carolina. The spectacle is a screen adaption of "The Clansman," written by Thomas Dixon, a Shelby native, and the royalties have made Mr. Dixon enormously wealthy.

TUESDAY, MAY 30, 1916.

THE SCRANTON TIMES.

"BIRTH OF A NATION" IS AGAIN SCORING BIG HIT

BEING SHOWN AT MAJESTIC THEATER, UNDER LYCEUM THEATER MANAGEMENT, ALL THIS WEEK.

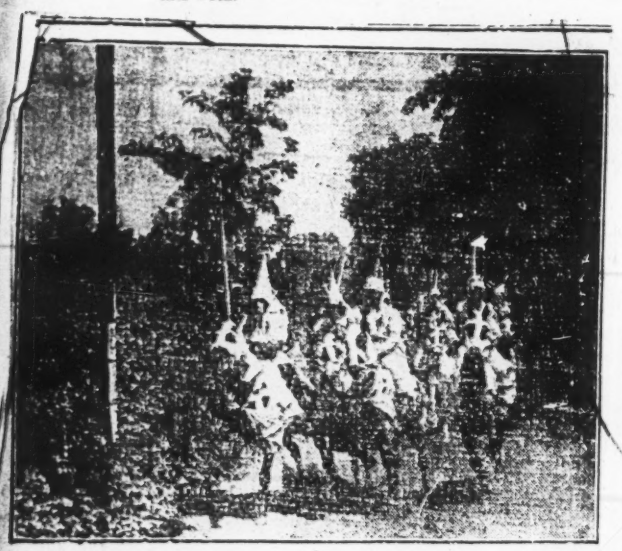
D. W. Griffith's mighty motion picture spectacle, "The Birth of a Nation," founded upon Thomas Dixon's celebrated novel, "The Clansman," is playing Scranton a return engagement this week. It is being shown at the Majestic theater, under the Lyceum management, where it opened with a matinee yesterday. "The Birth of a Nation," the same great film in every detail as that displayed to crowded houses at the Lyceum theater some months ago, can be seen at the Majestic for the remainder of the week. There are matinees very day at 2:15 o'clock, and the evening performances begin at 8:15 o'clock.

The Majestic theater has been renovated by the Lyceum management and it is one of the coziest playhouses in the city. Manager Edward Kohnstamm has had a new ventilating system installed, and the audiences at the performances yesterday afternoon and last night were not made the least bit uncomfortable by the warm weather.

But to get back to the great Griffith masterpiece, "The Birth of a Nation." There is not space enough to describe this wonderful photoplay. It is unquestionably the most stupendous dramatic pageant the brain of man has ever visioned and revealed. No less than 18,000 people and 3,000 horses participate in "The Birth of a Nation." A thrill sweeps the audience as the thousands of mounted clansmen in the wierd garb of the Ku Klux clan come dashing through the open country to fight for their brothers and sisters being outraged by another people in the south. And the great battle scenes stir the audience to a high pitch, especially when Henry Walthall, as "The Little Colonel," charges the Union forces with his little band of sons of the southland. No such battle scenes have ever been staged before.

A deep silence falls over the audience as John Wilkes Booth creeps up behind President Lincoln and assassinates him. This scene, taken in a building erected as an exact likeness of Ford's theater, where Lincoln was killed, is only one of the wonderful settings shown in "The Birth of a Nation."

And while the picture is being displayed a symphony orchestra of thirty pieces is playing appropriate music. Scrantonians who were unable to purchase seats for "The Birth of a Nation" when it was in this city before should not miss the opportunity given them this week.



Scene from "The Birth of a Nation" at the Avenue this afternoon and evening.

NEW YORK AMERICAN

MONDAY, MAY 29, 1916

programme rounded out the bill.

D. W. GRIFFITH'S master-picture "The Birth of a Nation," is playing a return New York engagement at the York Theatre, and is as popular as ever.

THE DU BOIS DAILY EXPRESS

MONDAY, MAY 29, 1916

"The Birth of a Nation" Tonight and Tomorrow, Matinee and Night.

One of the most effective minor scenes in "The Birth of a Nation" coming to the Avenue tonight and tomorrow, matinee and night, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Official hospital.

"I haven't known you long," says the little Confederate Colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands. Adv-29-1t

"The Birth of a Nation" Today.

Today is your last chance to see "The Birth of a Nation." Matinee at 2:15; evening at 8:15.—1

"The Birth of a Nation" Today.

"The Birth of a Nation" matinee today will start at 2:15. Prices 25c to $1.00. Evening at 8:15. Prices 25c to $1.50.—1

TUESDAY, MAY 30, 1916.

DUBOIS MORNING COURIER

"BIRTH OF A NATION" ON RETURN TRIP IS HIGHLY PLEASING

(Continued From Page 1)

the audiences to the greatest pitch of applause. Similarly when saddening effects of the war are shown in the homes where the womenfolks receive the news of the death of their loved ones many in the audience are moved to tears.

As stated before the picture is one that everybody should see at least once. It gives a person a new insight into events following the war of the rebellion and reconstruction days in Dixie. The battle scenes employ more people and are the most realistic ever filmed and there is a story of romance permeating the whole. In fact the picture contains something of every element that goes to thrill, instruct and amuse or set a person to doing some thinking as well as absorbing historical facts. The assassination of President Lincoln is shown with a fidelity of detail which is marvelous. It is claimed that the interior of Ford's theatre, the audience and Wilkes Booth's bloody act is pictured to exact realism.

Manager Way is to be congratulated on his enterprise in securing this grand production for the second time

TYRONE, PA.

THE WILSON THEATRE.

"The Birth of a Nation" Will Be Seen Here Next Week.

Grown up with underbrush and scrub pine is the spot that marks "the end of the war" when Gen. Grant and Gen. Lee, the opposing commanders, firmly clasped hands, and Grant said. "Let us have peace." There are few of the comrades still left who remember that bright, sunshiny day at Appomattox Court House, when the two generals flanked by other generals of their commands, went into the Wilmer McLean house and arranged the terms of surrender that meant the end of the war and the return of the citizen armies to their civilian occupations.

Out of the beaten track as it is Appomattox has fallen into ruin. The famous apple tree is now preserved only in memory and in the curtain cited so memorably by Roscoe Conkling in the Republican Convention of 1880. The quiet little county seat of Appomattox had slumbered in obscurity until April 8 1865, when it took its place in history, to be forever remembered in connection with the names of the great leaders of the Civil war and the end of the Lost Cause.

Few of the od houses are remaining in the little village Unlike other famous battlefields, there has been no effort to preserve the spot that marked the most important event of the great American conflict.

Because of this condition the lifelike reproduction of the surrender of Gen. Robert E. Lee to Gen. U. S. Grant at Appomattox Court House in David W. Griffith's, "The Birth of a Nation," is particularly interesting and valuable. The place is hallowed ground in the story of America and it is unpleasant to learn that fire and flood, vandal hands and public indifference and want of care have brought desolation to the spot whose name so appeals to both North and South, there united in lasting peace. It is to be regretted that this place of peace has not received the attention of those who have labored to erect monuments in historic spots. It is, therefore, all the more gratifying to know that Mr. Griffith has preserved for posterity such a faithful representation of one of the most momentous scenes in American history.

The village of Appomattox has nearly disappeared. Only three houses remain. Even those are badly warped, giving promise that they too will soon rot, and that weeds, followed by scrub pine, will soon hide their sites from view. Two of these houses have long been abandoned. The other is occupied by the large family of a small farmer, a stranger to that part of Virginia and unfamiliar with and apparently indifferent to the great memories of the county in which he lives.

At the time of the surrender the village had been reduced by four years of war to a ramshackle crossroads hamlet. A cluster of dwellings, mostly of wood, a livery stable and a store or two were built around the sleepy court house square The court house was burned down twenty years ago, and to-day the desolate court house square is but a place of ashes, charred plaster and shattered bricks.

"The Birth of a Nation" with its famous orchestra of twenty-four musicians will be presented in all its grandeur at the Wilson theatre for four performances starting next Friday afternoon. The engagement in Tyrone will be its first presentation at popular prices, the scale of seats ranging from 25 cents to one dollar.

Seats Now Selling for "The Birth of a Nation."

Seats are now on sale for the entire four performances of "The Birth of a Nation" at the Wilson on next Friday and Saturday. As this will be the first presentation of Griffith's wonderful picture at less than a two dollar scale of prices, no doubt the theatre will be filled to capacity at all four performances. The management of "The Birth of a Nation" does not permit telephone orders to be taken or seats laid aside. Mail orders will be filled in the order of their receipt, when accompanied by a remittance. The prices of admission are: Lower floor, seventy-five cents and one dollar; balcony, twenty-five, fifty and seventy-five cents A matinee will be given both days.

THE SCRANTON TIMES
WEDNESDAY, MAY 31, 1916.

"BIRTH OF A NATION" ATTRACTS GREAT CROWDS TO MAJESTIC

D. W. Griffith's Masterpiece Proving a Remarkable "Repeat."

Thousands of devotees of the movies in the city and valley have viewed D. W. Griffith's gigantic spectacle, "The Birth of a Nation," yet there is no diminution in the size of the audiences that are witnessing the masterpiece which is being staged at the Majestic theater all this week. Memorial day brought out capacity houses, afternoon and evening.

"The Birth of a Nation" is easily the biggest film affair ever produced. Its success has been tremendous, the picture being called upon to play return engagements in many parts of the country. As an added attraction an orchestra of thirty pieces plays appropriate music while the thousands of fe[illegible]ilm are being shown.

In making this world-famous movie, Mr. Griffith spared nothing in the way of expense. Half a million dollars were expended in the hiring of the thousands of people who participated in the production. The scenes depicted carry one back to the sixties, the most trying days of the republic. Events of that period are faithfully reproduced. "The Birth of a Nation" is to be seen at the Majestic, matinee and night, every day for the balance of the week.

THE SCRANTON REPUBLICAN.
WEDNESDAY, MAY 31, 1916

NEWSBOYS TO SEE BIRTH OF A NATION

Republican Carriers to Attend Majestic Theater Thursday Night and Friday Matinee.

The Scranton Republican carriers, are to witness a performance of "The Birth of a Nation," now being presented at the Majestic theater on Penn avenue, which playhouse is now under the direct management of the old Lyceum theater. Arrangements for this treat for the newsboys have been completed by the management of The Republican.

The carriers will be entertained at the Majestic, Thursday night and Friday matinee, these two performances beoing designated on account of the great number of carriers of The Republican who intend witnessisg "The Birth of Nation." Those carriers who desire to go Thursday night, are requested to get in touch with their branch manager, who will let the circulation manager know by Thursday noon.

As during the first presentation of the photoplay in this city some months back, "The Birth of a Nation," is attracting equally as large audiences. At both performances yesterday packed houses were the order. The film's fascination for masy local theatergoers has been so great, that they have witnessed the production two and even three times.

Thursday night and Friday matinee will be big days for The Republican newsboys in this city, who have been anxious to view the picture, and now that their hopes have been realized are anticipating a big time.

THE CLEVELAND STAR, SHELBY, N. C. TUESDAY, MAY 30, 1916

CONFEDERATE VETERANS LEAVING FOR THE [illegible]
In this scene in "The Birth of a Nation" which is showing at the [illegible] ning Monday night, the symphony orchestra of 25, carried by the [illegible] heard in the South since the early sixties.

The Following Notice was Clipped from

YORK THEATRE
116th STREET
Near Lenox Avenue

COM. MONDAY MAT., MAY 29
TWO WEEKS
Twice Daily 2.15 8.15
Incl'g Sundays

D. W. GRIFFITH'S
GIGANTIC SPECTACLE
SYMPHONY ORCHESTRA OF 30

All Matinees
25c 50c

EVENINGS
Entire Balcony and 500 Orchestra Reserved
50c

THE BIRTH OF A NATION

Also Seats at 25c, 75c & $1.00

302

THE SCRANTON TIMES, THURSDAY, JUNE 1, 1916

"THE BIRTH OF A NATION" FILLS TIMES NEWSBOYS WITH GLEE

Famous Motion Picture Is Drawing Packed Houses At Majestic Theater.

No audience ever attending a performance of "The Birth of a Nation" applauded more vociferously than the crowded house that witnessed the film production in the Majestic theater last night. The occasion was the first of the two outings provided by The Times for its carriers and proved a thoroughly enjoyable treat for the many boys who filled a good portion of the house. Last night was central city newsboys' night, while tonight The Times will entertain the carriers from the West Scranton and Petersburg sections.

The stirring rides of the Ku Klux Klan, together with the inspiring scenes of battles of the Civil war, with Old Glory always leading to victory, proved more than the youngsters could quietly endure. On nearly a dozen occasions the carriers got to their feet and made the house tremble with their shouts, applause and stamping of feet. The scenes were more than inspiring and forced many of the grownups to forget the staid dignity that comes with years and join heartily in the shouts and stampedes of the youngsters.

As has proved the case in every city where this picture has been shown, the performances of yesterday in the Majestic brought capacity attendances. Manager Edward Kohnstamm has announced that new attendance records promise to be made this week, as the demand for tickets is just as great as the demand which greeted the picture on its first presentation in this city. The picture will be shown twice daily for the remainder of the week. The photoplay in itself needs no introduction, as no picture ever presented in the United States has aroused the interest and discussion that this one has. To miss it is really to leave out one of the treats of the modern day.

Times Out-of-Town Carriers.

The out-of-town carriers are to attend the performance on Saturday night, and we want them to call us on the phone or drop postals immediately so that we may get seats reserved for them.

THE SCRANTON REPUBLICAN, THURSDAY, JUNE 1, 1916

BIRTH OF NATION FOR BOYS TONIGHT

Republican Carriers to See Stirring Photoplay As Guests of the Management.

Carriers of The Scranton Republican to the number of several hundred will attend tonight's performance of "The Birth of a Nation," at the Majestic theater, as the guests of The Republican management. A like number, or those who cannot arrange to see tonight's performance will attend the matinee tomorrow, Friday.

Circulation Manager Fred I Cook declared yesterday that the carriers who desire to attend tonight's performance of the famous photoplay should inform their branch managers of their choice before noon today, so that the branch manager can inform the home office also before noon.

Mr. Cook said that carriers from out-of-town, should be sure to communicate with him before noon today, if they wish to attend either tonight's performance or the matinee tomorrow. The newsboys are being allowed their choice of what day they wish to see "The Birth of a Nation."

The stirring battle scenes, the wild ride of the "Ku Klux" clan and Sherman's March to the Sea, all so historically portrayed in "The Birth of a Nation," will delight the youngsters.

All of the carriers yesterday when informed of The Republican's announcement that they were going to give the newsboys a treat, were wild with delight. Needless to say enthusiasm will run high during tonight's performance, with the audience augmented by the large number of sturdy youngsters, carriers of The Republican.

THE DAILY POTTSTOWN LEDGER, THURSDAY JUNE 1, 1916

Grand Opera House—"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Grand Opera House, June 5, 6 and 7, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the Reconstruction of the South land. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a Brigadier General of the Confederate Army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theatre were swept away for Nature was Mr. Griffith's stage. Panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes of splendor.

THURSDAY, JUNE 1, 1916.

THE LOCK HAVEN EXPRESS.

WHY YOU SHOULD SEE "THE BIRTH OF A NATION."

B—"It is a brilliant, vivid, stirring masterpiece."—Rupert Hughes.

E—"It will take the whole country by storm."—Booth Tarkington.

C—"In the short space of three hours the audience sees, hears and feels a period of fifteen years."—Rev. Father John Talbot Smith.

A—"I know it is true, because I have lived through the actual realities."—Rev. Dr. Thomas B. Gregory.

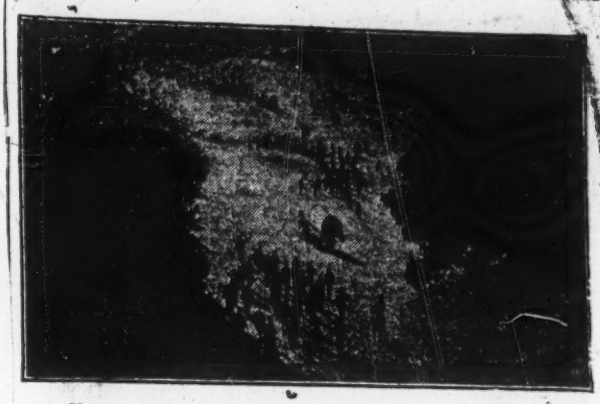
U—"Never before has such a whirlwind combination of story, spectacle and tense drama been unrolled."—N. Y. Eve. Sun.

S—"It is worth $5 a seat."—C. F. Zittel, N. Y. Eve. Journal.

E—"It is history vitalized—History by lightning flash. Go to see it because of the wonder of the pictures themselves, and finally, go to see it because it will make a better American of you, for out of the baptism of blood of the Civil war was born the new nation, one and invisible."—Dorothy Dix.

Martin Theatre, Lock Haven, two nights, beginning Wednesday, June 7. Matinee Thursday. Seats now selling. Night, 25c to $2; matinee, 25c to $1.

THE EVENING CHRONICLE—JUNE 1, 1916.



Sherman's march to the sea. Scene from Griffith's massive photo spectacle "The Birth of a Nation."

POTTSTOWN NEWS, THURSDAY MORNING, JUNE 1, 1916

Society Drama at Hippodrome.

Movies reveal many an interesting story, but back of them all are many incidents which occur in the studios that never come to light. Mme. Bertha Kalich, star in "Slander," a William Fox production which comes to the Hippodrome today, nearly fainted in the studio when someone shouted, "Shoot her in the back." This was not a criminal injunction, or incitation to murder, but merely a director crying for his cameraman to keep turning the crank as Madame walked away from the camera.

In offering Bertha Kalich in her first great motion picture drama, William Fox feels confident of the unusual merit of the star, an opinion on which agree America's leading critics. Countrywide comment favors this great Jewish artist who by hard work and sheer genius has risen to the foremost among stage folk. Speaking of her abilities as a screen artist the San Francisco Call-Post says: "Bertha Kalich is the sort of actress that captivates and touches the heartstrings in the melodrama roles without overdoing it." "Slander," the production at the Hippodrome today is a powerful society drama that every woman should see and every man should study.—Advertisement.

Griffith's "Birth of Nation."

D. W. Griffith's master production "The Birth of a Nation," will be the attraction at the Grand Opera House commencing a three-day engagement next Monday, June 5.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American History ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story.

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Sandalwood oil supply comes-pain

Scranton Republic June 1, 1916

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AVOCA

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WEDNESDAY, MAY 31. 1916.

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THE CLEVELAND STAR, SHELBY, N. C. TUESDAY, MAY 30, 1916

VOL. II. NO. 14
REFLECTIONS
"With Malice Towards None and Charity For All"

[illegible] Newspaper
of Upper Manhattan, New York City
217 WEST 125th ST., NEW YORK, N. Y.
TEL[illegible]GSIDE

YORK THEATRE TO SHOW "BIRTH OF A NATION"

Monday afternoon, May 29, the famous cinema spectacle, "The Birth of a Nation," will commence a two week's engagement at the York Theatre. Performances will be given twice daily, including Sundays.

The success of this film epic is more than national in scope, for in Canada and England, as well as in this country, its patronage has reached the most amazing figures. No theatrical production of any country or century has given as many performances in 12 months as "The Birth of a Nation" has, or has been seen by as many people. Without question, it is the most widely discussed play of modern times. In every city where it has appeared, the small cities as well as the large ones, such as Boston, Philadelphia, San Francisco, St. Louis, Pittsburgh and Los Angeles, it has established, as it did in this city, a new record for number of consecutive performances given and length of stay. Everywhere crowded houses feature its engagements. In the theatrical world it has made history and demonstrated the fact that it is more popular than the greatest English-speaking star or the most successful production of the spoken drama; presentations of it are now being given in Sidney, Australia, Buenos Ayres and Argentine.

War as it really is—as it has never before been shown on any stage, is pictured in "The Birth of a Nation." The drama is crowded with reproductions of historical scenes—there are intimate views of Lincoln, Lee, Grant and other celebrated figures; Sherman's march to the sea, the burning of Atlanta and the assassination of Lincoln are but incidentals of its thrilling, convincing and realistic dramatic story. The production that will be seen at the York will be exactly the same as the one that made the record theatrical run at the Liberty Theatre, including a symphony

In "The Birth o[illegible]g Next Monday

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The stirring rides of the Ku Klux Klan, together with the inspiring scenes of battles of the Civil war, with Old Glory always leading to victory, proved more than the youngsters could quietly endure. On nearly a dozen occasions the carriers got to their feet and made the house tremble with their shouts, applause and stamping of feet. The scenes were more than inspiring and forced many of the grownups to forget the staid dignity that comes with years and join heartily in the shouts and stampedes of the youngsters.

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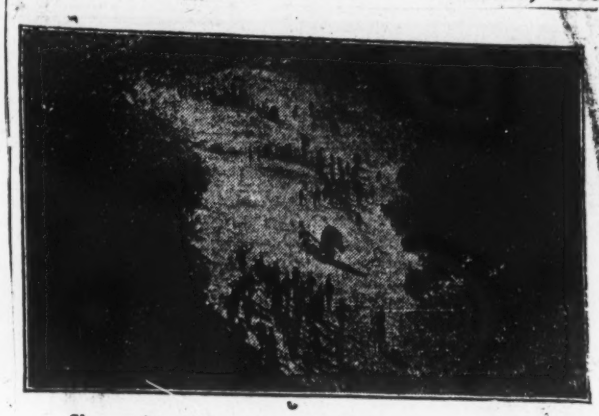

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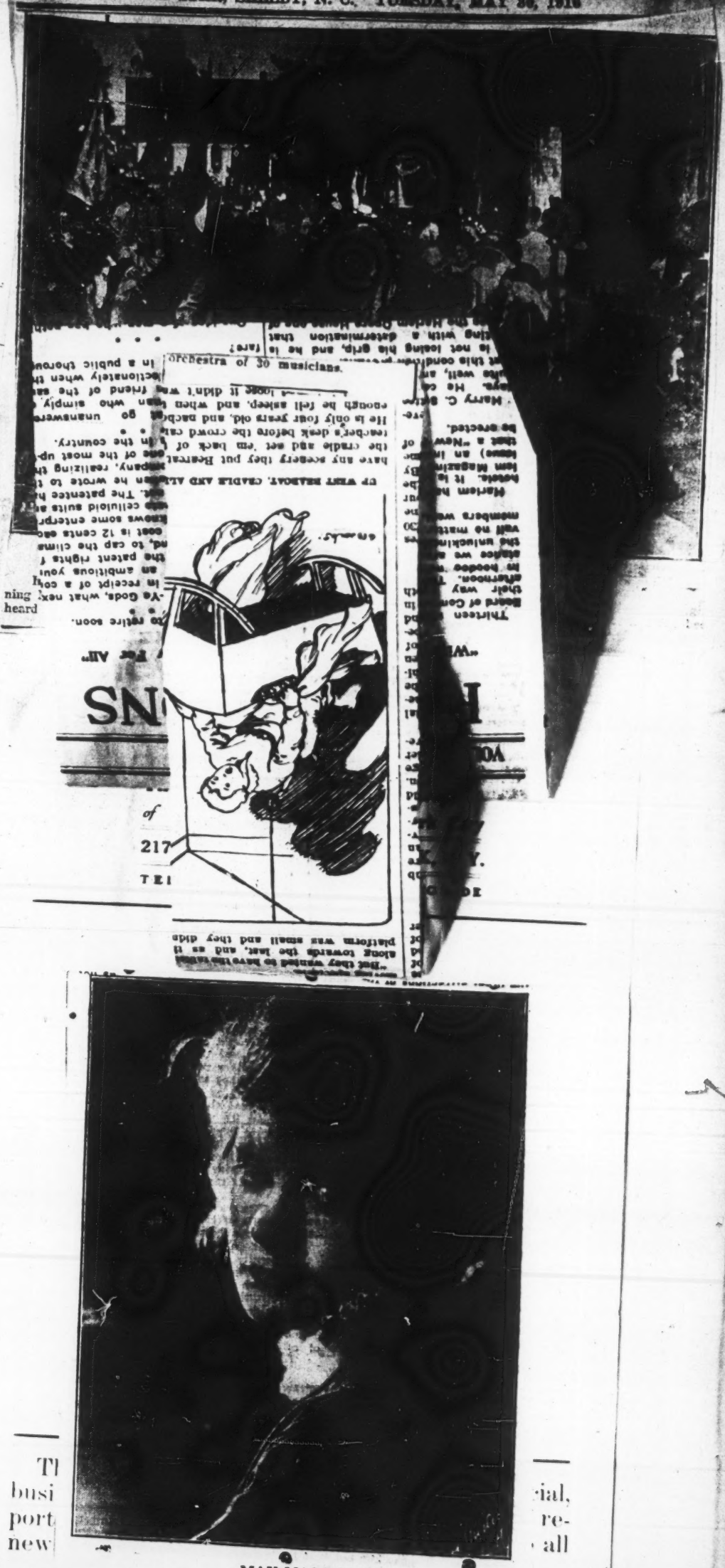

MAY MARSH
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Thousands of devotees of the movies in the city and valley have viewed D. W. Griffith's gigantic spectacle, "The Birth of a Nation," yet there is no diminution in the size of the audiences that are witnessing the masterpiece which is being staged at the Majestic theater all this week. Memorial day brought out capacity houses, afternoon and evening.

"The Birth of a Nation" is easily the biggest film affair ever produced. Its success has been tremendous, the picture being called upon to play return engagements in many parts of the country. As an added attraction an orchestra of thirty pieces plays appropriate music while the thousands of fe[illegible] film are being shown.

In making this world-famous movie, Mr. Griffith spared nothing in the way of expense. Half a million dollars were expended in the hiring of the thousands of people who participated in the production. The scenes depicted carry one back to the sixties, the most trying days of the republic. Events of that period are faithfully reproduced. "The Birth of a Nation" is to be seen at the Majestic, matinee and night, every day for the balance of the week.

THE SCRANTON REPUBLICAN.

WEDNESDAY, MAY 31, 1916

NEWSBOYS TO SEE BIRTH OF A NATION

Republican Carriers to Attend Majestic Theater Thursday Night and Friday Matinee.

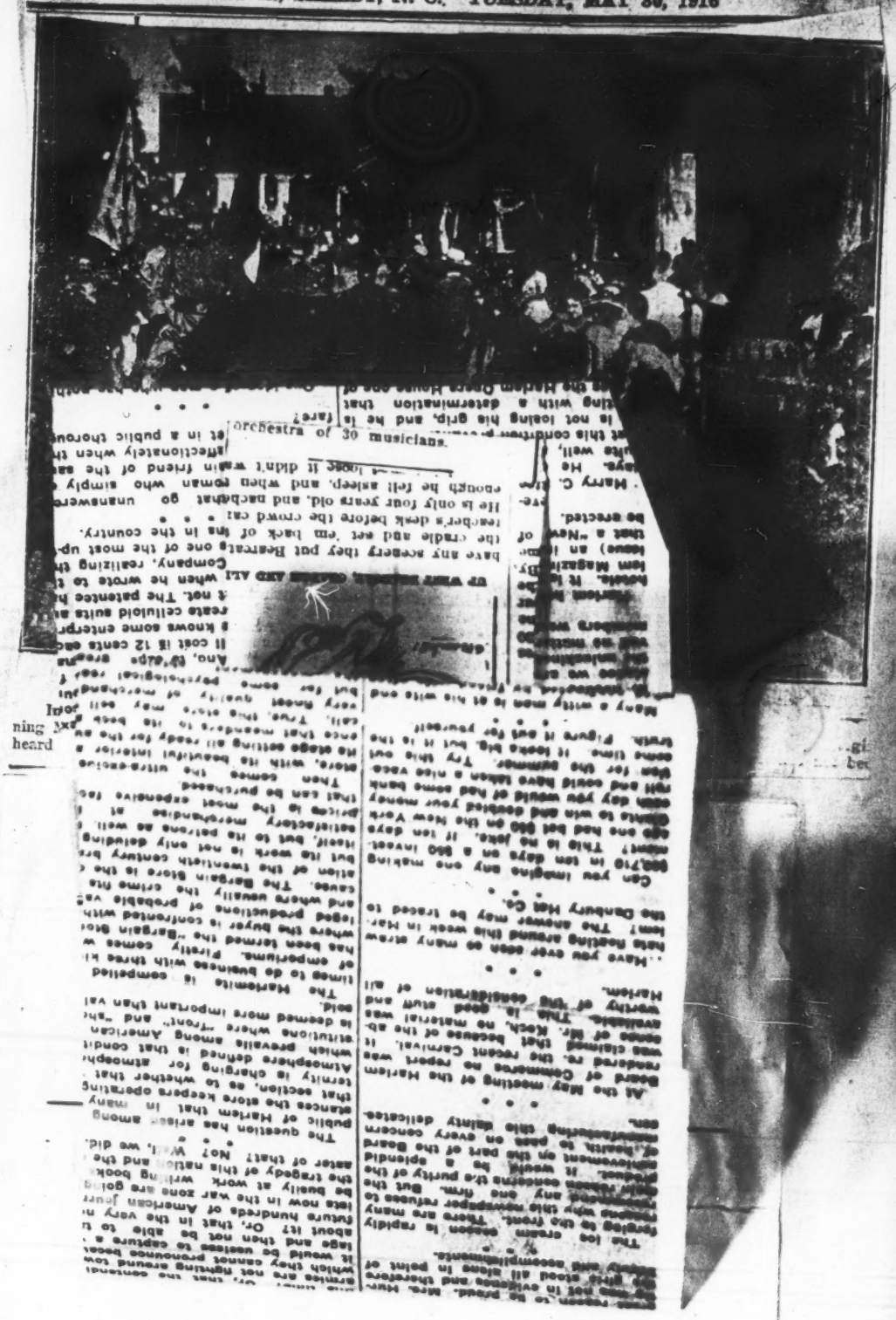
The Scranton Republican carriers, are to witness a performance of "The Birth of a Nation," now being presented at the Majestic theater on Penn avenue, which playhouse is now under the direct management of the old Lyceum theater. Arrangements for this treat for the newsboys have been completed by the management of The Republican.

The carriers will be entertained at the Majestic, Thursday night and Friday matinee, these two performances beoing designated on account of the great number of carriers of The Republican who intend witnessing "The Birth of Nation." Those carriers who desire to go Thursday night, are requested to get in touch with their branch manager, who will let the circulation manager know by Thursday noon.

As during the first presentation of the photoplay in this city some months back, "The Birth of a Nation," is attracting equally as large audiences. At both performances yesterday packed houses were the order. The film's fascination for masy local theatergoers has been so great, that they have witnessed the production two and even three times.

Thursday night and Friday matinee will be big days for The Republican newsboys in this city, who have been anxious to view the picture, and now that their hopes have been realized are anticipating a big time.

THE CLEVELAND STAR, SHELBY, N. C. TUESDAY, MAY 30, 1916



The Harlem Star welcomes the receipt of social, business, amusement and club notices. Send reports to the Editor. Proper attention given to all news items.

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THE SCRANTON TIMES, THURSDAY, JUNE 1, 1916

"THE BIRTH OF A NATION" FILLS TIMES NEWSBOYS WITH GLEE

Famous Motion Picture Is Drawing Packed Houses At Majestic Theater.

No audience ever attending a performance of "The Birth of a Nation" applauded more vociferously than the crowded house that witnessed the film production in the Majestic theater last night. The occasion was the first of the two outings provided by The Times for its carriers and proved a thoroughly enjoyable treat for the many boys who filled a good portion of the house. Last night was central city newsboys' night, while tonight The Times will entertain the carriers from the West Scranton and Petersburg sections.

The stirring rides of the Ku Klux Klan, together with the inspiring scenes of battles of the Civil war, with Old Glory always leading to victory, proved more than the youngsters could quietly endure. On nearly a dozen occasions the carriers got to their feet and made the house tremble with their shouts, applause and stamping of feet. The scenes were more than inspiring and forced many of the grownups to forget the staid dignity that comes with years and join heartily in the shouts and stampedes of the youngsters.

As has proved the case in every city where this picture has been shown, the performances of yesterday in the Majestic brought capacity attendances. Manager Edward Kohnstamm has announced that new attendance records promise to be made this week, as the demand for tickets is just as great as the demand which greeted the picture on its first presentation in this city. The picture will be shown twice daily for the remainder of the week. The photoplay in itself needs no introduction, as no picture ever presented in the United States has aroused the interest and discussion that this one has. To miss it is really to leave out one of the treats of the modern day.

Times Out-of-Town Carriers.

The out-of-town carriers are to attend the performance on Saturday night, and we want them to call us on the phone or drop postals immediately so that we may get seats reserved for them.

THE SCRANTON REPUBLICAN, THURSDAY, JUNE 1, 1916

BIRTH OF NATION FOR BOYS TONIGHT

Republican Carriers to See Stirring Photoplay As Guests of the Management.

Carriers of The Scranton Republican to the number of several hundred will attend tonight's performance of "The Birth of a Nation," at the Majestic theater, as the guests of The Republican management. A like number, or those who cannot arrange to see tonight's performance will attend the matinee tomorrow, Friday.

Circulation Manager Fred I Cook declared yesterday that the carriers who desire to attend tonight's performance of the famous photoplay should inform their branch managers of their choice before noon today, so that the branch manager can inform the home office also before noon.

Mr. Cook said that carriers from out-of-town, should be sure to communicate with him before noon today, if they wish to attend either tonight's performance or the matinee tomorrow. The newsboys are being allowed their choice of what day they wish to see "The Birth of a Nation."

The stirring battle scenes, the wild ride of the "Ku Klux" clan and Sherman's March to the Sea, all so historically portrayed in "The Birth of a Nation," will delight the youngsters.

All of the carriers yesterday when informed of The Republican's announcement that they were going to give the newsboys a treat, were wild with delight. Needless to say enthusiasm will run high during tonight's performance, with the audience augmented by the large number of sturdy youngsters, carriers of The Republican.

THE DAILY POTTSTOWN LEDGER, THURSDAY JUNE 1, 1916

Grand Opera House—"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Grand Opera House, June 5, 6 and 7, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the Reconstruction of the South land. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a Brigadier General of the Confederate Army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theatre were swept away for Nature was Mr. Griffith's stage. Panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes of splendor.

THURSDAY, JUNE 1, 1916.

THE LOCK HAVEN EXPRESS.

WHY YOU SHOULD SEE "THE BIRTH OF A NATION."

B—"It is a brilliant, vivid, stirring masterpiece."—Rupert Hughes.

E—"It will take the whole country by storm."—Booth Tarkington.

C—"In the short space of three hours the audience sees, hears and feels a period of fifteen years."—Rev. Father John Talbot Smith.

A—"I know it is true, because I have lived through the actual realities."—Rev. Dr. Thomas B. Gregory.

U—"Never before has such a whirlwind combination of story, spectacle and tense drama been unrolled."—N. Y. Eve. Sun.

S—"It is worth $5 a seat."—C. F. Zittel, N. Y. Eve. Journal.

E—"It is history vitalized—History by lightning flash. Go to see it because of the wonder of the pictures themselves, and finally, go to see it because it will make a better American of you, for out of the baptism of blood of the Civil war was born the new nation, one and invisible."—Dorothy Dix.

Martin Theatre, Lock Haven, two nights, beginning Wednesday, June 7. Matinee Thursday. Seats now selling. Night, 25c to $2; matinee, 25c to $1.

THE EVENING CHRONICLE—JUNE 1, 1916.

Sherman's march to the sea. Scene from Griffith's massive photo spectacle "The Birth of a Nation."

POTTSTOWN NEWS, THURSDAY MORNING, JUNE 1, 1916

Society Drama at Hippodrome.

Movies reveal many an interesting story, but back of them all are many incidents which occur in the studios that never come to light. Mme. Bertha Kalich, star in "Slander," a William Fox production which comes to the Hippodrome today, nearly fainted in the studio when someone shouted, "Shoot her in the back." This was not a criminal injunction, or incitation to murder, but merely a director crying for his cameraman to keep turning the crank as Madame walked away from the camera.

In offering Bertha Kalich in her first great motion picture drama, William Fox feels confident of the unusual merit of the star, an opinion on which agree America's leading critics. Countrywide comment favors this great Jewish artist who by hard work and sheer genius has risen to the foremost among stage folk. Speaking of her abilities as a screen artist the San Francisco Call-Post says: "Bertha Kalich is the sort of actress that captivates and touches the heartstrings in the melodrama roles without overdoing it." "Slander," the production at the Hippodrome today is a powerful society drama that every woman should see and every man should study.—Advertisement.

Griffith's "Birth of Nation."

D. W. Griffith's master production "The Birth of a Nation," will be the attraction at the Grand Opera House commencing a three-day engagement next Monday, June 5.

It will be brought here in exact reproduction of the greatest attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American History ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story.

Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women, while 25,000 yards of white muslin were used up on the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action adn grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.—Advertisement.

Sandalwood oil supply comes ...

April 1st 1916

CLEVER ACTRESS IN BIRTH OF A NATION

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," now playing at the Majestic theater, is known all over the country as the girl with a thousand faces. Her remarkable

MAE MARSH

rise to position in the motion picture field Maude Adams holds in the legitimatema is due to the careful manner in wD. W. Griffith, the master producer studied her personality and brought every latent gift.

LiMiss Marsh has only been in pictwo years, but she has already reacthe top of the ladder. A few seasgo she came to the Griffith studio to w her elder sister work. She was raw undeveloped, but Griffith's keen eye great possibilities beneath the surpl her anxious eyes and mobile counce. He wanted a half-grown girl work he was finishing and he selher. Now she has the most likabl in all the thousands of characte crowd the Griffith masterpiece. Sthe joyous note of youth in the moarkable drama the film has yet u

enced actors always have a word of sincere and emphatic, for the ls who plays the younger sister appealing story. This California express almost any emotion the mind can grasp. She has played and heroines, consumptive girls atic girls. No part frightens her Griffith is directing. Today her ttier known than any actress in d, and she is the pet of movie every quarter of the glob.

AVOCA